



D'Art number 23

Cultural Development in Rural and Remote Areas

December 2006

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for the International Federation of Arts Councils and Culture Agencies (IFACCA)
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www.ifacca.org

ISSN: 1832-3332

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Suggested reference: Smiles, R, 2006, 'Cultural Development in Rural and Remote Areas', *D'Art Topics in Arts Policy*, No. 23, International Federation of Arts Councils and Culture Agencies, Sydney,
http://www.ifacca.org/ifacca2/en/organisation/page09_BrowseDart.asp.

Introduction

This report summarises the outcome of IFACCA's 23rd D'Art question on cultural development in rural and remote areas. The topic was initiated by an international network concerned with identifying good practice in facilitating arts, creative industry and/or cultural development in rural and remote areas. The network included groups from the Highlands and Islands of Scotland and Cornwall in the UK, from Montana and New England in the USA, and from New South Wales in Australia. The D'Art question, which was released on 24 May 2005, is reproduced in appendix 2.

There were fifty-one responses to the request for information (respondents are listed in appendix 1). Information supplied by these respondents was used in the compilation of an annotated bibliography (an 'audit') of research and information on cultural development in rural and remote areas for distribution at the conference 'How are we going? Directions for the arts in the creative age', in Byron Bay, Australia, on 4 August 2005

(<http://www.regionalartsnsw.com.au/projects/going.html>). The audit was compiled by Lisa Andersen, Regional Arts New South Wales and Jessica Latter, University of Technology, Sydney, with assistance from IFACCA, John C. Barsness, Montana Arts, USA, Cathy Henkel, Northern Rivers Screenworks, Australia, and Jeremy Sim, Association of Integrated Media in the Highlands & Islands, Scotland.

This D'Art report builds on the initial audit. It has been completed by Ruth Smiles, Executive Director, Regional Arts Australia, with the assistance of the IFACCA secretariat. The report is divided into three main parts. The first looks briefly at approaches to defining 'rural' and 'remote'. The second provides a discussion and analysis of the annotated list of information resources provided in the third part, which groups information resources into three areas:

- 1) Publications
- 2) Conference and events
- 3) Other resources, including projects, organisations, and networks

The audit is largely limited to English-language information resources. Care has been taken to ensure information and website addresses are as up-to-date as possible. As always, we welcome corrections, comments and suggestions on the report at info@ifacca.org.

Definitions of rural and remote

Different concepts can be adopted to define 'rural' or 'remote'. The OECD has a convenient benchmark based on population density:

A region is rural if more than half the people there live in communities with a population density of fewer than 150 persons per square kilometer.¹

It should be remembered, however, that geography or population density is just one approach to definition. For example, the accessibility/remoteness index of Australia (ARIA) defines accessibility in terms of levels of accessibility to goods and services and opportunities for social interaction:

¹ From Arts and *Cultural Projects in Rural and Remote Canada: A Review of Canada Council Support*, http://www.canadacouncil.ca/publications_e/research/lb127234975508906250.htm.

Remoteness can be interpreted as access to a range of services, some of which are available in smaller and others only in larger centres; the remoteness of a location can thus be measured in terms of how far one has to travel to centres of various sizes.²

Cultural development research in rural and remote areas

While much research is being done on the cultural and creative industries in cities and at the national level, the knowledge and models developed are not necessarily relevant to rural and remote areas. The network that initiated this D'Art topic was exploring opportunities for and barriers to the sustainable development of creative and/or cultural industries in rural and remote regions. They hoped to identify best practice models, partnerships and strategies that work to support development in these regions by exploring and analysing research underway or completed, existing strategies, and best practice projects or programs.

The snapshot of research projects provided in the following section of this report indicates that there are growing numbers of arts agencies and organisations that are searching for similar information about how the arts support, affect and shape rural and remote communities. While there are substantial cultural and geographic differences across the countries where the research is being carried out, it is easy to see the connections across the research topics and how the role of the arts in sustainable cultural, social and economic development is being explored.

The majority of projects covered in this report are directed toward informing policies for arts and cultural activities in rural and remote regions. They explore issues in key areas such as:

- **Funding and financing the arts**, with examples such as *Economic Impact Study of the Arts in Minnesota* (USA); and from Canada, *Arts and Cultural Projects in Rural and Remote Canada: A Review of Canada Council Support*; and *Financing Creativity* from north west England;
- **Accessing new markets** for art product, such as *HIE Creative Industries Study: Final Report* from the Highlands and Islands Enterprise in Inverness, Scotland, which also looks at **access to new networks, business support and practical training projects**;
- **Partnerships to support the arts**, including *The Arts in Rural England: A policy review*; and from New Zealand, *Regional Strengths Strategy: Follow-Up Evaluation*; as well as *The Creative Economy in Maine: Measurement and Analysis*, from Maine in the USA;
- **Increasing work and employment opportunities for people in rural and remote communities**, which is explored in a study from Nova Scotia, Canada, *New technologies and creative practices in music, audio recording and multimedia production: From theory to the marketplace*; and also from Canada, a study titled *Associations, Networks and Working Lives: Contemporary Career Strategies in the Cultural Sector* from the Maritime provinces; from Australia, research that looks at extent to which knowledge, creativity and innovation play a role in fostering economic and employment development, *Towards an understanding of the relationship between creative capital and regional economic and employment development*; and

² For a good discussion of the development of ARIA, and defining rural and remote generally, see 'Accessibility/remoteness index of Australia' from the report *Key Social and Economic Indicators for Indigenous Australia: A Comparative Analysis*, by Australasia Economics', 2004 ([http://oipc.gov.au/publications/KeyIndicatorsReport/15AttC\(ARIA\).pdf](http://oipc.gov.au/publications/KeyIndicatorsReport/15AttC(ARIA).pdf))

- **Increasing cultural and social well being and improving quality of life for regional and rural communities**, research in these areas include; *Creative Consequences: the contribution and impact of the arts in Essex, 2001 & 2002*, from Essex, United Kingdom; also from the UK, *Cream of the Crop: Case Studies in Good Practice in Arts Development in Rural areas of the North West of England*; and from regional Australia, *2006 National Directions: Regional Arts*.

Much of the research is directed at arts activities occurring within rural and remote communities, although the impact of touring art product in these regions also has an important profile. Alongside both is research into ways to attract and include new audiences in order to expand arts programs. Examples include *The same, but different: rural arts touring in Scotland, the case of theatre*, which is a project about professional arts touring in rural Scotland looking at the impact of arts on the community and, *Audiences for the Arts in Rural and Regional NSW*, a project that has collected data to inform venues about audiences of visual and performing arts touring programs as well as local productions, in regional New South Wales in Australia.

A number of projects aim to show the potential of the arts as income generators for regional communities and have investigated developing new creative industries in rural and remote locations. Ideas are explored through projects such as *The Creative Economy in Maine: Measurement and Analysis* from Maine, USA, and *Regional development of screen industries in the digital era: prospects for the Northern Rivers region of NSW* from New South Wales in Australia, which looks at possible regional bases for creative technologies, as does *Ideas in Residence/Creative Dislocations: Sense of place and digital connections in the rural landscape*, from Nova Scotia, Canada.

Others look at the diversification of rurally based industries and demonstrate how the arts are becoming regarded as a significant contributor to regional and rural economies. There appears to be a wealth of information emerging not only from research but also from a number of forums, conferences and publications on this issue that may provide useful examples, research models and references for others.

The themes of the conferences and forums in the examples provided here primarily examine issues relating to the changing nature of rural communities. This is particularly so in the UK, where discussions have been occurring around rural regeneration, social enterprise, community capacity building and investment for rural community creative and cultural capital. Areas such as arts and health, heritage, design and architecture in relation to rural regeneration are also being explored.

There is no doubt that while much of the focus for the research and discussion about the arts in rural and remote areas are about sustainable economic development, it is the value of the arts for cultural and social well being that predominates in forums and conferences.

Added to the information about research and various forums, conferences and events, is a list of other resources, programs, projects, organisations and networks, that were submitted in response to the call for entries to this audit. While this list makes no claim to be comprehensive or to identify best practice, it does provide some insight into the kinds of activities, support and information that are assisting the arts in some rural and remote areas.

The list covers a range of models, partnerships and strategies that aim to support the ongoing development of the arts in rural and remote areas. For example, skills development through practical training programs is often a key component of services offered across a range of disciplines by arts organisations. Other strategies include networking, arts marketing planning and advisory services as well as advocacy and information about funding and financing programs.

Clearly, there is a growing interest by people living in rural and remote locations to be involved in making decisions about their own arts and cultural lives and they are seeing the arts as an integral part of and critical to the future development of their communities.

Annotated list of resources

SECTION ONE: PUBLICATIONS

Andersen, Lisa (2005)

Audiences for the Arts in Rural and Regional NSW

Regional Arts NSW and the Australia Council for the Arts

Location: New South Wales, Australia

Summary: During 2004 a cross-art form survey was trialled with visual and performing arts touring programs to pilot a data collection system on who is attending arts events in rural areas. In 2005 Stage Two was concerned with locally produced rural arts festivals and gallery, cinema and theatre audiences. Partners for this project included Canberra Arts Marketing, the University of Technology, Sydney, Arts Northern Rivers, Arts Outwest, North West Arts, Southern Tablelands Arts, Charles Sturt University, Southern Cross University and the University of New England.

Contact: Regional Arts NSW

T: 02 9514 2902

Email: admin@regionalartsnsw.com.au

Andrew, Jane (current)

Towards an understanding of the relationship between creative capital and regional economic and employment development

University of Adelaide

Location: South Australia, Australia

Summary: The extent to which knowledge, creativity and innovation play a role in fostering economic and employment development are questions of great interest to policymakers, however there have been few attempts to define and measure the related concept of creative capital.

Research undertaken overseas by researchers such as Richard Florida is having a significant influence in Australia and South Australia. Florida's Creative Capital theory and suite of indicators have been used to identify the "creative class" in Australia. The National Institute of Economic and Industry Research (NIEIR) have developed a '*creativity index*' to attempt to quantify creativity in the Australian regional context (NIEIR 2002). The index has been used to attempt to identify correlations between creativity and regional economic prosperity. This project will investigate whether indices such as those developed by Florida and NIEIR are applicable in small cities like Adelaide in South Australia. It will examine the extent to which such indices extend our knowledge of the role and contribution of cultural capital and the creative industries to economic and employment growth in a regional setting.

The project seeks to inform creative industry policy development both within and outside of the traditional arts industry and help identify strategic responses that foster and sustain creative capacity within government, industry and the non-government sector.

Contact: Jane Andrew, University of Adelaide

Barringer, Richard; Colgan, Charles; DeNatale, Douglas; Hutchins, Jennifer; Smith, Deborah & Wassall, Gregory (2004)

The Creative Economy in Maine: Measurement and Analysis

Location: Maine, United States of America

Summary: Prepared for the New England Foundation for the Arts and Maine Arts Commission, the data presented illustrates the significant role the arts and cultural sector of the Creative Economy play in the Maine economy. Three main roles are identified.

- As an export industry connected to tourism and recreation - alongside the environmental characteristics of the Maine region, increasingly, the art and culture sector is becoming an important attraction for visitors.
- As a key element in Maine resident's quality of life.
- As a cluster of economic activity – the art and culture sector provides direct and indirect employment and creates partnerships between the art and culture organisations and industries in graphic design, advertising and the media.

The report identifies eight recommendations:

1. Enhance the role of the Arts and Culture in Tourism – enhancing the quality of the Tourism experience in Maine by adding art and culture attractions and ensuring these are successfully promoted.
2. Strengthen the Creative Cluster – using the technology cluster enhancement program as a model, enhance the inter-relationships among the various industries of Maine.
3. Prepare the Workforce – increase educational opportunities to learn the skills used by the art and culture industries. This action ensures the Creative Economy in Maine is continually renewed and expanded.
4. Encourage Asset Mapping – identify and cultivate valuable assets that contribute to the community's unique identity.
5. Develop Regional Approaches.
6. Identify and Cultivate Leadership – leaders motivate communities to engage in the creative economy.
7. Build and Extend Networks Across Sectors – encourage partnerships and collaborations between the art and culture sector and organisations from the public, private and non-profit sectors.
8. Develop and Implement Strategies – a range of policies to support and sustain the Creative Economy to be formulated.

Contact: Kelly Barsdate, Director of Research, Policy and Evaluation, National Assembly of State Arts Agencies.

Website: http://mainearts.maine.gov/mainescreativeeconomy/conference/ce_research.shtml

Canada Council for the Arts (2001)

Arts and Cultural Projects in Rural and Remote Canada: A Review of Canada Council Support

Location: Canada

Summary: The review reports on the activities of the Canada Council in the rural and remote communities of Canada.

- In 2000-2001, the Council distributed \$8 million in grants to artists, and arts organisations to communities with fewer than 25,000 people. Communities with less than 5000 people received \$3.4 million in funding, representing 3.3% of total funding.
- The Council also provided information sessions to rural and remote communities, particularly to under-served areas and Aboriginal clients and organisations.
- A number of projects by the Canada Council gave artists and cultural workers essential skills and knowledge. These information sessions were held throughout rural and remote communities. Individuals were given an understanding in preparing grant applications.

Contact: Claire McCaughey Canada Council for the Arts

Website:

http://www.canadacouncil.ca/publications_e/research/aud_access/lb127234975508906250.htm

Cuesta, Carlo M., Gillespie, Dana M., Lillis, Padraic

Bright Stars: Charting the Impact of the Arts in Rural Minnesota

Location: Minnesota USA

Published by: The McKnight Foundation

Developed in partnership with Creation In Common in St. Paul, a firm dedicated to facilitating creative discourse and communication in order to strengthen communities.

Summary: Greater Minnesota's communities are coping with economic challenges and a declining population by reinventing themselves. A new report about the arts in rural Minnesota finds that, for many towns, the tools of the reinvention are the arts and artists. The report confirms that the arts act as invaluable communication tools, economic drivers, and vital cultural links with the rest of Minnesota, the nation, and the world.

The stories featured in Bright Stars are examples of how the arts are playing a critical role in maintaining the traditional vitality of rural Minnesota.

The arts have long been thought of as cultural and economic fixtures of urban-and increasingly suburban-communities. In rural communities, however, the growth of arts programs can actually make the difference between a small town surviving or thriving.

Website: <http://www.mcknight.org/brightstars/>

East Central Regional Development Commission (current)

Economic Impact Study of the Arts in Minnesota

Location: Minnesota, United States of America

Summary: The first statewide study on how the arts impact the economy and quality of life in the 11 arts council regions of Minnesota. The information collected will help make the case for the arts and arts funding in Minnesota. The Minnesota Regional Arts Councils (RAC Forum,) Americans For the Arts (AFTA,) and Minnesota Citizens for the Arts (MCA) are partnering to conduct the study, with funding support from The McKnight Foundation.

The research will include audience surveys from a minimum of 10 organisations in the counties of Chisago, Kanabec, Isanti, Mille Lacs and Pine of Minnesota

Contact: Mary Minnick-Daniels, Director - East Central Arts Council

Website: <http://www.arts.state.mn.us/calendar/impact.htm>

Essex County Council (2003)

Creative Consequences: the contribution and impact of the arts in Essex, 2001 & 2002

Location: Essex, United Kingdom

Summary: The aim of this study was to form an ongoing knowledge base about the economic and social impact of the arts in the County of Essex, which has a partly rural character. The report findings included that from 1999 to 2002, Essex experienced:

- A 49% increase in full-time staff employed in the arts sector
- A 91% increase in turnover for the sector
- Total sector turnover in 2001/2002 was £18.7 million (a return of £3 for every £1 of public investment)

- A 99% increase in public funding;
- £2.3 million was spent with Essex businesses in 2001/2002.
- Arts organisations worked with 2,579 other groups

In the 2001-2002 period, of people participating in arts events:

- 83% developed a more active social life;
- 75% decided to start some training or a college course;
- 81% have become involved in other community projects.

Challenges identified by arts organisations included:

- Attracting new, younger members
- Attracting audiences
- Affordable rehearsal and performance spaces
- Lack of capacity including marketing and fundraising skills

Download report at:

<http://www.lga.gov.uk/newdesign/Publication.asp?ccat=1068&id= SXAA84-A781C4B0>

Hamilton, Christine & Scullion, Adrienne (2004)

The same, but different: rural arts touring in Scotland, the case of theatre

Location: Scotland, United Kingdom

Summary: The Rural Virtues research project explored the extent and role of professional arts touring in rural areas in Scotland with regard to three aspects: the impact of arts on the community in terms of social and cultural development and its importance for personal development. The project was part of a wider piece of research carried out by Comedia for the National Rural Touring Forum (NRTF).

The study comprises three parts:

1. *The Historical Review* concentrates on four or five companies serving as case examples. It delineates the touring pattern during the company's history observing changes from rural to urban touring or reverse, changes of locations, and repertoire. Its second focus relates to the experience of rural touring by company members. The historical review used archival materials, grey literature, and interviews partly in the manner of oral histories.
2. *The Policy and Funding Framework* part of the study deals with the attitudes and policies of the associated agencies (the local authorities, Scottish Arts Council, Highlands and Islands Enterprise, Highlands and Islands Development Board) and aims to account for the range of provider-institutions (Highlands & Islands Arts and Dumfries and Galloway Arts Association). It comprises the review of relevant literature and interviews with policy makers and promoters in rural Scotland.
3. *The Case Study*, undertaken in Dumfries and Galloway, assesses the impact of rural arts touring on the communities through ethnographic fieldwork including, theatre-attendee focus groups, informal conversations with community members, attendance at meetings of relevant organisations and general participant observation.

Website: http://www.culturalpolicy.arts.gla.ac.uk/research/rural_project_report.html

Henkel, Cathy (current)

Regional development of screen industries in the digital era: prospects for the Northern Rivers region of NSW

School of Media and Communications, CIRAC, Queensland University of Technology

Location: Northern Rivers region, New South Wales, Australia

Summary: This project explores the extent to which screen industry activity and related services are emerging in non-metropolitan rural and regional settings. These locations have a high need for opportunities to participate in the benefits of economic renewal that are perceived to accompany 'new' economic development. These benefits extend beyond questions of economic prosperity to issues of social enrichment and cohesion. This three year study will test the proposition that advances in digital technology and screen industry convergence provide new opportunities for regional development in non-metropolitan settings. It tests the usefulness of creative industries propositions, particularly those proposed by Richard Florida and Kate Oakley in the development of sustainable screen industry sectors outside of capital cities.

The research includes the mapping of screen industries in the Northern Rivers region over the period 2000 to 2004 and developing a profile of the sector. It seeks to identify factors which contribute to sustainable regional screen industry development and growth, and examines the prospects for these industries over the next five to ten years. The study will build upon and enhance research conducted in 2000, which identified an active screen industry cluster in the Northern Rivers region, and a significant number of experienced and credited producers and drivers of creativity (Henkel, 2001). Case studies in New Zealand and the Highlands and Islands of Scotland will be undertaken to assess the value and achievements of policies and strategies undertaken in these regions to support screen industry activity. The project will contribute new research data on the development of screen industries in regional areas in a form valuable and accessible to Australian and international regional development agencies and screen industry stakeholders. The findings will be delivered in a DVD format with a written component attached and is due for delivery in June 2006.

Email: cathyhenkel@hatchling.com.au

Download abstract at: <http://www.mang.canterbury.ac.nz/ANZCA/All Abstracts/32.pdf>

Highlands and Islands Enterprise Inverness (2005)

HIE Creative Industries Study: Final Report

Location: Highlands and Islands, Scotland, United Kingdom

Summary: The HIE Policy provides a range of services for the creative industry in the Scottish Highlands and Islands, including access to new markets and networks, business support and practical training projects. The evaluation method included desk research, telephone and face-to-face interviews, analysis and evaluation of case studies and meetings with key personnel.

Key findings on the achievements of the HIE Intervention Strategy include:

- The development of two regional trade groups.
- The development of a number of international partnerships.
- Projects created for providing advice, guidance, information and training targeted at the creative industries.

Issues presenting barriers to the growth of creative industries in this region include:

- Profiling new jobs and opportunities
- Skills gaps and shortages
- Location
- Recognition
- Market barriers
- Cluster strategy

Contact: Jeremy Sim, Development Manager, Association of Integrated Media in the Highlands & Islands (aimhi)

Email: jsim@aim-hi.org

Website: <http://www.aim-hi.org/>

Jones, Nick (2005)

Cream of the Crop: Case Studies in Good Practice in Arts Development in Rural areas of the North West of England

Location: North West England, United Kingdom

Summary: This report for the Arts Council of England case studies nine arts organisations working within the rural sector in the North West region of England in terms of their practice and contribution to rural social, economic and cultural well-being. These case studies were chosen for their specific best practice impacts in the following areas: youth and good citizenship; education and training; economic development; arts and health; ICT development; community well being; and informing policy and strategy.

The report finds that distinct rural characteristics, some particular to the region, have had a bearing on cultural identity and on the ways artists and arts organisations have developed. Opportunities include cultural tourism development; retiring people moving to rural areas; developments in ICT for creative industries; arts helping regeneration processes; and the considerable social capital inherent in rural communities.

Contact: Nick Jones, Nick Jones Arts Services

Email: njarts@aol.com

Website:

http://www.artscouncil.org.uk/regions/publication_detail.php?rid=5&sid=14&id=403

Marshall, Gwenneth (2005)

A Critical reflection on the implications for identity of public funding streams: Reconstructing the rural woman within frameworks of regeneration and regional development

Location: England, United Kingdom

Summary: This paper looks at the general circumstances in which rural regeneration and regional development in England are taking place, at public policy initiatives and the implications for rural women. Marshall interprets the power dynamics of identity formation and examines the links between individual identity and regulation, social policy and cultural policy

Marshall argues that communities that are dependent upon public subsidy are more vulnerable to public intervention. And that, in the case of rural women, dependence on funding through grant schemes - administered by others at regional or national levels, who have their own priorities - allows maximum intervention in, and control over their activities.

The paper asks the question: Are the power streams - global, national and regional - that are effecting, managing and regulating rural regeneration and development through directed funding streams, also regulating the identities of rural communities?

Contact: Gwenneth Marshall, University of Leeds.

Marontate, Jan & Laplante, Benoît (2002)

Associations, Networks and Working Lives: Contemporary Career Strategies in the Cultural Sector

Acadia University and Institut National de Recherche Scientifique-Culture et Société

Location: Maritime Provinces, Canada

Summary: This research project focused on work in the culture sector in the Canadian Maritime provinces.

Contact: Jan Marontate, Department of Sociology,
Acadia University, Wolfville, N.S., Canada B4P 2R6,

<http://ace.acadiau.ca/soci/marontate/homepage.htm>

Marontate, Jan (2003)

Ideas in Residence/Creative Dislocations: Sense of place and digital connections in the rural landscape

Acadia University, Nova Scotia Community College and the Daniel Langlois Foundation for Art, Science and Technology

Location: Nova Scotia, Canada

Summary: An interdisciplinary project where collaborators conducted workshops, produced DVDs of interviews with researchers from the arts and sciences about digital technologies and the rural natural and cultural environment and commissioned and curated an art exhibition.

Contact: Jan Marontate, Department of Sociology,
Acadia University, Wolfville, N.S., Canada B4P 2R6,

<http://ace.acadiau.ca/soci/marontate/homepage.htm>

Marontate, Jan & Both, Christoph (current)

New technologies and creative practices in music, audio recording and multimedia production: From theory to the marketplace

Social Sciences and Humanities Research Council of Canada and Industry Canada, Initiative for the New Economy Standard Research Grant

Location: Nova Scotia, Canada

Summary: A multi-stage research program which is partly examining the employment experiences of students and research graduates of a music technology program in a rural area. The exploitation of the data is still underway. See also, Marontate, J. 'Digital Recording and the Reconfiguration of Music as Performance', *American Behavioral Scientist*, July 2005, Vol. 48, N.11.

Contact: Jan Marontate, Department of Sociology,
Acadia University, Wolfville, N.S., Canada B4P 2R6,

<http://ace.acadiau.ca/soci/marontate/homepage.htm>

Martin, Jacqueline; Radbourne, Jennifer; Haseman, Brad & Scollen, Rebecca (current)

Talking Theatre: An Audience Development Program for Regional Queensland and the Northern Territory

Location: Queensland and the Northern Territory, Australia

Summary: This program seeks to build new theatre audiences both in the short and long term for regional Queensland and the Northern Territory. Non-theatregoers from 14 regional centres experience live performances in their communities, and participate in post-performance questionnaires and focus group discussions. Talking Theatre will thereby

ascertain the entertainment, cultural, and creative needs of non-theatre-goers living in regional areas. This innovative linking of audience reception studies with market development will create skilled regional theatre staff and volunteers capable of growing new audiences, and will build the efficiency and sustainability of Australia's regional theatre networks.

Contact: Rebecca Scollen

http://www.creativeindustries.qut.edu.au/about_us/staff-profile/staffDetail.jsp?id=00132348

Masters, Tristan (current)

Supply and Demand of Creative Arts in Rural and Regional Victoria

Location: Victoria, Australia

Summary: This three year project is being undertaken in conjunction with RMIT and Arts Victoria and aims to:

- Assess the entrepreneurial capacity in the arts industry in regional areas
- Produce economic models of the demand and supply of arts in regional Victoria
- Identify the social, cultural and economic characteristics, conditions and events that encourage successful entrepreneurial activity in the arts industry in regional areas
- Develop sustainable best-practice business models for small to medium sized arts enterprises operating in regional areas.

Project outcomes will include:

- A community development framework, which encourages growth in the creative industries for regeneration of regional communities
- Strategic models which will encourage growth in both the supply and demand of the arts in rural and regional Victoria
- Business models which incorporate best-practice entrepreneurial strategies combined with unique elements of the creative arts and regional conditions.

Contact: Tristan Masters

<http://www.rmit.edu.au/browse/About%20RMIT%2FContact%20Us%2FStaff%2Fby%20campus%2FCity%2FM%2F;ID=ne6esz73a67k1;STATUS=A>

Matarasso, François (2004)

Only Connect: Arts Touring and Rural Communities

A Comedia report for the National Rural Touring Forum

Location: England and Wales, United Kingdom

Summary: The National Rural Touring Forum - the umbrella organisation for a network of 37 touring schemes who represent over 1600 promoters of professional arts in mainly rural communities - commissioned this research into rural arts touring and the impact it has on communities. Nine case studies were examined in the research process, involving interviews with promoters, artists, and residents, a literature review, analysis of programs and records and an audience survey.

The research asked the following questions:

- What contribution rural arts touring makes to rural community life?
- What outcomes it produces, for individuals and communities, at what cost and to what extent those outcomes are distinctive or unique to the practice?
- Whether it offers models of value to other areas of rural community development.
- What policy and planning frameworks might make the most of the work's potential to contribute to rural life and regeneration?

- What distinctive contribution it makes to wider artistic practice?

The research found that rural touring could influence community cohesion, providing a common, comfortable space for members of rural communities to meet and talk. Rural touring was found to significantly impact community development in rural areas as the tours have provided an avenue for communities to develop new community projects and organisations. A number of challenges for rural touring were identified in the research, including volunteering and finance.

Contact: Alice Porter, National Rural Touring Forum

<http://www.nrtf.org.uk/nrtf/print.asp?idno=82>

Matarasso, Francois & Butter, Michaela (due mid-2005)

The Arts in Rural England: A policy review

Location: England, United Kingdom

Summary: Despite being one of the world's most urbanised countries, England still has large and diverse rural areas with about 14 million people living in these areas, 6% more than in 1991. In the arts, as in other fields, the needs of people in rural areas are different from those in towns and cities, and demand a different response from the Arts Council.

The review aims to identify key opportunities for development for arts in rural areas by:

- Gaining an understanding of the current situation;
- Engaging stakeholders and building partnerships;
- Clarifying and developing the rural dimensions of Arts Council policy;
- Preparing the case for arts investment in rural areas.

The process includes:

- Discussions with key partners in rural areas, including government departments, independent agencies, support organisations and others;
- Seminars in each region, bringing together artists, arts organisations, local authorities and others concerned with rural affairs;
- Meetings for people with national and international expertise in the arts in rural areas.

The Arts Council Rural Working Group was established in 2004 to assess the level of service and support the Arts Council England was giving to the arts in rural England. The review will assess the success of the existing policies and programs. It will also identify individuals from outside the arts sector as potential delivery and funding partners and their good practices. Each regional office has nominated a gateway officer to connect to the main national working group. This group, through consultation with individuals, organisations and networks, has achieved a number of outcomes:

- Database of case studies highlighting innovative artistic quality and the economic, social and environmental impact of the arts.
- Draft advocacy document targeting stakeholders that highlights models of good practice in England. The document will be utilised to highlight the importance of the arts to rural areas.
- A report and strategic action plan will eventuate from this audit during 2005.

Contact: Jennie Rhodes, Resource Development, Arts Council England East Midlands

http://www.artscouncil.org.uk/publications/publication_detail.php?sid=14&id=436

New Media Partners & Culture Finance North West (2004)

Financing Creativity

Location: North-west England, United Kingdom

Summary: Culture Finance North West, the pilot project for access to finance for the creative industries in England's North West, completed a review of the supply and demand for finance for the region's creative sector. The research looked at three aspects of finance for the creative sector:

- The demand for different types of finance from small businesses and arts organisations in the region.
- The supply of loans, grants, banking services and investment finance for the sector.
- A comparison of the needs of creative businesses in rural and urban areas.

The report findings include:

- In the early stages many creative businesses rely on personal finance to support their businesses.
- Financing needs to change during a company's life-cycle, and while businesses often require financial help to support their growth aspirations in years 2-5 this proved to be a difficult time for most businesses to access finance.
- The demand-side work suggests a key issue for the sector is that many creative businesses in the region are not fully aware of the financing options available to them there is a perceived lack of information and support available to these businesses however, on the supply side, it does appear that creative businesses are reasonably well served for financing options with a range of grants and loans available from a variety of sources.
- Many of these options are linked to businesses based in specific geographic locations.
- The supply-side research did identify slightly greater availability of financing options in urban areas. This is reflected to some extent in the demand-side research that showed rural businesses having greater difficulty than their urban counterparts in obtaining finance.

The full report is at: <http://www.culturefinance.co.uk/resource/index.php>

OECD (2005)

Culture and Local Development

OECD Publishing

Location: Paris, France

Summary: Culture is an integral part of local development. Just like at the national level, culture is linked to job creation, exports and revenues at the local level too. Whether in cities, metropolitan areas or regions, culture has become an essential component in the quality of life, a source of tourist revenue and a "creativity lever" for new goods and services. The contribution of culture to employment can vary from 3 to 7 % or more. It is no surprise then, that encouraging cultural tourism, cultural districts and cultural neighbourhoods are high on the agendas of local governments.

This publication highlights the impact of culture on local economies and the methodological issues related to its identification. In particular, the book demonstrates that the contemporary contribution of culture to economic development is not only limited to attracting tourists, but that it increasingly acts as a catalyst for other activities to further develop through territorial clusters. It also demonstrates the power of culture as a tool for the social integration of distressed people and communities, thus contributing to sustainable development.

Building on recent international case studies, *Culture and Local Development* shows how public policies can foster culture as a lever for local economic development in terms of partnerships, tax relief, and other innovative instruments. The book also sets out the implications for national governments in the fields of education and intellectual property rights.

Languages: English, French, Italian.

ISBN: 9264009906

Price: €30 | \$39 | £20 | ¥4000 |

For more information, please contact Mrs. Antonella Noya

http://www.oecd.org/document/50/0,2340,en_2649_34459_34918578_1_1_1_1,00.html

Oliver, Pam (2003)

Regional Strengths Strategy: Follow-Up Evaluation

Location: New Zealand

Summary: Six regional partnerships participated in the Regional Strengths Strategy in 2001, with positive outcomes (see the *Report on an evaluation of Creative New Zealand's Regional Strengths Strategy, November 2001*).

The six RSS partnerships involved for a second year were: Northland – Tai Tokerau (host agency: Northland Arts Promotions Trust), Auckland (host agency: Auckland City), Hawkes Bay (host agency Creative Napier), Manawatu (host agency: Palmerston North Community Arts Council), Otago (host agency: Dunedin City Council) and Southland (host agency: Gore District Council).

The key research question for the follow-up evaluation was: What has a second year of funding from Creative New Zealand (albeit at a reduced level) generated for the partnerships, the regions in which they are based and their future development? Information was obtained through key informant interviews with personnel involved in monitoring the grants, review of relevant documents, and group and artists interviews project regions.

Achievements identified for Year 2 included:

- Consolidation of Regional Strengths partnerships
- Establishment of regional Arts Trusts
- Engagement of larger numbers of artists and arts organisations in the projects
- Collaborations across art forms
- Establishment of databases of arts resources and greater exposure of artists' work
- The incorporation of arts development into regional economic development
- Better engagement with Maori – Auckland and Manawa regions have both established parallel processes with Maori.
- Increased tourism potential and inclusion of arts in other industries
- Increased participation in the arts
- Building regional cultures and identities.

The main issues experienced occurred in the following areas:

- Insecurity of funding, resulting in stress, excessive workloads, and projects taking longer than was anticipated

- CNZ's proposed Year 2 time frame, which initially caused stress to the projects initially
- A perceived lack of transparency in CNZ's planning for RSS
- Delays in Year 2 project approval, leading to some frustration for project personnel
- Insufficient project resourcing in some projects
- Difficulties in some regions in engaging the participation of artists
- Identifying and engaging appropriate Maori representation in some regions
- Measuring project achievements and benefits.

The following recommendations were made:

- Providing a third year of RSS funding, to provide validation and credibility to the projects, enhancing the likelihood of leveraging funding from other sources
- Providing greater opportunities for regional/community input into the future direction of the RSS strategy, and into CNZ's national planning generally
- A stronger CNZ presence and improved staff resourcing in the regions
- CNZ promotion of the Regional Strengths concept and achievements
- A Regional Strengths resource kit, as a resource for both new and existing RSS projects
- A meeting of all Regional Strengths project personnel, for the constructive sharing of experiences, issues, achievements and ideas.

The review found that the majority of the regions have built substantially on their Year 1 outcomes and now have sustainable entities, including regional Arts Trusts, to progress regional arts development in those regions. It was generally agreed that the offer of "matched" funding had assisted the project groups to acquire an ethic of leveraging funding creatively from a broad base. There was a widespread perception that the continued development of the Regional Strengths concept was a positive direction for arts development in New Zealand.

Regional Arts Australia

2006 National Directions: Regional Arts

Location: Australia

Summary: Regional Arts Australia is the peak body for the Australia-wide network of regional arts organisations delivering arts programs across regional Australia. Over 6.8 million people, or just over one third of Australia's population live in regional, rural and remote Australia. These Australians are spread across 7.7 million square kilometres in literally thousands of communities - some large, many small - and often many hours from major service centres.

During 2005 in an effort to determine the regional arts sector's views on future priorities, Regional Arts Australia undertook a comprehensive national consultation into the future needs and aspirations of the arts across regional Australia. Following a wide-ranging written survey, twelve forums were conducted across a broad cross section of regional communities – large provincial cities, small towns, coastal towns, farming towns, mining towns and isolated communities. Every effort was made to reach a wide range of community interests during the forums. Overall, in excess of 1200 people from over 300 regional communities took part in the national consultation process.

A number of clear priorities emerged from the national consultation and these have been published in a publication entitled *2006 National Directions: Regional Arts*. The report (Anne Dunn report) represents perhaps the most comprehensive ever consultation with country

Australians concerning the nature, challenges and opportunities of their work in and aspirations for the arts in their communities and towns.

The publication is available from:

<http://www.regionalarts.com.au/raa1/files/RAAbook2006.pdf>

Radbourne, Jennifer (2003)

Regional development through the enterprise of arts leadership

Journal of Arts Management, Law and Society, September 2003

Abstract: The literature in the field suggests that a community without arts-practice risks its future. Contemporaneously, evidence suggests that the future of some communities, specifically regional or rural communities, are at risk because of the withdrawal of essential services, which leads to economic and social decline. There is also evidence that arts practice has revived economic and social activity (and performance measures) in regional cities and towns. Radbourne discusses a 2001 research project in Australia on the crisis faced by its regions. The study shows that even though the regions experienced decrease in services in many areas, regional arts activity is continuing, which affects economic and social factors such as employment, community participation, and education. Based on the study, she argues that the arts foster regional sustainability, and proposes that a collective arts leadership associated with vision and creativity is needed for arts to achieve it.

http://findarticles.com/p/articles/mi_hb3260/is_200309/ai_n7959779

Richard, Michael John (2005)

Arts Facilitation and Creative Community Culture: A Study of Queensland Arts Council

Location: Queensland, Australia

Summary: A PhD thesis for Queensland University of Technology funded by the Australian Research Council. The thesis emerges from an innovative three research partnership between QUT and the Queensland Arts Council. It reviews the origins and history of Queensland's Arts Council network and the contribution it has made to cultural development in Queensland over more than fifty years. It also traces the evolution of various competing models of arts support and facilitation, evaluates the current status of Queensland's Arts Councils, and their actual and potential role in the revitalisation of regional communities, and proposes future options. Seven intensive case studies profile the Arts Council membership and provide insight into how Arts Councils engage with regional communities. *Eight Principles Of Effective Regional Arts Facilitation* provides a framework against which to evaluate arts policy and practice.

Contact: Michael Richards

Creative Content Design

kocreate@bigpond.net.au

Shapiro, Susan; Tony Proscio (2004)

Culture on the Range: Attracting Audiences and Dollars to One of America's Most Remote Places

Nonprofit Finance Fund

Location: Nevada, USA

Summary: Illustrates how the remotely located Western Folklife Center in Elko, Nevada has successfully cultivated donors and members from around the country.

Website: http://www.nonprofitfinancefund.org/docs/Western_Folklife.pdf

Annotated list of resources

SECTION TWO: CONFERENCES & EVENTS

Arts and Market Towns Conference (October 2003)

Location: Whitby, Yorkshire, United Kingdom

Summary: The aims of this two day conference, organised by Arts Connections, included:

- Highlighting the impact creative industry has on cultural tourism and place uniqueness in rural communities.
- Exploring the potential impact local artists, local galleries and arts workshops can have on the rural economy.
- Fostering community consultation and capacity building through the arts.

The conference addressed these issues utilising presentations and case studies from Europe and the UK, sessions on Cultural Tourism and opportunities for networking and information sharing.

Contact: Art Connections

http://www.art-connections.org.uk/arts_market_towns.cfm

Email: admin@art-connections.org.uk

Arts and Rural Regeneration Conference (April 2005)

Location: Somerset, United Kingdom

Summary: The Arts and Rural Regeneration Conference, held in April 2005, was sponsored by Somerset Arts Alliance working in partnership with Somerset College of Arts and Technology. The conference brought together artists, makers and performers, decision makers, creative entrepreneurs, planners, architects, investors and sponsors. Speakers at the conference highlighted the new developments in rural arts policy. A number of issues were discussed including:

- Creative enterprise support and mentoring
- Innovative marketing for rural arts and products.
- New technologies and models for rural arts.

These discussions identified new opportunities including:

- Local communities and digital arts
- Marketing rural arts
- New audiences and cultural tourism
- Arts on farms and the re-development of redundant rural and farm buildings into new facilities.

Contact: Sue Isherwood, County Arts Officer, Somerset County Council

Email: sisherwood@somerset.gov.uk

Conference Report: Harrison, Deborah (2005)

Arts and Rural Regeneration Conference Report

Available at: <http://www.somersetarts-events.co.uk/ArtsConferenceReport.doc>

Awakenings Festival

Location: Horsham, Victoria, Australia

Summary: This festival is Australia's only regional arts and disability festival. It has been running for ten years. The festival runs for 10 days and features workshops, outdoor activities

and theatre performances. In 2004, the festival combined with Regional Arts Australia's national conference Meeting Place in Horsham.

Website: <http://www.awakenings.horsham.net.au/>

Creative Rural Industries: Arts and Rural Regeneration Conference (May 2006)

LITTORAL Arts and the Rural Cultural Forum

Location: East Lancashire, United Kingdom

Summary: Updates on current research and best practice creative rural industries models, documenting innovative arts, media and craft projects developing in support of rural community social enterprise and anticipating the new post-agricultural rural economies. Focus on new investment for rural community creative and cultural capital, and securing new cultural sector support for regional and remote rural communities and economies.

It will also showcase best practice examples of new rural media, digital arts, advanced telecommunications, creative rural industries, and creative clusters initiatives now emerging in rural areas and fishing port communities of Britain and elsewhere in Europe. Specialist seminars will focus on: successful delivery of arts driven rural festivals and rural cultural tourism initiatives; new creative uses for non foods fibre crops and innovative rural textile and fashion design; developing new markets for traditional and contemporary rural crafts; advanced rural media and new cultural communications business opportunities; creative marketing of farm foods, countryside access and rural services; advanced rural design and architecture initiatives; and marketing rural skills and farm produced materials in new urban design, sports, landscape and recreational contexts.

The conference will foreground ways in which the arts can tackle issues of rural isolation, and combat the effects of economic and social exclusion in rural communities. Including examples of arts projects in support of work with rural elders, rural youth, and rural women; rural employment and skills training; and with rural transport, and housing initiatives, and health care provision in rural areas.

Contact: Ian Hunter, Conference coordinator

Email: littoral@btopenworld.com

Website: www.littoral.org.uk

National Rural Touring Forum Conference (July 2005)

Location: Warwickshire, United Kingdom

Summary: The Conference took place in July 2005 at Moreton Hall in Warwickshire.

Contact: Alice Porter, National Rural Touring Forum

Email: admin@nrtf.org.uk

Website: <http://www.nrtf.org.uk>

New Fields: Arts and Agriculture (July 2005)

Location: Leeds, United Kingdom

Summary: Organised by LITTORAL Arts Trust in association with the Rural Cultural Forum, and RAMP - Rural Arts and Media Practitioners research network. An introduction to new rural arts and art and agriculture projects as drivers for rural regeneration and agricultural reform; Artfarms and arts-led rural tourism, rural cultural diversity, rural social documentary, and farm diversification initiatives.

Themes included:

- Promoting Rural Cultural Diversity
- Creative strategies and partnerships for agricultural diversification and rural sustainability
- Artists' research partnerships with agricultural scientists and DEFRA non food crops research centres
- Understanding the economic, social and cultural impact of Foot and Mouth Disease and rural change
- Curating public art projects in farm communities.

The conference included proposals for a European Region of Rural Cultures and Farmer Creativity, and an associated Art and Agriculture Biennale for Yorkshire in 2007.

Contact: Ian Hunter, Conference coordinator

Email: littoral@btopenworld.com

Website: www.littoral.org.uk

On The Edge: Culture and the Arts in Remote and Rural Locations (2001)

Location: Scotland, United Kingdom

Summary: International conference promoting Arts and Heritage development in remote areas, with models from across Europe, held at Duff House, Banffshire in May 2001.

The conference included accounts of how culture and the arts work in remote and rural Europe. Case studies of good practice included Finland's Kuhmo Music festival, the Feisean celebration of Gaelic music and language in the Outer Hebrides, and counter-culture and community in post 1968 Austrian Tyrol. The facilitator was Francois Matarasso from Comedia. The nine principles from his summary 'A Future for Rural Cultural Development' analyse the what, how and why of successful local initiatives and provide a blueprint for good practice.

Conference Proceedings published as: Douglas, Ann (Ed) (2002), *On The Edge: Culture and the Arts in Remote and Rural Locations*, papers from the international conference promoting arts and heritage development in remote areas, with models from across Europe, held at Duff House, Banffshire, Scotland, 31st May to 2nd June 2001, Aberdeen: Robert Gordon University, 2002, ISBN: 1901085694, OCLC: 50937913.

Regional Arts Australia's 2006 national conference, 'The Pacific Edge' September 2006

Regional Arts Australia, hosted by Queensland Arts Council

Location: Mackay, Queensland

Summary: Regional Arts Australia holds a national regional arts conference every two years. In 2006 Regional Arts Australia, Queensland Arts Council and the Mackay City Council will present the conference in regional Queensland from September 15-17. 'The Pacific Edge' will feature a wealth of local arts and cultural activities, provide debate and discussion on the current concerns of arts in regional communities, showcase and celebrate the achievements of artists involved in regional arts practice and provide opportunity to celebrate and become immersed in Australia's regional arts.

The conference program is primarily devised on the basis of the current key priority areas identified in Regional Arts Australia's national policy document *2006 National Directions: Regional Arts*.

- Building strong communities

- Connections across the Pacific Rim
- Young people with creative futures
- Art as a powerful agent for change
- Indigenous people and communities
- Reaching new audiences
- Arts partnerships and collaborations
- Innovative communication

Previous conferences have been in: Mt Gambier, South Australia in 1998; Esperance, Western Australia in 2000; Albury, New South Wales in 2002; and Horsham, Victoria in 2004. In 2008 the conference will be held in Alice Springs in the Northern Territory.

Information about The Pacific Edge is available at

<http://www.qac.org.au/htm/2006RAAConference.asp>. Information about Regional Arts Australia's national conferences is available at <http://www.regionalarts.com.au>.

Regional Leadership Forums (2004 and late 2005)

Queensland Arts Council and Southern Cross University

Location: Queensland, Australia

Summary: A series of community conversations were conducted during 2004 to foster debate and interaction with the creative thinkers of regional Queensland. The Regional Leadership Forums brought together a broad cross section of volunteer and professional arts workers, local government councilors, staff and mayors, as well as practicing artists. Discussions ranged widely across themes of isolation, access, partnerships and effective use of resources.

Contact: Queensland Arts Council

Email: admin@qac.org.au

<http://www.qac.org.au/htm/RegionalLeadershipForums.asp>

Rural Design Forum (June 2005)

Location: Yorkshire, United Kingdom

Summary: To open a new debate between design, architecture, and landscape professionals in dialogue with farming and rural community leaders on the future of design and architecture in the context of rural regeneration and agricultural reform (CAP). The conference addressed:

- Designing Britain's future rural landscapes, economies and rural settlements; architects, designers and farmers respond to the creative opportunities and challenges offered by EU CAP reform and the Rural Strategy (DEFRA 2004);
- Identifying new partnership roles for architects and designers in support of strategies for rural regeneration and initiatives promoting environmental sustainability and tackling the effects of climate change;
- Promoting rural innovation and design-led creative rural industries;
- Promoting architectural and design applications for non food crops, fibres, and farm timbers;
- Exporting farming and rural craft skills and materials into urban architecture, public art, sports/recreational and landscape design;
- Proposing more inclusive and dynamic guidelines for rural planning and design; a design and research program accommodating radical social, economic and environmental change in the countryside;
- Establishment of a Rural Design Forum to support further research.

Contact: Ian Hunter, Conference coordinator

Email: littoral@btopenworld.com

Website: www.littoral.org.uk

Rural Shift: Arts and Health Conference (October 2002)

Location: Derbyshire, United Kingdom

Summary: A two day national conference for rural health, farming, arts and rural agencies, rural arts organisations, local authorities and statutory agencies, aimed at establishing a new role for the arts in response to the rural social inclusion agenda. These include:

- Farming Out, arts support for delivery of rural health needs.
- Staying Alive, art projects promoting anti-drugs and sex education work with rural youth including HIV and AIDS awareness.
- Home Rural Truths, oral arts and social inclusion work with retired farming and rural elders.
- Women's Work, women as the new rural social, cultural and economic entrepreneurs.
- Speaking Out, delivering rural social inclusion through new media, rural community radio and digital art projects.
- Home and Work, art projects which address issues about rural housing and support rural anti-poverty initiatives.
- After FMD, the role of the arts in promoting self-esteem and rebuilding social cohesion in rural and farming communities badly hit by foot and mouth.
- Rural Diversities, arts projects that support anti-racism awareness in rural areas through new multicultural and urban/rural community collaborations and business partnerships.

Contact: Ian Hunter, Conference coordinator

Email: littoral@btopenworld.com

Website: www.littoral.org.uk

The EU Rural Development Programme for England 2007-2013 - New Opportunities for Culture and Creativity through the Common Agricultural Policy, Seminar Programme

This seminar programme examines the workings of the European Rural Development Regulation and the new EU Rural Development Programme for England 2007-2013.

The seminars, will cover the following:

- The policy background to this new Programme
- The detailed proposals and funding priorities proposed within this new Programme
- The relationship between this EU Programme and the Structural Funds within England
- The administrative arrangements proposed for this new Programme - including the "LEADER approach" now included within this new Fund
- Case studies of various successful rural projects that can provide examples of good practice that could inform applications to the new fund in the future.

The seminars will be led by Keith Hackett.

Website: <http://www.euclid.info/content/view/37/77/>

Annotated list of resources

SECTION THREE: OTHER RESOURCES, PROJECTS, ORGANISATIONS AND NETWORKS

Americans for the Arts

Rural and small communities

A list of publications and resources on the arts in the USA's rural and small communities at Americans for the Arts' online bookstore.

Website: <http://americans4thearts.stores.yahoo.net/rural--small-communities.html>

Arts Council England

The Arts Council has a variety of resources, information and news about arts in rural and remote communities. The link below goes to a search on the Arts Council's website using the term 'rural'.

<http://www.artscouncil.org.uk/search/index.php?search=rural>

Art Connections: Chrysalis Arts

Location: North Yorkshire, United Kingdom

Summary: Since 2002 the project has supported artists and business development and particularly aims to address the barriers to the development of a creative industries infrastructure in the rural areas of North Yorkshire.

The project gives visual artists living in the rural area of North Yorkshire, the opportunity to develop skills in marketing. Support services include a series of specific marketing, networking and promotional events, a directory of North Yorkshire artists and makers and an information service providing a telephone help line, website and newsletter. A business cluster was developed, including Chrysalis Art and twelve creative businesses and suppliers. The cluster is able to offer their skills, services and knowledge for Public Art Commissions for a number of clients including schools, health centres, the corporate sector and private individuals.

The project is now in its second phase, which includes the development of a major transnational partnership with rural areas in Finland and Estonia. This second phase will run until March 2007.

Website: <http://www.art-connections.org.uk/>

Arts Market, Inc.

Location: Bozeman, Montana

Summary: As part of Montana's rural arts audience development initiative, Arts Market assesses projects on an individual basis, researching, evaluating and developing solutions specific to the audience, budget and the needs of the organisation. They also provide a range of services for local Arts Councils, museums, schools, theatres and arts businesses including:

- Audience development research and planning
- Public Policy and Analysis
- Public Value: Economic Impact Analyses
- Marketing and Planning Services
- Training and workshops

The Montana Arts Council utilised the services of Arts Market to evaluate the Council's work in special projects on arts education and an artist-in-residence program. Arts Market was also called upon to find the best way to service and administer arts education in Montana.

Website: <http://www.artsmarket.com/>

National Rural Touring Forum (NRTF)

Location: England and Wales, United Kingdom

Summary: The National Rural Touring Forum represents a number of mainly rural touring schemes and rural arts development agencies, principally across England, that aim to help local people to promote high quality arts events and experiences in rural and other community venues. The NRTF currently comprises of about 40 full touring scheme members and 13 associate members.

The NRTF organises annual conferences, produces generic marketing and publicity and provides a program of training, advocacy, research and advice and information.

Website: <http://www.nrtf.org.uk/>

Northern Rivers Screenworks

Location: Northern Rivers region, NSW, Australia

Summary: Northern Rivers Screenworks is the screen industry office for the Northern Rivers region of NSW. Established in 2000, the organisation was established to serve the needs of screen industry practitioners in the area.

The organisation holds regular creative industry development workshops, in partnership with Arts Northern Rivers, the Northern Rivers Regional Development Board, Northern Rivers Screenworks Ltd and the North Coast Entertainment Industry Association. These workshops aim to help individuals and organisations to create practical strategies to strengthen the area's creative businesses and improve market access.

Website: <http://www.screenworks.com.au/>

Rural Cultural Forum

Location: England, United Kingdom

Summary: Supported by Arts Council England, West Midlands and the LITTORAL Arts Trust, the Forum aims:

- To provide a platform and cultural agency for the rural community through which to promote and sustain its identity and rich creative, social and artistic traditions of rural and farming communities.
- To provide a platform for grassroots rural and farming community constituencies and other rural support agencies to meet together and discuss and formulate a coherent cultural investment and arts strategy for the rural and agricultural sectors.
- To secure the necessary resources, funding and investment to sustain the future development of farming and rural communities, and ensure a more equitable distribution of cultural funding to rural communities, and investment in creative rural communities and countryside cultural traditions
- To promote a more socially inclusive, and culturally diverse definition of rural culture, and further the process of urban/rural reconnection as advocated in the Curry Report, and support innovative urban/rural community cultural diversity exchanges, and marketing & business partnerships.
- To work to create new rural economic and employment opportunities, promoting creative rural industries, rural crafts, new rural media, ICT and communications technologies; rural tourism and food marketing initiatives, and arts-based rural social and economic inclusion and rural regeneration initiatives.
- To secure investment for development of rural social capital and enterprise; promoting sustainable rural environments and rural transport, supporting the work of rural health and disability access organisations; and promoting rural education, and work with rural women, rural elders and young people.

- To liaise with DEFRA, the Countryside Agency, English Nature, English Heritage, the Arts Councils and the arts and cultural sector; to advise them on rural art and cultural issues, and generally to raise the profile and advance the cultural, social, artistic and creative needs of rural and farming communities everywhere.
- To develop a coordinated program of research, fund raising activities, conferences, exhibitions, new media/telecommunications and practical arts projects in support of the above objectives.

Website: <http://www.littoral.org.uk/HTML01/>

Eden Arts

Location: Eden District, United Kingdom

Summary: Eden Arts is committed to offering the best to people who take part in arts events.

They:

- Support and enable local professional, amateur and visiting artists to work within the local community and further afield
- Produce events - e.g. visits by RSC, Northern Sinfonia, touring opera, theatre and dance companies - and giving assistance and advice to other promoters, including North Pennine Highlights touring
- Promote enjoyment of the arts for all ages, and develop new audiences, through education - including artists' residencies in schools, community homes, hospitals, day centres and with community groups
- Provide information, advice, advocacy and expertise on all aspects of arts development
- Hire portable equipment to local groups
- Market and promote arts activities across the district
- Give grants and guarantees to local promoters, for events, exhibitions, training bursaries and a variety of different arts projects in the community and in schools

Website: <http://www.edenarts.co.uk/default.htm>

Green Close Studios

Location: Yorkshire, United Kingdom

Summary: Established in 1998, Green Close Studios is a non-profit distributing company which exists to provide studio and workshop facilities for four professional artists and offer a range of creative workshops to the local community and beyond. It holds two annual exhibitions a year.

Website: <http://www.greenclosestudios.co.uk/>

Hands-on Experiential Learning Project (HELP)

Location: Texas, Nebraska and Arkansas, USA

Summary: HELP was created in 2000 to identify and address the professional development needs of small and midsize museums through a combination of research, on-site training opportunities, and travelling exhibitions. Texas HELP is a pilot program developed in partnership with the Texas Association of Museums. It is specifically designed to meet the needs of small and midsize museums. The project served eighteen museums in three regions of Texas (East Texas, Gulf Coast, Panhandle).

Texas HELP museums host an annual travelling exhibition, fully supported with technical assistance and staff and volunteer learning opportunities; take part in on-site professional consultations; and attend supporting workshops and meetings.

In 2003-2004, HELP conducted research on the professional development needs of museums in these states in order to shape future training initiatives.

Website: <http://www.maaa.org/help/index.html>

KulturMobil (1984 – 2004)

Pro Helvetia and the Swiss Arts Council

Location: Switzerland

Summary: Socio-cultural community work is based on the premise that things that concern everyone are best dealt with together. KulturMobil supported and supervised up to 18 projects annually in rural and remote areas of Switzerland. The program aided individuals and groups organising cultural or social projects in their communities. Experienced facilitators from Pro Helvetia helped to plan, develop and realise the projects by working with the people to formulate objectives, to find the right means of expression, budget and timetable and to solve administrative questions.

KulturMobil facilitated flexible cultural promotion and encouraged a comprehensive concept of culture that includes everyday community life and communication.

Contact: Department Culture and Society, Pro Helvetia/Swiss Arts Council

Website: <http://www.pro-helvetia.ch/>

New Perspectives Theatre Company

Location: East Midlands, United Kingdom

Summary: Established in 1972, New Perspectives has been creating and producing touring theatre in the East Midlands for over thirty years. They tour to a range of venues from the smallest village halls to arts centres nationally.

Website: <http://www.newperspectives.co.uk/content/contentmain.asp>

Northern Exposure

Location: Pilbara Region, Western Australia

Summary: This arts enterprise development project has been running since 2002 as a partnership with the Western Australian Rio Tinto Future Fund and three remote Pilbara WA Indigenous communities, Punmu, Parrngurr and Kunwarritji. Outcomes of the project include long term artist residencies and skills development programs for fibre textiles, digital photography, dance and music.

Website: http://www.artsaccessaustralia.org/makingthejourney/northern_exposure.html

The Otago Arts Guide

Location: Otago, New Zealand

Summary: The result of an initiative involving five local authorities in New Zealand. The guide maps the whereabouts of Otago's artists and creative practitioners and profiles Otago's creative industries sector to local and international visitors.

Website: <http://www.otagoartsguide.co.nz/>

Penland School of Crafts

Location: Mitchell County, NC, USA

Summary: A 75 year-old craft school located in rural Mitchell County, NC, USA. The school offers short courses, a gallery and visitor centre, community education programs and an artist residency program.

The school published a book entitled 'The Nature of Craft and the Penland Experience', describing the history of the school and including information on the economic impact they have had on the region.

Website: <http://www.penland.org/>

Rural Art Deco Maniototo

Location: Ranfurly, New Zealand

Summary: Recognising that one of the key assets of Ranfurly, a town of 800 people, was a handsome set of Art Deco styled buildings, this community-based project was established to manage and develop this cultural heritage resource within a cultural tourism context. Indicators of the substantial economic wellbeing generated by New Zealand's first Art Deco Museum and the annual Rural Art Deco Festival include the refurbishment of about twenty buildings in Ranfurly and the establishment of a number of new businesses.

Website: http://www.maniototo.co.nz/art_deco.htm

Remote Australia

'The Art & Craft Story' is a three volume collection of surveys, recommendations, and examples of best practice, of 39 community art and craft centres in remote Australia undertaken by Desart Inc. \$22.00 inc GST per volume.

Website: <http://www.desart.com.au/publications/index.htm>

Rural Virtues: impact of arts touring in rural areas

The Rural Virtues research project explores the extent and role of professional arts touring in rural areas. Whilst the Cities and Culture project starts with the premise that cities dominate cultural development this project seeks to question this view by assessing the role of arts in rural areas. This exploration is undertaken with regard to three aspects: the impact of arts on the community in terms of social and cultural development and its importance for personal development.

The project report, *The same, but different: rural arts touring in Scotland, the case of theatre*, by Christine Hamilton and Adrienne Scullion was published by Comedia in 2004.

Website: http://www.culturalpolicy.arts.gla.ac.uk/research/rural_project_outline.html

Strengthening Rural Economies through the Arts

Contact: Madeleine Bayard

Center for Best Practices

Strengthening Rural Economies through the Arts

<http://preview.nga.org/Files/pdf/RURALARTS.pdf>

The Green Guide (doc) - Understanding and marketing to rural audiences for large and middle scale venues.

This guide aims to help you to understand and reach rural audiences. Specifically developed for mid and large scale theatres, many of the lessons are applicable to any arts organisation. The guide also outlines several examples of good practice. Produced by Richard Hadley and Mary Clarke.

Website: <http://www.audienceseurope.net/articleDetails1.php?articleID=44>

'The only trustworthy book...' Arts and public value

Frayling, Christopher February 16 2005

http://www.artscouncil.org.uk/documents/news/artsandpublicvaluespdf_php1GauBk.pdf

The Tool Kit: Creative New Zealand

Location: New Zealand

Summary: The new Local Government Act requires all local authorities to promote cultural well being as part of their purpose and role. The Tool Kit provides practical information about community consultation and quality decision-making within Local Government.

<http://www.creativenz.govt.nz/files/resources/toolkit.pdf>

Údarás na Gaeltachta Five Year Arts Strategy

Location: Gaeltacht, Ireland

Summary: A five year partnership between the Arts Council of Ireland and Údarás na Gaeltachta, the local authority for the Gaeltacht or Irish speaking parts of Ireland, which is overwhelmingly rural, concerned with the potential of arts/cultural initiatives to contribute to the sustainability of rural, coastal and island communities, particularly where a minority language is spoken. The plan sees Gaeltacht shifting emphasis from traditional manufacturing industries to cultural tourism, language based industries, the arts and small indigenous industries.

Website: <http://www.udaras.ie/>

Vermont Council on Rural Development (VCRD)

The Vermont Council on Rural Development (VCRD) is a non-profit organization dedicated to the support of the locally-defined progress of Vermont's rural communities. VCRD is a partnership of federal, state, local, non-profit and private partners. Actively non-partisan with an established reputation for community-based facilitation, VCRD sponsors and coordinates collaborative efforts across governmental and organizational categories concerned with policy questions of rural import. The VCRD's Creative Communities Program applies creative economy principles to the process of strategic planning.

Website: <http://www.vtrural.org/creative-communities.php>

Advancing Vermont's Creative Economy

<http://www. Dover.net/~vcrd/pdf/vcci-report.pdf>

Welfare State

Location: Ulverston, United Kingdom

Summary: Welfare State International is a company of artists who pioneer new approaches to the arts of celebration and ceremony. They design and construct performances that are specific to place, people and occasion. Their 'Lanternhouse' headquarters was developed as a centre to research the celebratory arts.

Under the Welfare State umbrella, a group of engineers, musicians, sculptors, performers, poets and pyrotechnicians, invent and develop site-specific theatre in landscape, lantern processions, spectacular fireshows, community carnivals and participatory festivals. Artists travel to study and test ideas at the Lanternhouse. Their program includes summer schools and intensive workshops, traineeships and mentoring schemes, a MA in Cultural Performance through Bristol University, 'rites of passage' training program and bursaries for culture artists to collaborate with others.

Website: <http://www.welfare-state.org/>

West Midland Rural Affairs Forum

Location: West Midlands, United Kingdom

Summary: The main purpose of the West Midlands Rural Affairs Forum is to bring together rural stakeholders within the Region to inform and monitor the delivery of policy in rural areas. The Forum works with rural people, government (including the Regional Assembly)

and businesses to identify issues important to the region, share information and understand the dynamics of rural communities. It monitors the collection of data and reviews:

- Service delivery in rural areas;
- Progress on the implementation of the Rural White Paper;
- Key rural policies and programmes to ensure 'regional fit';

The membership of the Forum is mix of rural organisations, interests and perspectives under the following sectors:

1. Countryside, Environment and Recreation
2. Rural Economy and Employment
3. Rural Communities and Services
4. Central Government Bodies
5. Regional and sub-regional Forums
6. Local Government

Website: http://www.ruralnetworkwm.org.uk/wmraf/wmraf_home.htm

Appendix 1: Respondents

Responses to this D'Art question were received from:

- Anne Alston, Nebraska Arts Council, USA
- Caron Atlas, independent consultant, USA
- Okullu Ayor, Generosity International Lifecare Development Coalition, Uganda
- Kelly Barsdate, National Assembly of State Arts Agencies, USA
- Sean Becker, Arts Market Inc, USA
- Tiburce Gabriel Bidounga, Socodic, Congo (Brazzaville)
- Marius Billy, Afrique Profonde, Congo (Brazzaville)
- Gordon Bronitsky, Bronitsky and Associates, USA
- John Brotman, Ontario Arts Council, Canada
- Lisa Conolly, Australian Bureau of Statistics
- Iris Daehnke, Eurocult21, Germany
- Ronnie Dissentshik, Diss Is Culture, Israel
- David Doyle, Disadvantage in the Arts, Australia
- Jane Fear, Yorkshire Culture, England
- Marian Fitzgibbon, Athlone Institute of Technology, Ireland
- Chris Fremantle, The Robert Gordon University, Scotland
- Christine Hamilton, Centre for Cultural Policy Research University of Glasgow, Scotland
- Ian Hunter, Littoral Arts Trust, England
- Tanya Hutchinson, Scottish Arts Council
- Dr Noris Ioannou, Nexus Multicultural Arts Centre, Australia
- Sue Isherwood, Somerset County Council, England
- Berni Janssen, Australia
- Jumaadi, independent consultant, Indonesia
- Jane Karker, The Art Barn Hostel and Studio, USA
- Christine Keogh, Arts Connections, England
- Anne-Claude Liardet, Pro Helvetia, Switzerland
- Roz Lipscombe, Country Arts WA, Australia
- Claire McCaughey, Canada Council for the Arts
- Jean McLaughlin, Penland School of Crafts, USA
- Jan Marontate, Department of Sociology, Acadia University, Canada
- François Matarasso, Demos, England
- Maggie Messitt, Amazwi Writers, South Africa
- Mary Minnick-Daniels, East Central Arts Council, USA
- Patrick Mitchell, Queensland Arts Council, Australia
- Lisa Mount, Artistic Logistics, USA
- Simon Mundy, Kings College London, England
- Majella Ni Chriochain, Arts Council of Ireland
- Dr Jacqueline Nolte, University College of the Fraser Valley, Canada
- Philippe Pepin, Observatory of Cultural Policy, Ministry of the French Community of Belgium
- Barbara Piscitelli Queensland University of Technology, Australia
- David Porter, National Rural Touring Forum, UK
- Katrin Reider, Pro Helvetia, Switzerland
- Jennie Rhodes, Arts Council England East Midlands
- Cas Smithuijsen, Boekman Foundation, the Netherlands
- Louise Stevens, Arts Market Inc, USA
- Gabrielle Sullivan, Arts WA, Australia
- Aramide Thomas, Nigeria
- Rhonda Tidy, Cavan County Council, Ireland
- Kirsty Veron, Queensland Arts Council, Australia
- Yeb Wiersma, Trans Artists, the Netherlands
- Gareth Wreford, Arts Access Australia

Thanks to everyone who contributed!

Appendix 2: Question

D'Art 23: Cultural development in rural and remote regions

CONTACT: Jessica Latter

EMAIL: jessica@regionalartsnsw.com.au

URLS: www.regionalartsnsw.com.au, www.aim-hi.org, www.screenworks.com.au

IFACCA has received a query from Jessica Latter, a researcher at the University of Technology, Sydney, who is working with interest groups from the Highlands and Islands of Scotland and Cornwall in the UK, Montana and New England in the USA, and Regional Arts New South Wales in Australia. Ms Latter's network is looking for information on research and programs relating to cultural development in rural and remote areas.

The OECD has a convenient benchmark for defining 'rural and remote':

A region is rural if more than half the people there live in communities with a population density of fewer than 150 persons per square kilometer.³

While much research is being done on the cultural and creative industries in cities and at the national level, the knowledge and models developed are not necessarily relevant to rural and remote areas. Ms Latter's network is exploring opportunities for and barriers to the sustainable development of creative/cultural industries in rural and remote regions. They hope to identify best practice models, partnerships and strategies that work to support development in these regions. The first phase is the preparation of a summary of: (i) research already underway or completed; (ii) existing strategies in place for development; and (iii) best practice projects or programs.

QUESTIONS:

- Do you know of any good practice projects/ programs/ partnerships/ strategies that are working in rural or remote regions in your country?
- Do you know of any existing research dealing with this theme?
- Would you like to be part of this network which aims to exchange information and ideas?

We would welcome any assistance you could provide in our search.

WHAT TO DO:

- If you can assist, please reply to both Jessica Latter and to IFACCA (info@ifacca.org).
- If you know someone else in your country who could help, please forward this query to them.
- The deadline for responses is 10 June 2005.

A summary of responses will be prepared and sent to respondents prior to publication.

³ From Arts and *Cultural Projects in Rural and Remote Canada: A Review of Canada Council Support*, http://www.canadacouncil.ca/publications_e/research/lb127234975508906250.htm.