# Appendix B: Snapshot of Arts-based Community Initiatives (1960–2010)

| Name of initiative | Date | Country | Background and purpose of initiative | Positioning of the arts | Outcomes | Issues | Source |
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| San Francisco Neighborhood Arts Program (NAP) | 1967 | USA | San Francisco Neighborhood Arts Program (NAP) is regarded by some as a founder and exemplar of community-based arts. At a time of social and racial unrest, the US Government was keen to fund projects to occupy young people in constructive pursuits – creating murals, learning and performing music, putting on street festivals, and so on. | NAP provided arts-based services to San Franciscan neighbourhoods – usually the poor and underprivileged neighbourhoods. A key driving principle of the program was that the arts provide new opportunities for communities to grow and learn. | Exposure of the arts to neighbourhoods relatively untouched by art. Channelled government grant money to small-scale community projects like murals and street festivals. Provided arts-based education and training. Accessed government funds to increase employment opportunities for artists. | A key issue for the San Francisco Neighborhood Arts Program (NAP) was its sustainability after government grants subsided. The short-term success on NAP represented an historic moment in time when government agencies saw community arts as a valid tool for engaging communities in self-education and self-activation. It was also a highly visible, often effective and always colourful way to achieve community outcomes. By the mid-1980s, government priorities had changed, funding disappeared and the NAP (and many other community art projects) folded. | Goldbard, 1993 |

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| Jam Factory | 1974 | Australia | The Jam Factory was established with government funding in 1974 to assist, train, guide, challenge, empower and promote artists locally and nationally. Its name derives from its original location in a disused jam factory. It is one the earliest examples of art and artists reclaiming an abandoned building (well before the trend appears in the literature during the 1990s). | Art is the core activity of the Jam Factory, which has become a major centre for the design, production, exhibition and sale of work by leading and emerging Australian artists and designers. | Has provided income streams for over 400 artists. Has employed and trained more than 360 of Australia's leading makers, artists and designers. Provides over 60 per cent of its annual funding from sales, services and creative business initiatives. | The Jam Factory has been sustainable for more than three decades. While government financial support continues, the factory has moved towards more financially sustainable models. However, the original aims of empowerment and promotion of emerging artists have been challenged as demands increase for sales and returns on investment. | www.jamfactory.com.au (Accessed on 22 June 2016) |
| Fusion Arts Centre – Oxford's Community Arts Agency | 1980 | UK | Fusion was one of the first community arts organisations in the UK with a primary focus on supporting community-based arts activities. Originally called Bloomin' Arts, it was established by three committed people who initially developed a program of participative performance events in the local parks. From these beginnings, the organisation grew to offer many arts-based programs at venues across the UK. | Fusion was primarily a community arts organisation dedicated to using the arts to support communities in the UK. | Provided a hub for community artists and community workers through which programs and resources can be communicated and shared. Delivered a program of arts activities for adults and children in communities. Facilitated and supports creative projects within communities. | Fusion Arts Centre has evolved and changed since the 1980s as government support was redirected to other activities. It now operates as company limited by guarantee as well as a registered charity, and fundraising has become a significant part of its operations. The organisation has grown but operates in a much wider environment than community arts. | www.fusion-arts.org (Accessed on 22 June 2016) |

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| Community Arts Networks (CANs) | 1980s onwards | Australia | CANs were established in several Australian states during the 1980s (Western Australia, South Australia, and Queensland). Each evolved from a network of people committed to community arts practice. All CANs were committed to empowering communities through arts and cultural development. | Before 1990, all Australian CANs were focused on supporting communities (urban, regional and rural) through community arts. This was primarily achieved by linking communities with artists who would work collaboratively with community members on a community art project — such projects were usually murals, theatre productions, etc. | During the 1980s, CANS were government funded and provided many community arts programs for Australian communities. Significant outcomes for communities included:<br>• Community involvement in the arts.<br>• Community resources.<br>• Community confidence (new skills). | The CANs built on their early experiences in the 1980s and continued to evolve for the next two decades — their commitment to social justice increased and they developed a philosophical platform of using the arts to address social inequalities. Many CANs began working with Aboriginal communities and disadvantaged communities in urban and regional areas of Australia. | www.canwa. com.au/ about/the-organisation/ history/ (Accessed on 22 June 2016) and Environment scan/ interviews |
| Avenue of the Arts | 1989 | USA | The Avenue of the Arts is a mile-long section of South Broad Street in Philadelphia that provided a catalyst for a major downtown revitalisation. The project was a collaboration between cultural institutions, philanthropic organisations, local property owners and Philadelphian civic leaders. | The arts and arts organisations worked collaboratively to create a lively and vibrant arts precinct, which in turn generated the development of other businesses. | The strategy strengthened Philadelphia's position as a major cultural destination generating tourist numbers and the economic spin-offs of increased cultural tourism. Other outcomes include:<br>• An increase in cultural infrastructure — there are now over 11 cultural and educational institutions and over seven individual performance spaces in the avenue;<br>• Increased private sector investment in Philadelphia in general and the arts specifically;<br>• Historic warehouses have been converted to up-market housing;<br>• $157 million is generated annually through the Avenue's cultural organisations, hotels, restaurants and retail businesses;<br>• 2,800 full-time jobs and 1,000 part-time jobs are supported through the project. | The Avenue of the Arts was one of the earliest examples of the arts being used to fuel urban regeneration. The project concept was generated by city planners not by artists or cultural leaders. | Psilos & Rapp, 2001 |

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| The Promenade Ribbon Sculpture | 1990 | USA | The city planners of San Francisco were provided with an opportunity to unite a downtown area with the waterfront, which had been cut off from the city. The response was the creation of a functional sculpture — a five-kilometre ribbon of illuminated glass. Over the distance the sculpture changes shape to accommodate seating and tables for al fresco dining. | The Promenade Ribbon Sculpture has created a new space that allows people alternatives to driving and encourages people to take time to consider the beauty of the city and its surroundings, especially the harbour. | This project is an early example of the use of public art to create a vibrant public place; it encourages a sense of pride in community and provides an arts-based tourist attraction. | | Psilos & Rapp, 2001 |
| Arts West | 1991 | Australia | Arts West was established as an independent non-profit arts organisation servicing the artists of Central Queensland. The organisation aims to promote the development of the arts as an integral part of small rural communities. A central feature of the organisation is a gallery and shop front for local arts. The gallery/shop has evolved into a successful venture, attracting a good tourist trade and contributing to other cultural tourism attractions of central Queensland. | | Arts West is a successful organisation operating for almost two decades. Its future challenge is to grow and evolve to cater for the changing demands and interests of the community. It needs to engage more with young people and identify opportunities for new and emerging artists in the community. Arts West current operations depend primarily on the contribution of established community artists. While well respected, these artists are ageing and are generally very traditional in their approach to the arts. Arts West needs to protect the interests of established community artists while broadening its approaches to engage new participants that reflect the changing nature of the community. | | Site visits and interviews |

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| Tambo Teddies | 1992– | Australia | From humble beginnings (three women making teddy bears from wool during a time of drought and record low wool prices), this initiative has grown into an arts-based business enterprise that employs 40 local people. Tambo Teddies sells its product throughout the world and has become a major tourist destination for outback tourists. | Regional identity through the arts. Integration of the arts in community life. Promotion of regional arts. Retail outlet for regional artists resulting in increased sales. Integration of the arts with other community initiatives and cultural tourism events and attractions. | | Tambo Teddies is primarily a business enterprise based on an innovative product using local resources and talent. Because each product is handcrafted, the business can legitimately be described as an arts-based enterprise. This is at odds with the perceptions of the owners/ proprietors who see themselves as businesswomen rather than artists. | Site visits and interviews |
| Big hArt | 1996 | Australia | Big hArt is a non-profit organisation that pilots arts-based projects for marginalised young people with the aim of re-engaging them in community life. Big hArt began work in Tasmania but has expanded to run projects in New South Wales and the Northern Territory. It also has proposals under consideration in other states of Australia. | Big hArt works with young people in communities to develop successful, sustainable, local arts-based projects for rural and regional communities. The projects build skills and capacity at grass roots levels by working with communities on real-life projects. One project allowed Big hArt to work with 250 marginalised young people from five communities in northern New South Wales to produce a film titled HURT. In 2000, HURT was awarded an Australian Film Institute award for Best Concept in a Non-Feature Film. | Community engagement for marginalised youth. Raised awareness of community skills and capacity. New community cultural products. New cultural skills and talents. Skills for youth. | Big hArt primarily relies on project-based funds from government to support its activities. It works with communities and provides valuable opportunities for disengaged youth. Its projects are primarily focused on building social and human capital. If funding becomes unavailable, there are few mechanisms to sustain the activity. | Ainsworth & Ritchie, 2002 |

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| Santa Ana | 1998 | USA | In 1998, the city of Santa Ana proclaimed itself the 'Arts and Culture City' of Orange County, California. The city aimed to use the arts to revitalise the downtown district to increase commercial activity and improve intercultural relations. | The project focused on the development of infrastructure to support and accommodate the arts, specifically the development of an 'Artists Village' and 'The Bowers Museum'. The new infrastructure houses a range of venues that attract visitors to the areas. However, many of the visitors are from other towns and cities and the majority are white middle-class people. While this generates significant economic activity and impacts positively on property values and other economic measures, it further isolates the poor Hispanic population and thus has failed to achieve its key objective of improving cultural relations. | Improved recreational options. New cultural facilities. New revenue streams. New businesses. New infrastructure. Renovated facilities. Improved property values. | Santa Ana is Orange County's largest and poorest city. There is a deep division between the city's poor Hispanic majority population and its affluent, white minority. While the project has brought considerable economic benefits, the project has not influenced the class divide. In fact, the art infrastructure development and associated projects has further divided the community along class and ethnic lines. In must be noted that the community outcomes described here are related directly to initiatives of the Arts and Culture City Project. The Hispanic population has rich, organic, grass roots arts practices and programs that contribute significantly to their community and quality of life. | Mattern, 2001 |

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| Mowanjum Community Art Project | 1999 | Australia | Mowanjum is an isolated Aboriginal community near Derby in the north of Western Australia. The community is made up of three tribes: Ngarinyin, Wororra, and Wanambul. This project sought to introduce the unique aspects of the Indigenous art of Mowanjum to a wider national and international audience. | To the Indigenous people of Mowanjum, the Wandjina is their supreme spirit being having created everything on and in the earth and developed the rules by which the people live. Visual images of Wandjina first appeared on rocks and in caves of the north coast thousands of years ago, and some of this ancient artwork is still visible today. This project sought to promote and present the art of the people of Mowanjum to a wider audience. Before the project, Wandjina art was confined to its own cultural landscape in the Kimberley and had not been presented to a wider audience. The result of the project was the first major exhibition of Wandjina art. | Community confidence as artists travelled with the art to tell their stories. Community resourcefulness (artists improvised with available materials and resources to produce artwork). Community cohesion through collaborative art. Community self-determination (as project was planned and funded from within the community). Increased appreciation of cultural heritage by a wide audience. Recognition of local artists and Indigenous art. Continuity of an endangered cultural heritage. New revenue streams contributing to community financial independence. Market development (exhibitions now held in Sydney, Melbourne and New York). | The project has provided some significant outcomes for the community — most significant has been the demonstration of art in contributing toward social cohesion and community self-determination through a shared cultural purpose. Also of significance is the development of community skills in planning and managing the production of art for a wider audience. Much has been made of the revenue returned to the community through the sale of the artworks. This was estimated to be approximately $160,000 during 1999. Despite the claims about the contribution to financial independence for this community, the amount raised would have little impact on the community and its future. The sustainability of the project outcomes need to be revisited to determine its long-term community gains. | Community Wise Programs, Department of Local Government and Regional Development, Western Australian Government |

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| On the Day | 2000 | Australia | On the Day was a collaboration between Japanese artist Nakahashi Katsushige and the community of Cowra — represented by individual citizens and corporate and government organisations. The project assembled 25,000 photographs to commemorate Cowra's history in World War II. (Cowra hosted a prisoner of war (POW) camp and, in 1944, 1,000 Japanese prisoners attempted to escape — 231 prisoners died during the attempted escape.) | One hundred and thirty community members worked with Katsushige for two-and-a-half weeks to collect photographs and assemble an installation. They also created a full-scale photographic representation of a section of the POW camp and scattered the ground with 231 eucalyptus leaves inscribed with POW numbers of the men who died. | The collaboration provided the community with a new appreciation of history and the heritage of Cowra. The project also provided a range of social and cultural outcomes for the community: <br>• Increased sense of community cooperation and collaboration;<br>• New sense of community identity;<br>• New community insights into the arts and the role of artistic vision. | The project provides a good example of cooperation between artists, community members and government and corporate organisations. The event of both a celebration and commemoration of Cowra's history. Despite the significance of the event for the community, it remained a one-off event that provided few long-term benefits to the town. | Murphy, 2004 |
| A Regional Cultural Plan for the New Millennium | 2001 | USA | In the late 1990s, local government authorities in Silicon Valley, California, embarked on a planning process to ensure community artistic and cultural assets were protected and developed in a sustainable way. | A key platform of the planning process was to involve both public and private organisations to develop and connect creative capacity across business and cultural realms. The plan's key aim was to integrate the artistic assets of Silicon Valley into civic life. | The planning process resulted in a 10-year blueprint for development: *20/21: A Regional Cultural Plan for the New Millennium*. The plan included specific recommendations and strategies on: (i) arts and cultural education; (ii) artistic and organisational development; (iii) community and neighbourhood arts; (iv) community artistic leadership; and (v) funding. Cultural Initiatives Silicon Valley was created to implement the plan and develop the cultural and creative aspects of Silicon Valley. | This approach was one of the first examples of civic and business leaders recognising that artistic and cultural assets are essential for quality of life and necessary for sustained growth. The plan proposes that the region's highly successful digital industries work alongside government and non-profit organisations to maximise the integration of the arts into civic life. | Philos & Rapp, 2001 |

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| Alice Springs Beanie Festival | 2001 | Australia | This small festival grew from a desire to sell excess beanies crocheted by local Aboriginal women. It has grown into a significant festival celebrating traditional women's crafts. | The festival grew from a very utilitarian need to dispose of excess beanies. These were functional clothing items to protect against the cold desert nights. The festival provided a stimulus to become more creative with the beanies and they now are sought-after fashion statements and a central Australian art form. A focus on art and women's craft was a secondary outcome of the festival. | Community networks of Indigenous and non-Indigenous women. New community skills (planning, organising, exhibiting and project management). Strengthening cultural recognition of local crafts. Revenue from sales. Increase in visitor and tourist numbers. | From very humble beginnings, the beanie festival now attracts over 3,000 entries from local Indigenous and non-Indigenous women, as well as attracting entries from fibre artists around Australia. Most items are for sale, the organisers have worked hard to ensure the focus of the festival is nor overtaken by an emphasis on retail. The evolution of the festival demonstrates how real community need drives activity. In addition, the festival is self-funding and has never attracted or sought government or business funds or sponsorships – it is run on good will and friendship. | Murphy, 2004 |
| Desert Uplands Festival | 2002 | Australia | This festival was the product of collaboration between 14 towns across Central Queensland (covering an area of thousands of square kilometres). Rather than establishing 14 separate arts festivals, the shires of Central Queensland collaborated to produce one major festival in an attempt to increase tourist numbers to the region. | Art was the central feature of the festival, which celebrated the creative achievements of the 14 participating towns, with a focus on performance and exhibition. A feature of the two-week festival was the production of 'Stumping', a work created and performed by young people from across the Desert Uplands region. | By consolidating a number of individual festivals, the Desert Uplands Festival saved money by reducing duplication – there is, however, little evidence that overall revenue from tourism increased across the region. | The region covered by the Desert Uplands Festival represents unique and usual geography that has traditionally provided a platform for tourism to the area. The sustainability of the festival may require a stronger links between the arts and the environment. | Interviews and site visits |

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| Natimuk Fringe Festival | 2002 | Australia | The Natimuk Fringe Festival built on the changing population of the Natimuk community. Like many rural communities, the traditional Natimuk population of farmers and business people have increasingly shared their community with an influx of artists and rock climbers, attracted to the beauty and physical challenges of surrounding mountains. | The festival used the skills and experiences of new and old community members to create an aerial dance on the sides of 30-metre wheat silos (rock climbers working with artists and farmers to create and perform). | As well as creating a sense of purpose for the community, the festival:<br>• Involved numerous community groups in the production (schools, community organisation, clubs and businesses);<br>• Created a sense of uniqueness for the town and its people;<br>• Generated visitor interest in Natimuk. | The festival illustrated how the arts can bring various groups in the community together to work for a common good. It should be noted that the festival idea was generated by a rock climber and not an artist. The festival has run for a number of years but its sustainability relies on continuous innovation and novelty to attract community involvement. | Murphy, 2004 |
| Bundaleer Weekend | 2003 | Australia | The Bundaleer Weekend (Jamestown, South Australia) combined fine art, music, adventure, heritage and local community culture to increase awareness of the need for environmental protection of the Bundaleer Forest. It sought also to promote cultural and environmental tourism in the area. | The program used local artists, musicians, poets and performers to create a three-day cultural event focused on the protection of the environment and the promotion of sustainable eco-tourism. | The Bundaleer Weekend focused on using the arts to successfully increase public awareness of a critical community issue — the protection of the Bundaleer environment. It was successful in:<br>• Generating 10,000 visitors and tourists to promote awareness (as well as stimulate short term economic returns to the community);<br>• Promotion of regional arts and local cultural identity. | This initiative illustrates how the arts can be used to consolidate community interest around significant issues. The arts can mobilise community action and integrate with broader community issues to generate outcomes for specific concerns. | Murphy, 2004 |

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| National Limestone Sculpture Symposium | 2003 | Australia | This symposium resulted from collaboration between Country Arts South Australia and manufacturer Kimberley Clark Australia. Together they staged a National Limestone Sculpture Symposium, bringing together 36 sculptors from all over Australia to create and display new works created from Mount Gambier limestone. | The 36 invited sculptors worked with regional and local artists to create sculptures from local limestone. Sculptors worked in full view of locals and visitors in a local park that was formerly the Old Mount Gambier Gaol Market Garden. Visitors not only watched progress but were encouraged to interact with the artists to learn more about the medium and the process. | The project was a significant success for Mount Gambier. Outcomes included: <br>• The generation of 300 room nights of accommodation over the eight days of the symposium; <br>• $40,000 of sales of sculptures; <br>• Improved relationships between the town and the manufacturer; <br>• Public appreciation of sculpture as an art form by the community; <br>• Increased sense of community identity through the recognition of the value of local commodity (limestone). | This project was hugely successful and generated local, national and international interest. While further symposia were held in two subsequent years, the project could not be sustained over the long term due to increasing expenses and declining visitor numbers. | Murphy, 2004 |
| Bobcat Dancing | 2003 | Australia | Bobcat Dancing was a community theatre event staged in the bed of the Leichhardt River in Mt Isa, Queensland. In a tribute to the town's mining history, three three-tonne bobcats 'danced' to a live band playing popular music. The bobcat choreography was created as part of the Queensland Biennial Festival of Music. | The key aspect of the event was a celebration through the arts of the town's mining industry and history, and focused on the strong interdependence between people and machines. | The event attracted an audience of 18,000 people. The event was a collaboration between urban-based arts experts and community members — 155 local people were directly involved in the final show. | While an extremely successful and creative activity, Bobcat Dancing represents a one-off event that stimulates a sense of community cohesion and an appreciation of the uniqueness of the Mt Isa Community. It fails to demonstrate an integration of the arts in community development over the long term. | Queensland Community Arts Network, 2003 |
| Artist Mob | 2003 | Australia | Artist Mob was a program aimed at delivering professional development to Indigenous and regional artists in Western Australia. | The program aimed to increase the level of professionalism in the creation of artists' portfolios and CVs. It also aimed to better inform artists in marketing, accessing funds and copyright. | The program resulted in a growing number of Indigenous and regional artist achieving exhibitions, commissions and successfully winning grants and project funding. | The project provides an example of a major theme of the decade — the professional development of regional artists. The project provides little evidence of the arts and artists using the arts to contribute to the sustainable development of communities. | Murphy, 2004 |

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| CHIMER | 2004 | Europe | CHIMER set out to investigate the connection between the arts and new technologies. By capitalising on the natural enthusiasm of children, the project sought to develop innovative approaches to using new technologies to document the cultural heritage of selected European communities. | Children aged between nine and 12 years from different parts of Europe were asked to build cultural digital maps of communities. They used GPS devices with mobile technologies and digital cameras to create digital archives of their own towns or villages, which could be easily shared with other children around the world. | The project developed a sense of community identity among participating communities and helped to share cultural uniqueness with communities around the world. | The project provides interesting insights into the potential role of technology in mapping community cultural heritage and communicating the special identity of communities, thus increasing interest in communities leading to a potential increase in visitor and tourist numbers. | Weiss, 2004 |
| Ulysses Link | 2004 | Australia | Ulysses Link was a regional arts project that designed and built a creative walkway linking four villages of Mission Beach in far north Queensland. The walkway interwove history and environment through Indigenous and historical stories expressed through mosaics, carvings and ceramic sculptures created by local artists. | Fourteen local North Queensland artists worked collaboratively to design and develop the walkway. The artists worked with fruit farmers, tourist operators, steel fabricators, conservation groups and other members of the local community to ensure the walkway reflected local culture and history, and was built to be practical and sustainable. While many people were involved in providing advice and building the walkway, arts and artists were at the centre of the project. | Community networks and collaboration.<br>New community skills.<br>New community facilities (including facilities built to enhance the walkway, such as playgrounds and a meeting piazza).<br>Public art development (incorporating a sculpture precinct as well as the walk itself).<br>Promotion of regional arts and local cultural identity.<br>New business model combining cultural tourism, conservation and the arts.<br>New business connections and partnerships. | | Arts Queensland, 2007a |

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| Kaltjita/ Kashmir Collaboration | 2005 | Australia/ India | This initiative is a collaboration between the remote Aboriginal artists of the Anangu Pitjantjatjara Yankunytjatjara lands and the traditional craftspeople of Kashmir in northern India. Aboriginal artists send their designs to Kashmir where the local craftspeople apply them to their own handmade rugs, cushions and wooden lacquer boxes and then send them back to Australia for sale. | The groups participating in the collaboration have two things in common:<br>• A love of good art and craft;<br>• A determination to improve life for their communities. | The rugs have been commercially successful — the largest rugs are sold as limited editions and retail from $800. A number have been bought by galleries and museums, including the Australian National Museum.<br><br>The business arrangement has been economically successful for both groups and projections suggest a sustainable future.<br><br>The intellectual property of the Aboriginal artists is protected and ownership of the designs is maintained by the artists.<br><br>Socially, the Aboriginal community has a much greater sense of identity and the project has been culturally empowering to both groups. | | Williams, 2005 |