Reviving Spirit in Corporate Systems.

by Sandra Krempl

August 2006
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A thesis submitted as partial fulfilment of the Research Masters with Training
at Murdoch University.
Declaration

I declare that this thesis is my own account of my research and contains as its main content work that has not previously been submitted for a degree at any tertiary education institution.

Sandra Krempl
1st August 2006
Abstract

The underlying context of this work is the mismatch between the systems that we need to comply with and what our spirit and intuition wants and needs. The thesis questions the relevance of spiritless corporate systems set up to serve the ‘best interest’ of human beings and other living things. Corporate systems have been established to comply with governing laws, to facilitate transaction of money and provide financial accountability to stakeholders and clients – spiritless matters. Corporate systems are ill equipped to protect our emotional and spiritual boundaries, our tangible and intangible links to the past and to the future. Spirit, which is the essence of life, is often not understood, discussed or included in the planning, development and implementation of the very systems that govern and impact on our lives and our communities. If spirit is included it is often well intended but rhetorical. Spirit needs to be revived and provided time, place and purpose, not only in our broader lives but also in our work cultures. Without spirit, facts have no meaning or relevance to life.

This thesis searches for solutions to fill this spiritual gap in corporate systems, drawing on the experiences and lessons gained through engaging with communities and corporate systems in Australian and international contexts. The search covers a study of oral tradition (spirit), the impact of the lack of credibility afforded to oral tradition, developing and trialling common-ground terminology and frameworks befitting both corporate and spiritual systems across different industry sectors, the isolation of arts and culture from other sectors, the role of community development arts practices, and aspects of social science and urban development theories.

The research traces the development and implementation of a cultural planning program for Western Australia through policy development at State government level and then framework development undertaken through Community Arts Network WA. The development of this cultural planning program draws on the contribution of diverse industry sector partners and this thesis research explains how their perspectives can contribute to the revival of spirit in corporate systems. The partnerships involved are business planning, town planning, community psychology, vocation, education and training, and sustainability.
Having contributed to the development of the broader frameworks for the implementation of cultural planning across the State and beyond, this research delves further into addressing the issue of reviving spirit in corporate systems through refining the First (spirit) and Third Person (corporate) approach to cultural planning. This method is based on a key Spirit Catalyst called The First and Third Person Systems. This key Spirit Catalyst provides a guide for balance between spirit and corporate systems. There are a total of seven secondary Spirit Catalysts cited. Comparisons and contrasts between First and Third Person cultural planning process and strategic planning are provided. Principles and protocols and tools for evaluating spirit have been developed as part of the process. In keeping with the first person nature of spirit, personal narrative is used wherever possible to give life and meaning to facts and other planning and management processes.
Acknowledgements

I pay my respects to the first people of this land and acknowledge their oral tradition – their understanding of spirit. I continue to learn a lot from their extensive history and contemporary journeys.

No acknowledgement would be complete without recounting my childhood years where oral tradition (spirit) was nurtured by people who live simply – my friends in the villages in old Singapore, Malaysia and Papua New Guinea and through lots of time alone in nature or where nature came home with me.

To my greatest teachers, my father and mother. I thank them for the spirit food of love, imagination and creativity. It was my sons, Nicki and Luiz, who helped me decide to embark on this study, reminding me that I needed to take a leap of faith and do things differently, saying that if I didn’t do anything different, nothing would change. I was dumbfounded by their comments. I thought what were my sons doing telling me this? I was the change agent! To friends and colleagues who helped with the transition from full-time employment, to self-employment and study. I make special mention of Pilar Kasat, Jacqui Doyle, Rob Finlayson, the Board members at CAN WA at the time when I resigned and Abbe Cook.

For this Research Masters with Training, I thank my three supervisors. I remember saying to Professor Peter Newman that I planned to set aside 40% for corporate work, 40% for community work and 20% for study. He said that it was one lifetime, but I could give 100% to each. I took that on, trusting the spirit of the reasoning, and it has worked, with each percentage allocation flowing into the other in each situation. I take this as a lesson of the maths of spirit! Allan Johnstone has provided me with the most support though the development of my thesis. I appreciate his patience with me. I tried to continually argue my case to anchor my writing in the first person and disregard the requirement for measuring against other academic works. Allan showed me the vibrant side of academia and how this can be embedded in the fine detail. He has taught me to observe areas that I was blind to before. Dr. Michael Booth, my third supervisor opened up to me the academic
world of tacit knowledge and the meaning behind social sciences. It was Michael who turned my research on its head, making me realise that I was not talking about bridging oral tradition and corporate systems, (my original thesis title), but spiritual processes being an integral part of corporate systems.

I have learnt so much through developing this thesis and have a new respect for books. But the new learnings are based on old foundations. The work situations that provided me with opportunities to appreciate the mismatch between the human spirit and our existing corporate systems included the Music Department of what was then called the National Arts School, Papua New Guinea, the Multicultural Arts Centre of Western Australia, the Department for the Arts, and Community Arts Network WA. All of these employment situations supported efforts for the inclusion of spirit, albeit in varying degrees according to the situations. My thanks go to the staff, boards and committees who worked with me at these organisations. Fortune was with me because the PNG work was undertaken at a time when Mali Voi was Chair of the National Cultural Council. Mali, now with UNESCO, continues to be my mentor, especially in oral tradition matters. Wendy Wise, Nick Mayman and Ellis Griffiths held key positions in the Department for Culture and the Arts at the time that I was either working to develop cultural policy that embraced the growing of community spirit, or undertaking what was perceived as radical change measures in the two Arts organisations that I headed up. Their support and their understanding of the role of spirit in corporate planning was vital to my progress.

In the last two years I had the opportunity to trial and refine my cultural planning method through working with the Shire of Busselton, the Town of Bassendean, The City of Gosnells, The City of Nedlands, City Farm Perth, Learning Centre Link, Department of Education, Centrelink, Nulsen Haven Inc., Shire of Victoria Plains, Multicultural Services Centre, MercyCare, and City of Swan. My thanks go to these organisations and to the various individuals and groups that have invited me in to work to revive spirit in the corporate context.
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Chapter One

Introduction

I begin by telling this story about a clash of cultures. On one side there is a healthy and rich community culture and spirit. On the other side there is a well-meaning corporate culture which comes in the name of progress, to link this community to the world, and to teach the community the necessary language and systems for this task. Through representatives, this corporate culture crosses a cultural bridge and unwittingly erodes and destroys the healthy and rich community culture and spirit on the other side. This story is based in Papua New Guinea in the early nineties.

It has always been my practice to try to blend in with new communities that I am visiting or working with. This because I am the one that has crossed the bridge and it is etiquette to behave in tune with the people on the other side. But what happens when the reverse occurs? When someone crosses over to another culture and does not behave in tune with the people on the other side?

At the time, I had lived in Papua New Guinea for about fifteen years. I worked closely with PNG indigenous communities. My work was in music and culture. Because I had both perspectives — an understanding of PNG music and culture and a background in Western classical music — I was asked to review the music curriculum at an international school, to see how appropriate it was for the contemporary PNG context. International schools were originally set up for
expatriate children. Community schools were for Papua New Guinean children. By that time, PNG indigenous children made up forty percent of the international school population. I knew first hand that in community schools, music was very vibrant. When you said sing, they sang in harmony. They accompanied themselves with an array of rhythms as naturally as you and I would breathe.

I commenced this review though running music workshops in the international school. What I found was very, very painful. I found that the majority of indigenous children could not sing in tune! They could not hold a rhythm! *What had happened?* Another culture had crossed the bridge and disregarded the local culture — their way of learning and their cultural strengths. Instead, an imported system was imposed because it was already an existing system that had been used in many other parts of the world. This imposed system had blindly strangled magnificent music abilities.

If there was more of an understanding and appreciation of the spirit and ways of learning of oral tradition cultures, if this was learnt as part of our education, that situation might never have happened. But until such time when oral tradition cultures are better understood and respected, it continues. I confront this same situation every day in regional and metropolitan Australia.

Over the past thirty years I have experimented with ways to bring the values and skills of oral tradition systems to life, often in corporate system or organisational contexts. I have conducted workshops in the Pacific and in Australia exploring these concepts. These workshops have been conducted as part of accredited training courses and as stand alone workshops and professional development opportunities. Several articles and books have been published based on these workshops and
what I refer to as *Spirit Catalysts*. These publications have not been through recognised publishing houses but rather through the organisations that I worked with and national journals within the cultural sector. These past publications have been written for communities, rather than as contributions to the academic discourse.

Over the past ten years in Western Australia, my practice has fitted quite nicely within the emerging field of cultural planning. I have applied my framework and process under the umbrella of cultural planning, in partnership with not-for-profit organisations, government and business. This framework and process uses specially created Spirit Catalysts to encourage engagement with spirit within corporate contexts. It works to humanise the corporate system through formally integrating oral tradition processes and protocols and through continually reflecting the depth, scope and meaning of these engagements. I describe oral tradition as a way of communicating and engaging with matters of the spirit. Oral tradition includes beliefs, values, protocols and customs and the way we sense things.

There are best practice processes and standards underpinning corporate systems but these systems fail to formally recognise the role of spirit as integral to the whole. Without spiritual processes and protocols, corporate systems cannot be in the best interest of living, breathing, feeling communities because the spiritless system would work to detach the users from the essence of life and living. I would argue that spirit is the key missing element in the Triple Bottom Line. The Triple Bottom Line is outcome-based. You have to put something in to get something out. Spirit is what feeds the Triple Bottom Line. How do we grow this ‘food’ and ensure its sustainability?
Thesis Aims

This thesis aims to highlight the lack of spiritual processes in corporate systems and the impact of this, and proposes a framework and process to put in place steps to remedy this. The main case studies are in arts and culture contexts.

Specifically, the thesis aims to:

1. celebrate the magic of stories and oral tradition;
2. identify the lack of engagement with spirit within the corporate context;
3. propose Spirit Catalysts to engage with oral tradition in the corporate context;
4. reflect on partnerships with sectors that have strong corporate track records, and identify how these have influenced and contributed to the development of a spirit-based approach to planning community and corporate cultures;
5. propose a process that allows engagement with the spirit of community and place to become the core element, whilst delivering best practice strategic planning outcomes.

The thesis represents an attempt to bring the experiences and lessons of a lifetime of engagement with oral tradition and corporate systems, and thirty years’ of community engagement through various arts and cultural practices, into the academic domain for the first time. Making the spirit of oral tradition visible and recognised and practised as an integral part of all corporate and community process has been my life long pursuit.
In Western Australia, cultural planning has become a banner under which I have introduced an awareness of, and an engagement with, oral tradition processes and protocols, in recognition that community and organisation spirit and culture are an important but often neglected part of strategic planning and management. This neglect results in the contradiction where we have dehumanised, mechanical systems set up to serve human beings and living things.

How I have interpreted cultural planning is quite different to the conventional cultural planning definition. Cultural planning is generally seen as a system for “Harnessing cultural facilities to further economic development” according to Fromm (24) as stated in the March 2005 edition of Urban Land. Deborah Mills (2003), a nationally recognised Australian community cultural development practitioner, states that “Cultural Planning in the early nineties was primarily linking local governments with the arts community. It was about managing cultural resources”. My interpretation and application of cultural planning is to work with communities and organisations in areas to do with their spirit, their identity and culture in a holistic way.

Through this research process I work with the language, processes and thinking of the corporate world as I bring oral traditions - our senses and our spirit – into the mix. This is a tough task. It is like playing two musical instruments. Inevitably, one instrument will be relegated to being the second instrument. It is my intention that Oral Tradition will be my declared “first instrument”. How true I can remain to this will, in itself, be a relevant finding for this research. In essence, this research is about this great contradiction, to try to find some ways for the two, the corporate and the spiritual, to support each other and yet be respected for their own strengths and capacities. I am thankful for my strong connection with indigenous, eastern and
western communities rich in oral tradition and who were, at the times that I connected with them, quite well removed from a dominant western corporate system. These communities had governance processes, rules and systems but the organisational and spiritual divides did not seem to exist. Instead they co-existed very well.

**Thesis Approach**

Personal story (first person) narrative is used wherever possible in this thesis, to give ‘life’ to facts. It is part of my claim that it is perceptions and interpretations – meanings - which are more important than the facts in nurturing community or corporate spirit. The most relevant personal experiences for the purpose of integrating oral tradition into corporate systems have been selected from documented poems, journals, articles, publications and various audio-visual mediums. The selection has been made through trialing these stories in various contexts in the Australian situation.

I have shared many more stories, experiences and Spirit Catalysts in Australia than are included in this research. Only the more successful ones are introduced here. These are the ones that I have found to have some level of acceptance in diverse applications and that have had the most beneficial outcomes in growing community spirit.

Likewise only the key partnerships that I have encountered, outside of the arts sector, have been included. This research does not explore the two-way benefits in this partnership. It is focused on the direction that partnerships have provided in developing this oral tradition-based cultural planning process and framework.
The challenges of repositioning the Australian developmental arts sector (community cultural development, cultural planning and community arts) are presented using my actual work situations in both the Pacific and in Australia as the case studies. These challenges refer to both corporate contexts and spiritual dimensions. Limitations, gaps and potentials are discussed.

The oral tradition or spirit-based cultural planning process, as stated in this research, is still developing, although some aspects have become more consistently applied. The framework and process referred to in this research are a mix of older and newer processes that I have applied in various large and small community organisations, State and local government, and business situations.

Oral tradition, applied to this research, is essentially learning in the real situation that embraces recognition and trust in one’s own spirit, intuitive knowledge and connectedness. There are other knowledge systems that focus on different ways of knowing and being in the world – different understandings of truth, beliefs and justification. However, the intention of this research is to document an oral tradition style of research as closely as possible to its original experience and thinking, capturing the ‘aha’ moments and the development of a program, spirit catalysts and framework. In so doing it shows oral tradition as a strength in its own right and a way of learning that corporate systems can grow to appreciate and benefit from. All spirit catalysts presented in this research have been developed through oral tradition learning prior to any academic reading.
Thesis Structure

In Chapter Two, the lack of spirit in corporate systems is framed through an introduction to the concept of the ‘First and Third Person Systems’. There is also reference to the reverse situation — where the corporate system is weak and spirit is strong. However, this latter situation is not the focus of this thesis. Spirit Catalysts, tools to foster spirit in corporate systems, are introduced in this Chapter. The key Spirit Catalyst – the ‘First and Third Person Systems’ — is introduced. The First Person System refers to oral tradition and the Third Person System refers to corporate structures.

Chapter Three looks at First Person opportunities: the celebration of stories and oral tradition, highlights the magic of stories and story telling, drawing on personal experience and also the expertise of others who engage with story and various aspects of oral tradition and related areas. This chapter goes further into the concept of ‘Spirit Catalysts’, specially created tools that can be used to engage participants with matters of the human spirit and to integrate spirit into corporate processes. Spirit Catalysts are used as workshop tools that communities can draw on to weave in their own stories and experiences that impact on corporate planning and decision-making. This chapter introduces seven Spirit Catalysts and information is provided on how and why these Spirit Catalysts were developed.

Chapter Four addresses a different type of opportunity. This is where the Third Person aspects are considered. This chapter looks at the forging of partnerships with other sectors where there was a sensitivity and interest in supporting the development of a cultural planning framework that engaged with the spirit of the community. These partners contributed to the development of the framework and
process that would achieve corporate credibility. These partnerships also prompted changes to perceptions, language, definitions, presentation and approach, so that common ground and mutual benefit could be found between the diverse sectors.

In Chapter Five, the research culminates in the presentation of the First and Third Person cultural planning framework and process which values oral tradition, while also broadening the application and harnessing the potential of arts and culture in corporate planning and management contexts. This framework, which draws on experiences and lessons learned from thirty years’ practice, is guided by principles, protocols and processes, and these are discussed.

The key research themes and findings of the thesis are summarised in Chapter Six. In this chapter I also reflect upon my own career as an oral tradition specialist cultural planner and consider future research opportunities.
Chapter Two

First Person (Oral Tradition) and Third Person (Corporate)

Systems

Stories That Gave Birth To My Passion For Oral Tradition

Being a daughter of a classical musician meant that music filled most of my life; it was something I loved very much. My father, a cellist and conductor of Austro-Hungarian descent, passed away when I was twelve. A few years later, my mother, who was part Dayak (an indigenous people from Borneo) and brought up by the Dayaks until she was about twelve years old, was hospitalised for a very long time with a serious illness. We were living in Singapore and had no extended family to seek help from. There was no social security. The choice was to sell the musical instruments or the family home so that the family could be fed, medical and other bills paid. The instruments went one by one until nothing was left. When this happened I found myself on the outside of the classical music world because I couldn’t afford to participate in classical music any more.

But I found another way to be involved in music. I got involved in world folk music. These musicians didn’t go to those expensive classical concerts, most didn’t have prize-winning orchestral instruments but they were still wonderful musicians. However, what I came to notice was the divide when the two worlds collided. I soon learnt that these ‘natural’ musicians were, more often than not, treated as second-
class musicians. In fact, I soon learnt that this ‘second class’ label was attached to any skill acquired through oral tradition. This realisation came as a shock to me, as it was definitely not part of my upbringing.

I asked myself, “if oral tradition is treated as second class where does love fit? Love is not learnt through books and formal studies either. Is love second class in this world too?” Here in Australia, there is a common perception that you must have studied music to be considered any good at it. Well, I have lived in places where there are no music teachers and everyone is a musician!

In the corporate world, the emphasis always seemed to be on the technical and there was no formal measurement of worth within the urban corporate context for matters of the spirit. And as a result spirit did not formally exist in the corporate context. Yet, given the appropriate opportunity, when I bring up my views on oral tradition, story and spiritual processes, there has usually been an interest in it. It seems, from my experience, that the corporate world wants to engage with spiritual processes but does not know how to break out of the shackles of reductionist approaches because these mindsets have become so ingrained.

Booth (1988, 19) refers to this reductionist approach as follows:

“In the one case there is an ontological reduction to ‘objects’ and in the other case, a reduction of the content of a discussion to meaningful artefacts, expressions or articulation”.

Booth also states that

“objective knowledge is knowledge of objects” and “to mean something is to play with meanings” (19).
Playing, expressing or interpreting meanings can occur in many ways, including the use of parables and various art forms and therefore the person who sees or listens to the interpretation will themselves interpret these and they will do so based on their associations, experiences and cultural resonances – what they already know.

I have devoted my life to trying to bring back credibility to oral tradition values. I have worked to this end with communities in South-East Asia, New York, the Pacific and Australia. I have tried to facilitate the development of music and cultural centres that recognise and promote oral tradition values and methods alongside formal systems. I have done this through developing processes and protocols that engage with the human or community spirit as an integral part of organisational frameworks and cultures. I also refer to this engagement with spirit as oral tradition. Oral tradition is quite often perceived as simplistic and belonging to folkloric cultures. But through engagement, the multiple dimensions become known. In my 2003 book titled *The Five Dimensions of Community*, I state:

“The industrial revolution created a need for specialists. Whilst it created tools for mass communication, it created barriers for local community communication. The nuclear family was born. The stranger next door was born. The absence of community communication was to have grave consequences, well into the future — our present. Centuries of traditional community building protocols and cultural practices were discarded and destroyed because they were not appropriate to the new urban situation. But no new ones were developed in their place.” (xvi)

My heritage has given me the opportunity to immerse myself in many different cultures and to be reasonably at home in each. I learnt from both my mother and my
father’s example about fitting into a foreign culture. From their example I observed that you need to become better at what people in that foreign culture do than they themselves in order to be considered as an equal. This is because you do not have the years of experience from which comes an intuitive consciousness of actions and reactions. I agree with that and remember my first five years in Australia. My brain felt that it was continuously doing double time whenever I was engaged in conversation. Whilst the life situations seem to be the same anywhere in the world, the contexts, the names and acronyms were different. The language I was speaking was still English but the phrasing and the thinking patterns were different. I felt that I had to listen, translate it to my own thinking, and then find a response suitable for their context and then translate to their thinking pattern.

**Using Spirit Catalysts In Story Telling**

It was this process of translating to different thinking patterns that assisted me in developing specially designed ‘Spirit Catalysts’ with the aim of making spirit visible in each context. In the Australian contexts this has mainly been the lack of spiritual or oral tradition processes in the corporate setting. These Spirit Catalysts (or ‘thought catalysts’ as I used to call them, noticing that the use of the word ‘spirit’ in the corporate context caused eyes to roll) provided me with the opportunity to share my diverse learnings.

If I had told my stories it would not have been as meaningful for people who had not experienced my contexts. The Spirit Catalysts I developed allowed people to weave in their stories and experiences. The Spirit Catalyst became the generic setting, like a parable, allowing people to wonder and to engage in the intuitive and the experiential – the important oral tradition dimensions that are too often missing.
Often workshop participants would recreate the framework too. And that was fine by me.

**The Key Spirit Catalyst: First and Third Person Systems**

My experiences engaging with organisations and communities have convinced me that you can build strong corporate systems using Third Person processes but you can only build community spirit and community relationships through First Person (oral tradition) approaches.

When I introduce the First and Third Person Systems, I usually do so by first introducing the side that is the strength of the community. This means that, in the Australian context, I usually start by describing the Third Person. The First Person is often invisible in our world in which the written word dominates and the First Person does not exist until you see it in writing. The chart below, a Spirit Catalyst, identifies some First and Third Person characteristics.

<table>
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<th>First Person</th>
<th>Third Person</th>
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<tr>
<td>• Oral communication</td>
<td>• Written word</td>
</tr>
<tr>
<td>• Listening / observing skills</td>
<td>• Writing / speaking skills</td>
</tr>
<tr>
<td>• Involvement</td>
<td>• Detachment</td>
</tr>
<tr>
<td>• Visions / ideas / beliefs</td>
<td>• Management processes</td>
</tr>
<tr>
<td>• Trust and respect</td>
<td>• Facts and figures</td>
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*Sense of belonging* | *Budgets*
The Third Person System is about the world where the written word reigns supreme. Think of it as within the legacy of a ‘western’ world. I differentiate the western world from ‘civilization’, characterised by William McNeil (1963) in *The Rise of the West* as “a complexity, wealth and general impressiveness” (49). I link westernisation with industrialisation and more so with what McNeil refers to as a ‘capitalist spirit’ and individualism when “individual judgement in buying and selling would produce maximal satisfaction of human wants … creating a ‘landed’ leisure class” (800-801). The written word in this context refers to a reductionist or scientific approach that McNeil refers to as “quantified occurrences within a mathematically constructed universe”.

The written word in the Third Person System is about corporate systems, constitutions, laws, policy and procedures manuals, education curriculum, business and strategic plans or grant applications. It is about writing and speaking skills that are referred to in selection criteria for jobs. Through our education and development processes, we have constantly been reminded to “write in the third person, speak in the ‘third person, do not get emotionally involved!” It should be no surprise then that this dominant Third Person system has resulted in successfully developing a very detached society.

The life-blood of the Third Person is the *management system* that is reliant on *facts and figures* which in fact had its origins in the military disciplines and logistics planning, according to the work on Disciplinarity edited by Messer-Davidow (1993) and based on earlier work by Shumway (1941) and Sylan (1953). The bottom line
is budgets and economic growth. If there is no money, the other elements described in the Third Person System chart will lose their importance and credibility.

I am surprised and perturbed by the number of times organisations are taken aback when I say that the Third Person is only half of the equation for corporate well-being. Although I will gladly admit that this has improved in recent years. I note also that the organisations who know that it should be only half, usually struggle with how to engage with aspects to do with the spirit in the working context. I introduce the First Person System as the community spirit and well-being part of an organisation.

As I introduce the First Person System, I usually notice body language change and the defensive guard ease. This could be because of the way I present it. However I note that unless the introduction of this Spirit Catalyst is reinforced with several workshops, that no matter how well it is received, it is quickly forgotten. Flyvbjerg (2001) provides a reason for this in his description of the five stages of development. Using that model, participants in this introduction stage would be novices requiring a lot more application of what are, at this stage, only words, before the ideas can be grounded in experience.

The First Person is about oral communication. It is our story – our thoughts and feelings. It is about our senses. Contrary to what are usually the first impressions about oral tradition, I do not believe that oral tradition is only about the spoken word. Oral tradition involves our eyes, our ears, smell, taste and touch. I talk about times
when our skin seems to have eyes, and can see and hear what our eyes and ears cannot. Oral tradition is about the intuitive and the instinctive - which are so undervalued in most urban communities. We don’t consciously recognise when we use intuition and instinct, and could be surprised at how much we do rely on it. As discussed earlier in this chapter, intuition and instinct are not accidental. They are moulded, just as knowledge is moulded. I use the example of a teacher telling students to stop being distracted and to “look at me” (the teacher) “and concentrate!” When a teacher does this, they are in fact teaching the student to disregard the other senses in informing the whole picture. In so doing the teacher is reinforcing Third Person processes and diminishing spiritual or First Person processes and engagement. Key skills in the oral tradition world are listening and observing.

**Visions, ideas and beliefs** are introduced as the core or bloodline of the First Person System. The core of the Third Person System is stated as management processes. Instead of quality facts and figures feeding the Management processes of the Third Person, the visions, ideas and beliefs are fed by the quality of existing trust and respect.

In *Seeking Wholeness* by Julia Hobson (1999), reference is made to Wittgenstein’s theory regarding a common misconception.

“One thinks that one is tracing the outline of the thing’s nature over and over again, and one is merely tracing around the frame through which we look at it.”

(246)
Hobson then elaborates stating

“Trust seems to be more about an orientation towards the world then about judging the actions of others as trustworthy” (246).

I would add that this way of seeing and dealing with trust is imbedded in Third Person practice, rather than in the First Person where it belongs and where trust is linked to notions of confidence in public institutions and in decision making accountability processes. Misztal (1996) brings trust back to the First Person when she links trust to believing, despite uncertainly and risk. To trust someone, you would need to know their values and way of life, their beliefs and visions. But developing a relationship in the first place also involves trust – as an element of openness, relying on your own self, of knowing who you are and what you stand for, to be the grounding force providing you with the ability to be open.

Hobson states that trust is a problem for western society, which she argues is based on a Cartesian model - one which assumes doubt as the first stance. This doubt is the reason behind the detachment described in the Third Person System.

The First Person System is about a state of being. The bottom line of the First Person System is a sense of belonging. I qualify the sense of belonging by saying that it is a double-edged sword, with not only positive connotations but negative ones as well. The term ‘sense of belonging’ is taken from current trends used increasingly in corporate plans. Other popular buzz words are ‘sense of place’. The trouble is these trendy phrases are used as though simply stating them means that
they are embodied. However, as I stated in my article on Oral Tradition in a national community cultural development publication called *Artwork Magazine* (May 2004), a ‘sense of belonging’ is a very different quality to ‘belonging’. A sense tells us that it does not really exist and that it is something we want and are trying to recreate. On the other hand, I support the word sense because it can refer to feelings and to logic, and can apply to both First and Third Person Systems in very different ways. However, just as you can’t say a sense of budgets because you either know it and have it or you don’t, then hopefully we can progress to removing a ‘sense of belonging’ to eventually simply belonging or not belonging – and knowing exactly what this means.

The First and Third Person System is my entry point, the first engagement with spirit in the corporate context. And once this happens the lack of spirit in the corporate context becomes visible. I state again, this is not to say that corporate systems destroy spirit. In my experience, corporate systems can and do play a very important role in providing social and cultural frameworks – roads and places – common ground for spirit to travel on.

**The Missing Element: The Lack of Spirit (First Person) in Corporate Systems.**

My first experiences of the lack of spirit in corporate systems was within the arts and culture sector in which I worked. The problem is, even the arts and culture sector — which you would expect to be in tune with spirit, expression, oral tradition — has learnt to contain these subjective aspects to ‘the stage’ and to disengage and go into ‘corporate mode’ off-stage. The problem is the inability of the corporate world
to engage with community in real life matters and in real life contexts, because the
dominant organisational frameworks were not constructed to do this. The inability
stems from a very unnatural detachment with spirit (oral tradition – First Person)
and a lack of processes and protocols to allow this necessary engagement. This is
not to suggest that corporate systems (Third Person Systems) are wrong but rather
that their existence without spiritual processes is wrong. And vice versa, where
there is Oral Tradition without Third Person Structure there is chaos as well.

Following are situations that further illustrate the above missing element, some of
the ‘lacks’ and ‘gaps’, that have led me to develop and trial a spirit-based (oral
tradition) approach to cultural planning as a possible remedy. The situations are
developmental arts sector-based. In this instance, ‘developmental’ is defined as a
process — where arts and culture is not about an end product or a commodity. It is
about arts and culture as an access point or catalyst for change, a tool to engage
communities in bigger, holistic agendas like community well-being, urban planning,
the triple bottom line and sustainability. Key elements in developmental work are
identity and expression - spiritual processes. And yet even the developmental arts
sector has not sufficiently focused on their spiritual processes – instead defaulting
to ‘corporate speak’. This often becomes my own personal trap as well and as I said
earlier, a test of this research project is to see how true I can remain to oral tradition
within this context where I am constantly swamped with Third Person corporate
processes stated as the know all and end all.

First Person and the Third Person can and must be integrated and able to draw
from the strengths of each. The key ‘lack’, being the lack of spiritual processes
within corporate systems (and vice versa) has already been stated. Following are
some secondary contributing areas within the corporate systems that have hindered engagement with spiritual processes – despite community development intentions that are meant to engage with communities. I don’t know how you would engage with communities without engaging with the spirit of communities.

1. Terminology associated with developmental aspects of arts and culture.
   This includes jargon, terms and definitions and the consideration of perceptions and applications of these terms in various ethnic cultural contexts, from state to state, between federal and state and in various parts of the world, also the intention and application of terminology.

2. The lack of nationally and internationally accepted standards and accredited education and developmental opportunities in practical applications of Oral Tradition and developmental approaches to culture - as applied to the Australian context.

3. The limitations of a project-based sector, notably a lack of understanding and / or application of projects in a wider, holistic context and the lack of collaboration with other sectors.

4. Welfare dependency, evident in a reliance on grants and ‘hand-outs’.

5. Lack of inclusion of a holistic vision and sustainable long term plans.

6. Inability to transcend party politics and work for the better community good through various political party terms in office.
7. The isolation of the Arts sector, evident in the lack of diverse sector representation on Arts sector committees.

Lacks and Gaps
The following section explains these seven identified ‘lacks’ and ‘gaps’ within the developmental arts and culture services, drawing on experiences from my working life in various jobs in two different countries. I state these working situations in chronological order according to dates, so you can, hopefully, follow these contexts better.

From 1977 to 1990, I was Founding Head of the Music Department of the National Arts School, Papua New Guinea. This Department had a College, a Music Centre (a self funding community arm) and a National Entertainment Centre, (a commercial arm that conducted business locally and internationally). In 1992, for two years, I was Executive Officer, Multicultural Arts Centre, Western Australia (MACWA). From 1994 to 1996 I was Senior Project Officer with the Department for the Arts, Western Australia. In 1996 I joined Community Arts Network WA as the organisation’s Director. I stayed with CAN WA until 2004.

1. Terminology.
Professor John Blacking, (1983) in his Technical Report on Cultural Development for Papua New Guinea, pointed out that even UNESCO was grappling with what culture meant. Blacking talks of contradictory uses of the concept of culture and states that
“In the Mexico City declaration the Conference agreed ‘that in its widest sense, culture may now be said to be the whole complex of distinctive spiritual, material, intellectual and emotional features that characterize a society or social group. It includes not only the arts and letters, but also modes of life, the fundamental rights of the human being, value systems, traditions and beliefs (UNESCO 1982B:41). But in other contexts there is the notion of ‘artists as the creators and bearers of cultural values’ (Heaven forbid!) (UNESCO 1976:2) which implies that culture is something that people receive, or not, rather than something that they go on inventing and remaking as long as they exercise their innate human cognitive and emotive capacities in the course of social interaction” (40-41).

It must be said that Professor Blacking, who was at that time from Queen’s University, Belfast, is an artist himself, an outstanding organist who, coincidentally, worked with my father in Singapore for a short spell! I had the great opportunity to work with Professor Blacking in Papua New Guinea when he was developing his Cultural Development Report for PNG. Professor Blacking was an internationally renowned musicologist, ethnomusicologist and social-anthropologist.

The above extract from Blacking’s analysis of UNESCO’s struggle with culture gives an idea of how complex cultural terminology is. The more diverse the context, the greater the task. What a task UNESCO must have!

Western Australia introduced me to a range of different art and culture terms. I was familiar with the terms and definitions used for art forms and genres. These seemed
to be well established and global. However, the terms ‘community arts’, ‘community cultural development’ and ‘cultural planning’ were new to me. The only developmental arts and culture term I had previously used was ‘cultural infrastructure development’ – in relation to Papua New Guinea cultural programs to do with capital works and the resourcing of projects and programs. Cultural infrastructure development, in PNG, linked arts and culture to tourism, economic development and education. The term ‘socio-cultural’ was used by visiting academics and consultants when referring to arts and culture in relation to way of life, expression, customs, rituals, protocols and spirituality. This applied to both traditional, contemporary and developmental arts and culture. The term ‘socio-cultural’ is also used by Leonie Sandercock (2003) in her book Cosmopolis 2, Mongrel Cities of the 21 Century which includes a chapter titled ‘The Socio-Cultural Re-Shaping of Cities and Regions’. Sandercock uses this term in several of her publications. Whilst spiritual processes are implied, the term socio-cultural avoids directly mentioning matters to do with spirit. It is a Third Person term about First Person matters.

‘Community art’ and ‘community cultural development’, which is also referred to as CCD, were not only new to me; it was my experience that they were not well understood in the metropolitan Perth art sector in the early nineties. More often than not, community arts was linked to face-painting and amateur murals. I hasten to add that I see face-painting and amateur murals as very important rituals in any community. The developmental aspects and processes of community arts and community cultural development were not, and are still not, understood. It has to be linked with human resource development or community service areas for it to be better understood.
Interested in the global application of these developmental processes, I conducted interviews with cultural leaders in Africa, India, Singapore and the Pacific to gauge if the terms ‘community arts’ and ‘community cultural development’ were known overseas. My findings were tabled at my presentation at DARE, the 1997 National CCD Conference held in Brisbane. The presentation was on international opportunities. The terms ‘community arts’ and ‘community cultural development’ were not known in these places. There was in fact offence taken to the word community cultural development, as it was seen as an external culture interfering. The term community arts was not well appreciated either, as it seemed to separate arts from culture. In Africa, India and the Pacific, the people that I interviewed indicated that this separation was not the case in their contexts, where arts is seen as an integral part of culture.

For me, it is interesting to note that even areas of spirituality are described in the third person and therefore moving away the essence of spirituality. The labels and therefore the positioning of arts and culture is in the third person – producing the lack of engagement with the first person – the spiritual process.

2. The lack of nationally and internationally accepted standards and accredited training in developmental approaches to culture

The Papua New Guinea National Arts School received Australian Aid. The School’s experience of recruiting from Australia was mainly through Australian University Music Departments. Most of these Australian music graduates experienced some difficulty in settling into the PNG situation. The National Arts School had better results recruiting from international volunteer organisations from the UK, the USA,
Canada and even Japan. These organisations prepared their volunteers in cross-cultural sensitivities and in working developmentally. Australian Volunteers Abroad, as it was then called, did not have arts or culture as part of their programs. International work was all technical and scientific, not spirit based. This was, for me, a confirmation that Australia saw its strength in third person scientific and management skills. That Australia did not export spiritual processes indicates that it is a weakness or a lack.

Not being an Australian at that time, I did not have Australian networks. However I did attempt to recruit staff from Australia. The Australia Council for the Arts was one contact point. On contacting them, I was not referred on to the Community Cultural Development (CCD) unit but rather to the Music Board, who in turn referred me on to the Music faculties at Australian Universities. The CCD practitioners that I came to know in Australia may have been more suitable in some ways, because they had some understanding of a developmental approach. However I do not think I would have recruited them unless they had an arts or related degree because CCD was a very ad hoc area and not underpinned by industry standards or qualifications. There was no way, apart from knowing them personally, that I could gauge their ability. A Postgraduate and Masters degree in CCD has only just begun in July 2005 at the Victorian College for the Arts, Melbourne. Prior to this, the only accredited CCD training was through the Vocational, Education and Training (VET) sector as a component of a Diploma. These Diplomas only came into being in the nineties and then only as part of diploma in visual arts or arts management.

I will add that whilst there is now a growth of community development training, it does not mean these provide training in spiritual processes. Spiritual processes are
usually segregated out of community development and thought to mean religious training, which is a perception that I have very often encountered as a viewpoint within corporate situations.

3. **The limitations of a project-based sector**

In the Australian context at that time, the application of community arts or CCD was very project-based. Its benefit to the community seemed to exist only for the duration of the project. Once the facilitators were gone, the project would often disappear and any benefit gained could quickly be eroded away. The investments were not sustainable. Whilst the intention seemed to be to create social awareness of issues in society, they did not seem to have any influence where it counted – in policy and planning, according to the Community Arts Network WA 1998 Business Plan. Developmental arts existed in a very small world. This narrow application of arts and culture restricted its potential and take up. Employment, earning capacities and scope were all therefore limited, making the field rather invisible and not valued. This seems to be an impact of the silo mentality – a result of specialisation. Developmental arts needs better Third Person processes to clarify what it does and also the impacts, benefits and potentials on a broader canvas. But it must be remembered that developmental arts are a relatively new form with community arts having its recognition as a sector in the seventies according to Hawkins (1993). Hence it is growing in unchartered waters in a corporate world.

4. **Welfare dependency**

Both as Executive Officer of MACWA (1992) and Director of CAN WA (1996), I inherited organisations that were on closure notice from their State funding body and from the Australia Council for the Arts, the Federal funding body. For me this
reflected the state of the not-for-profit Arts sector in Australia. The first thing that struck me was that these organisations were totally reliant on grants, demanding solutions as their right, but providing none. A prevalent attitude that seemed commonplace was that somebody else was responsible for fixing a problem. There was a lot of resistance from the sector and from within the membership to anything that was linked to economic development or financial gain. There was patronising attitude to ‘helping the marginalised’. I found this very offensive because I equate a hand-out mentality with assuming that people need help, which in turn assumes that these people are helpless. New economic accountability requirements for all government funded organisations had impacted on these organisations by driving a big divide into their Management Committees and membership, leaving them balancing precariously on the edge. It was at this point in time that a number of Community Arts Networks and multicultural arts organisations across Australia folded.

My reference to change from a welfare attitude to self-reliance could be mistaken as my looking to corporatise these groups, but there is more to self-reliance than money and more ways to achieve it than through a focus on capitalism. In fact, my greatest learnings about self-reliance, governance, trade and creativity have come from working with indigenous communities in PNG and in countries where welfare did not exist and where corporate systems did not exist. In these micro-situations, human behaviour, context and consequence can be more visible. In the macro-situations of our urban contexts, they are better masked. I believe that there are most definitely times and places for welfare and this is not the argument here. The lack expressed here is an attitude created by welfare that everything is somebody else’s problem and therefore somebody else’s responsibility to resolve, resulting in
missed opportunities. I attribute this to dominant Third Person processes including governance and a lack of appreciation and attention to spirit, which can be a wealth and which I have in many situations tapped into, to turn communities around. In many community organisations in the early nineties, the Third Person was weak. Add this to the First Person cultural spirit-based wealth that is not recognised and you have created a double whammy of negativity – needing and then becoming dependant on welfare.

5. **Resistance to change**

Whilst at MACWA, I had tried to set up a program that worked with self-selected ethnic groups. The self-selection was through these communities applying to be part of the program. The program was for each group to select one or two persons to be their liaison persons. These persons would receive support and mentoring. Through these persons, the groups would set up opportunities to establish ‘common ground’ - spaces to bridge with ‘mainstream’ communities and other groups or sectors. The aim was that these arts and cultural opportunities and programs would break down perception barriers and grow appreciation of the richness of diversity. The potential for social, environmental and economic benefits was immense. This plan was dependant on groups being inspired, which I felt I was able to work towards. This plan, which was strongly supported by local ethnic communities and by the State, was condemned by key local community cultural development (CCD) leaders who influenced Federal funding decisions. These CCD leaders said that the plan was too much of a diversion from previous models and declared that it would never work. However, my initiatives were appreciated by the State government and I was offered the opportunity to further these through working for the Department for Culture and the Arts, but this was short lived as I found working in government a
very crushing experience. Again there were high expectations from the public for you to fix situations for them and for the public to continue to demand this as their right. The internal culture, even within the Arts, was devoid of spiritual processes and was anchored on accountability and Third Person Systems – which are defendable, contestable and therefore confrontational and very damaging to inspirational and other developmental natures of spirit. The other natures were referred to as belonging to marginalised communities and had to be ‘helped’. I was referred to as ‘doubly disadvantaged’ because I was a woman and from what is absurdly described as a non-English-speaking background! Communities, lobbyists and activists were used to these methods and approaches and resisted any change.

6. **Projects and programs could not transcend politics.**

Decisions for CCD and community arts were made based on local and party politics, rather than the best interests of the community. Success and failure were said to be linked and restricted to those who were in power and linked to how much money one would receive depending on who was in power. Too much emphasis was placed on lobbying and complaining. As far as I was concerned, community networks and business had a greater potential for stability than political parties, who come and go in much quicker time frames — but it was very difficult to communicate this. Again people did not see themselves as a catalyst for change, rather as a demander of services. I refer to this as the classic ‘service class’ mentality, reflecting reliance on ‘the system’ to fix everything. The emphasis was away from ‘self’ as a motivator. There was spirit but this was not working together with the corporate processes because the corporate processes did not have processes for harnessing and engaging spirit.
7. **The isolation of the Arts sector.**

Developmental arts were marginalised within the arts sector. But the arts sector as a whole was isolated from other sectors in society. The perception of the wider community was that arts and culture were specialist areas. This was perpetuated by an arts industry that saw itself as 'special and different'. This isolation factor is demonstrated by the typical arts organisation Management Committee of that era. The Management Committee was made up of artists and arts administrators. It surprised me that strategies such as forging mutually-beneficial partnerships with tourism, heritage, town planning, education, health, housing and recreation were not being pursued.

**Summary**

The way I saw the developmental arts sector was that it was doubly detached. It was detached and resisting the corporate world, because the corporate world was devoid of spiritual processes, and it was detached from the oral tradition systems as well because it was not able to articulate what it did or give it any value in the Third Person world.

Whilst I did not have the language either, by introducing the First and Third Person Systems I was able to present a starting point towards progressing a solution.

We, the developmental arts sector, needed to develop frameworks and processes that gave the First Person, our spirit, a voice and a clear role. We also needed to develop sound corporate systems, so that they could work with other sectors. But
these corporate systems needed to have spiritual processes as an integral part. We needed to develop accredited oral tradition-based education and training opportunities and to shift out of a welfare mentality reliant on the politics of the day, to one where we believe in our own capacities. We also needed to develop a long-term approach with the assistance and partnership of other appropriate sectors and to transcend politics. The following chapters outline how the solutions grew. In Chapters Three and Four, two types of opportunities are presented — First Person opportunities and Third Person opportunities.
Chapter 3

First Person Opportunities — Integrating Spiritual Processes into Corporate Systems

The Importance Of Stories And Oral Tradition

Important opportunities for engaging with spirit can be found in stories and oral tradition. In this chapter, I start with some explanations and references to the meaning and the opportunity for spirit behind stories and oral tradition, and then I go on to discuss the ways of engaging with oral tradition in corporate culture through Spirit Catalysts that I have developed. I would have liked to have kept this section on story ‘pure’ – without the ‘technical’ bits – but experience has shown me that many people are so removed from story that, too often, the reason for writing the story has been missed completely. However I choose to start with story because this is a key part of the essence of spirit and a vital entry point for integrating spirit into corporate systems and people need to develop this skill. I have learnt that the written word is very different to the spoken word and I cannot assume that the reader has similar experiences and skills in the intuitive and sensory areas – which I refer to as oral tradition. If I am speaking in person I can gauge this and, time and context permitting, I can weave more of the spirit into the story or find a compatible level of flow and I can draw the listener’s attention to various aspects and meanings of the story. In the written form, I cannot gauge this. There is no room for engagement with my intuition.

Flyvbjerg (2001) states that
“It is important to emphasize that when Dreyfus and Dreyfus use the word "intuition" they do not mean some kind of guesswork, irrationality, or supernatural inspiration, as the cognitivists often describe it, usually as a preface to a critique. For Dreyfus and Dreyfus intuition is a property which each individual uses in everyday life” (19).

Even though I qualify my use of intuition, I cannot properly apply it here in the written word. I am not interacting with anyone but myself as I write this. And so I draw on past interactions to determine the areas that need clarification. I also draw on the expertise – the experience - of others who use story and oral tradition.

Flyvbjerg (2001) tells an interesting story about the intuitive nature in an interview with Stuart Dreyfus. He writes:

“When I asked Stuart Dreyfus in an interview where in the body a chess player feels that a move is right, he told me, 'in the whole body. In the pit of the stomach.' It is similar, says Dreyfus, to asking where do you feel you are hungry when you are hungry. ‘You can’t say that your brain thinks it is hungry,’ continues Dreyfus, 'you experience your whole body as craving and the chess player has the same type of experience’” (15).

A story-teller does not only tap into intuition. Other important aspects of story, and in fact of oral tradition or spiritual processes, are imagination and inspiration. William Bausch has written many books on stories, so a reinforcement from him that story is more important than photo albums, recipes, festivals, customs and mementos is significant. Bausch (1984) says it is the stories that “entice and enthral.” What I enjoy about Bausch’s work is that it captures the simplicity of story in everyday life. He writes for everyday people. There is one story that Bausch (1984) uses in
Storytelling, Imagination and Faith, to show the importance of story. It has captured my imagination. It tells of a man and woman in their senior years whose greatest treasure is their personal battered old tin boxes that they have filled with articles that trigger memories. They would from time to time sit down, open their individual boxes and take out one memory at a time and pass it to the other:

“One memory would awaken another one or be the leader of an entire parade of memories … These small tin boxes made Tom and Mary the richest people in the country. Early in life they had learned a great secret from Tom’s grandfather. ‘the purpose of any possession’ the old man had said, ‘is to make memories … They grow in value with time’” (219).

Stories bring life to very mundane facts. If you have read Classon’s book (1955) The Richest Man in Babylon, you will see how the mundane rules of good financial management dating back six thousand years—when Babylon was a very prosperous city—take on a different meaning. The principles of good money governance from ancient Babylon still apply today. The facts themselves are quite mundane but the spirit and character, the life contexts told through a story of how a young man in ancient Babylon seeks wealth makes the story come alive. I learnt of this story from grass roots communities, who considered it the best information on money management they had ever received. The information is no different to something you could pick up in a sheet or article on financial management. But as Bausch says, “stories entice and enthral”. And because of that, they leave a deeper mark in our mind and spirit.

Ben Okri, a Nigerian born award-winning writer takes story telling to many different dimensions. The European provides the following critique found in the unnumbered
introductory pages of Okri’s book titled *Astonishing the Gods* (1955). The statement describes the elements of story well:

“In this powerful, sensuous and philosophical book, I saw universal aspects of the human condition like loneliness, joy, survival, despair, courage, oblivion, pain, terror, optimism and knowledge…. Okri’s use of language is beautiful, thrilling and vibrantly poetic. Smiles can be heard; silences have melodies; sounds have colours and tenderness has a fragrance....”

Okri, through his imaginary story through different dimensions, reveals his own life experiences. He shows that it is the seemingly simple concepts that make huge differences in how we live life. The magnitude of these simple concepts would be lost without story:

“He travelled the seas, saying little, and when anyone asked him why he journeyed and what his destination was, he always gave two answers. One answer was for the ear of his questioner. The second answer was for his own heart. The first answer went like this: ‘I don’t know why I am travelling. I don’t know where I am going’. And the second answer went like this: ‘I am travelling to know why I am invisible. My quest is for the secret of visibility’” (4).

So a listener of stories must learn that what is said in the story has got many meanings. One important meaning is what you can learn from it for yourself. Sometimes the fact or fiction within a story is not as important as how you feel when you hear or read it and what it triggers for you. Stories are people’s journeys and you will never know when you will be taking those journeys. Stories introduce you to what and how other people think. They help you to try to walk with them. Every time you listen to another story it is like sampling another life. I soon learnt that sometimes, created stories were more real than reality, because they were like
fables or parables that I could weave my own context into. They didn’t really belong to anyone’s actual life, so I could also play with them.

Engagement with story is engagement with layers and layers of substances that you cannot see. Story teaches us to sharpen our intuition, our sensory perceptions and reactions. Yet today, story is often treated very lightly and superficially without consideration for the complexities of meanings involved in it for the person and the learnings that can be drawn for the listener. In relation to language, and the underlying meanings that are involved in the construction of language, Booth (1988) refers to a background stage to language acquisition which he terms a “consciousness without words …. relating to what came before”. In relation to Freud’s work on the construction of consciousness, Booth states that

“Freud’s arguments provide a substitute basis for multiplicity, replacing the reliance upon a network of linguistic connections, to which the emphasis on context has usually turned, and which the reduction of meaning to language introduces” (49).

Another reason for stories being taken so lightly in our corporate world can be found in Booth’s citing that meaning, when it is stated in the subjective, mystifies, and this has contributed to the status of meaningless being afforded to the subjective.

Thanks to the work of David Abram and Merleau-Ponty, the full sensual scope of story, tacit knowledge and oral tradition is becoming better articulated again. As David Abram in The Spell of the Sensuous (1996) states,

“Humans are tuned for relationship. The eyes, the skin, the tongue, ears, and nostrils — all are gates where our body receives the nourishment of otherness. This landscape of shadowed voices, these feathered bodies and antlers and
tumbling streams—these breathing shapes are our family, the beings with whom we are engaged, with whom we struggle and suffer and celebrate. For the largest part of our species’ existence, humans have negotiated relationships with every aspect of the sensuous surroundings, exchanging possibilities with every flapping form, with each textured surface and shivering entity that we happened to focus upon”(ix).

Abram refers to James Edie’s attempt to summarise Merleau-Ponty’s views on the fullness of language. He says that Merleau-Ponty’s point is that words, even if they are able to articulate conceptual and referential levels of meaning, will always still hold only the primitive phonemic level of meaning. It is the tones – the patterned sounds - and the ways in which words are communicated and the thought beneath the word which dominate the communication rather than the word itself.

Sometimes I wonder if we are standing near the edge of another massive societal turning point comparable to the industrial revolution, or to life after World War Two or even the introduction of the written word. This again is arrived at through reading Abram. Abram mentions that in the 4th Century B.C., Greek culture was transforming from a primarily oral culture with the introduction of the written word. This was during Plato’s time. Abram claims that Plato and Socrates could be seen as the thinkers who were the hinges between the oral – connected story telling world – and the detached thinking required by literacy formulas. For me this is interesting because it makes me think that there are writers and story tellers who apply the pre-literacy (oral tradition) model and those who apply the post-literacy model and of course those that bridge the two. This for me is Okri’s strength, and where he has drawn from an oral tradition culture: a culture where spiritual processes are an important element. Okri has used creative writing to transport
these qualities into another dimension to make it suitable on a global scale. The works of Kahlil Gibran — *The Madman*, *The Prophet* and others — also rely on an oral tradition cultural positioning. Whilst Gibran uses a particular cultural context, he draws on the universal common ground of human behaviour.

Stories serve another purpose and one that is important in the context of this thesis. This purpose is in fact referring to our personal and family story. In the course of my work, I work with ‘a sense of belonging’ and am often confronted with the question “and where do you belong?” This is especially pertinent in our current socio-cultural context in which most of us come from very mixed heritages. I have said that I feel like I am a citizen of the world and have been accused of not practicing what I preach about identity and a sense of belonging. To which I reply — “If you know who you are and where you are going you will more easily find a way to belong.” It is when you don’t know these things that you will be lost, even if you come from one background and have never stepped outside the boundaries of your parents’ hometown.

Malpas (1999) describes his theory on self and location as connectivity between people and places as a network of interconnected concepts and involving self and other:

“There is too great a distance between the bare idea of a multiplicity of locations and the idea of a multiplicity of possible subjective spaces, and while one can certainly grasp the possibility of each of those multiple locations being a location correlated with some possible perspective of one’s own, that is not quite the same as the idea that these locations might be correlated with subjective spaces other than one’s own — the grasp of subjectivity associated with a
different location does not amount to a grasp of a location associated with a different subjectivity” (140).

“Only given a grasp of the possibility of different but simultaneously existing and yet distinct subjectivity spaces that implies a grasp of both one’s own subjectivity and the subjectivity of others — can one arrive at a proper grasp of concept of an object as capable of giving rise to distinct but simultaneous presentations” (143).

Telling your own family story involves places (built environment) and spaces (natural environment). It may be hard at first because it is complex and involves so many threads pertaining to simultaneously existing contexts, relationships with people and the built and natural environment and associated matters. I know that telling my own story used to be very hard for me. Long ago I coined a phrase that I have used for decades. It goes — ‘You are invisible until your story is told.’ Over the past twelve years I have worked to bring story into our Australian work culture. It is my experience that people are generally very unwilling to tell their story in our urban work contexts, yet they want to build a world based on trust and respect. Trust cannot exist without story. Trust occurs when you feel able to remove the barriers and let people see you for who you are and you see them for who they are. Trust can only exist in a state of vulnerability, when you are relaxed and have your guard down – when you can tell the true story.

You are in charge of painting the picture of who you are and how others see you. How you view others is largely based on the story they tell or the story you have heard. If you don’t hear their story they will be invisible to you. They will be like the people who walk past you in a shopping mall that you do not have any emotional
link with and don’t really have any empathy for. Most employable people have a curriculum vitae prepared but there are not many that I know who have their stories ready to tell. Not any story or someone else’s story but their own story that will paint a picture of who they are. Are you going to tell your own story and paint your own picture or are you going to leave this to others?

Choosing the right story to tell is a skill. Stories are used for many purposes and if chosen and presented appropriately can have an impact on people or a situation. It can build or break trust, serve as a teaching, assessment or planning tool. It can inspire creativity or foster destruction. But how do we draw out the stories?

**Spirit Catalysts**

Spirit catalysts are ways that I have developed to draw out stories and engage in oral tradition. The six Spirit Catalysts, terms, definitions and stories following, are what I use to draw out different ways of thinking and how these can affect how we plan, make decisions, and network. These Spirit Catalysts have assisted me by providing structure and in helping to engender greater acceptance of intangible areas such as a sense of belonging within corporate and organisational culture.

**Spirit Catalyst One: First and Third Person System (the expanded version)**

In the past year, as a result of greater diversity and more in-depth application of the First and Third Person Spirit Catalyst, I have made further developments to it,
elaborating on the ‘first and third person’ as used in a grammatical sense. I have also introduced a ‘second person’.

The expanded application of this concept is as follows:

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<th>First Person</th>
<th>Second Person</th>
<th>Third Person</th>
</tr>
</thead>
<tbody>
<tr>
<td>I, we</td>
<td>You</td>
<td>They, them, he, she, it</td>
</tr>
<tr>
<td>What we experience first-hand</td>
<td>What we are directed to do</td>
<td>Information as applied to other people and situations</td>
</tr>
</tbody>
</table>

Experiential  Procedural  Informational

The reason for this expanded version is to consider community and organisational cultures, and the various aspects and applications of relationships between people and the processes they use in their working and community lives.

There is what I or we actually experience – the *Experiential*, the First Person. How we feel about the tasks we do or are told to do, how we engage, contribute and participate. This is influenced by our visions, ideas, beliefs and values and our sense of belonging. I have gone on to now introduce the concept of ‘diverse belongings’, rather than a sense of belonging which is stated as the ‘bottom line’ under the First Person in the First and Third Person System tabled in Chapter Two. Diverse belongings are essential for communities large or small, as are protocols for acknowledging and respecting difference - even if we do not necessarily support the difference. Diverse belongings support an ‘agree to disagree’ principle.
The Second Person is what you are told or agree to do. It is the procedures – Procedural. “You will first do this followed by that”. Procedures play a big part in informing and developing the culture of a community or organisation. Protocols and customs can make visible values and beliefs, and are community and organisational procedures. They are not yet often considered in procedure manuals except where celebratory occasions are a norm.

The Third Person is about information— Informational. It is using third person writing and speaking skills. It is my experience that when I ask people to speak in the first person, they will throw in ‘I’ or ‘we’ and revert back to third person information which does not express individual or group experiences, feelings and thoughts. Even in presentations, the excitement or difficulties of situations don’t often come through rather a lifeless reading of two-dimensional words. This is a sad indictment of the society as it has been moulded.

This expansion of the First and Third Person System is more applicable in a local community or organisational context. It is intended to be a tool to illustrate the different stages from creating an idea through to the implementation and recording of it. The movement from left to right across the same line is important.

The original First and Third Person system was not derived from its grammatical roots. The Third Person system refers to a three-tiered process:
• decision makers
• managers or service providers, and then
• the user who is the Third Person in the chain.

My life’s work is devoted to understanding and building community spirit — First Person qualities. In doing this, I realise that we need to reopen and claim the values and methods used in First Person skills, not to achieve a better balance between the First and Third Person but to recognise that both exist and that there needs to be time and place for each to excel. The First Person processes need better articulation and depth.

**Spirit Catalyst Two: The Community Quadrant**

The First and Third Person Systems provides a way of understanding the different roles and purposes between corporate processes and community spirit but it does not list tools, skills, products and services. The Community Quadrant is a Spirit Catalyst that I have developed to reinforce the First and Third Person System by providing a different view. The Community Quadrant measures the application of First and Third Person processes in any given context: it can be used to identify where products, services, policies and procedures fit and to see if they have more than one application — that is spirit applications and corporate system applications.
The four segments have been selected through studying commonalities in a variety of contexts, for example indigenous village settings, project teams, community service organisations, local government regions, government departments, and small and large commercial businesses. Through my career I have been employed as a change agent to reposition communities, organisations or departments within organisations. Through my own work experience, I noticed that if even one of the four segments was missing, the entity was in strife. Inspiration is often missing – not formally considered. The Community Quadrant can be used to track projects and programs through various stages. Each stage could bring a different part of the quadrant into focus but if inspiration drops too far it spells trouble and needs attention. Organisations that do not factor in inspiration (spirit) often go around in circles trying to fix problems with further Third Person tools and wonder why they are not getting anywhere.
In Papua New Guinea, the music college that I was the founder of, had its roots as part of a small, well-intended but patronising cultural project to teach Papua New Guineans western music. It was based on a welfare model – assuming these people needed help and assuming that the ones providing the help had all the answers. In growing the music college, I soon realised that there was no plan as to how participants would apply the skills after attending college (Plan / Trade). Participants weren’t encouraged to engage in developing business skills (Trade). There was a high level of inspiration because of rich cultural expressions, customs and traditions (Inspiration) that I tapped into in the development of the new music college. There were dreams of the past. There were strong oral tradition networks and relationships (People). Through developing what I called a Creative Workshop model, providing the opportunity of learning in the real situation, and including existing skills and resources, students localised the entertainment industry with their contemporary and traditional music and achieved international recognition (Trade). The course was commended in a 1988 report titled *Small Scale Indigenous Tourism Business Development* RAS/86/134 by Michael Brook of the World Tourism Organisation acting as Executing Agency for the United Nations Development Program. It was cited as a model curriculum for tourism training in their report:

“The curriculum reproduced in Annex 3 is from the College of Music of Papua New Guinea. Particular attention is drawn to the methodology of preparing the student for the real world, not just teaching them. Self-expression is encouraged and extremely demanding efforts are required for both class, and in particular, out-of-class work. It is felt that this curriculum could be used as a base of which to develop training in other fields of endeavour relating to tourism” (22).
Very similar situations applied in Australia with the Multicultural Arts Centre that I inherited through my employment as the Executive Officer in 1992. At the time of my employment, the organisation had only three months’ funding left. Community Arts Network WA, where I became the Director in 1996, was in the same boat. In both these situations the organisations were floundering because planning and trading were missing from the organisation. The organisations were using hand-out methodologies – providing services for the un-empowered, but not really empowering them for life in the real world. The organisations were headed up by people who were fighting for the rights of marginalised people. I used to wonder why we had to become like them or to access their systems, which had so many flaws. They had spirit, but the spirit was at war with corporate systems and not an integral part of it. All the organisations were doing was saying what was wrong with systems, but they had no solutions. And yet they wanted us to have equal access to this faulty convoluted system! They played a lot of games. First you had to sit in a circle and then you had to rile each other up to ‘take over the power’. They called everything ‘empowerment’. It was like war games!

In working with Australian ‘grass roots’ communities, I found that these were more often than not devoid of engagement in the ‘real world’. In the real world we need to earn money or trade in order to survive. We need skills in these areas. These trading skills involve planning. This was very different from my work in grassroots communities in PNG. In the PNG situation, they still had seasonal trading seasons and networks. Ceremonies and protocols marked spirit and provided inspiration. Identified families had the planning tasks and implementation tasks. For example, one family handed down their traditional task of being the messengers. These systems had existed for centuries until western culture imposed corporate systems
and reduced spirit and its associated value base as a credible and essential element. Traditional networks (People) and their spirit (Inspiration) were slashed and burned leaving a gapping hole in these areas. History tells you the consequence.

I use an example I learnt at Australia Council’s 1997 DARE National Community Cultural Development Conference. A presenter told us that the first entrepreneur was the Minstrel. I cannot ascertain if this was a fact or an act – it was after all an arts and cultural conference! But I will cite the story all the same because it is a great story. The presenter told of this minstrel - song and dance person, who would cross borders to sing his songs and dance his dances and juggle his balls and look and learn. Then he would go back and tell his friends what they could sell in this place and what to look out for – and a new trade route would be born. Grassroots people had always in the past been innovators of trade routes. The Arts have always played a major role in establishing good will. The Arts makes good gifts. Walking through an art gallery or a museum or attending a concert still makes for a good orientation of a culture – alongside food! These examples show the working relationship between people, inspiration, planning and trade.

There is a flipside to this argument relating to the value of inspiration and creativity, and its role in planning and trade. In most urban situations I have to dig deep to find the inspirational points of an organisation. It may be there informally, or it is empty rhetoric in strategic planning documents. People are seen as statistics, as are networks. Jobs and activities are explained in the third person – in a lifeless sense. And this is seen to be the height of professionalism!
When I use the Community Quadrant as an assessment tool, I focus on one segment and view the other three through the eyes of that one. For example if I am focusing on inspiration, I will see how people, well-being and networks add or contribute to inspiration and how inspiration impacts on the people part of the quadrant. Likewise if I were focusing on planning, I could see how planning contributes to people, inspiration and trade and how these other three segments are included in planning.

All four elements could also be seen another way. They could be seen as body, mind, spirit and money (or some other trading vehicle). We know how important all of these elements are to our lives, yet individuals will find it hard to achieve a balance between all four.

**Spirit Catalyst Three: The Five Dimensions of Community**

Through Booth (1988) I learnt of the work of Martin Buber in relation to the unconscious. The following is taken from Friedman’s introductory essay to Buber’s last work *The Knowledge of Man*:

“*In ‘Healing through Meeting’ (1952) Martin Buber throws out a hint concerning the nature of ‘the unconscious’ which is nowhere elaborated in his other writings: ‘The sphere in which this renowned concept possesses reality is located, according to my understanding, beneath the level where human existence is split into physical and psychical phenomena. But each of the contents of this sphere can in any moment enter into the dimension of the introspective, and thereby be explained and dealt with as belonging to the psychic province’* (125)."
Booth goes on to refer to notes that Friedman took at seminars conducted by Buber in 1957. An excerpt follows:

“There are meeting points between the physical and the psychical – consciousness – but must distinguish between these two articulations of the unconscious…The unconscious is our being itself in its wholeness. Out of it the physical and the psychical evolve again and again and at every moment” (125).

These states of wonder, referred to as consciousness and unconsciousness, are what I refer to in this Spirit Catalyst as ‘the Five Dimensions of Community’. The Spirit Catalyst came to me in some of the darkest moments of my life. The journey has been deep and it has involved travelling through some very different dimensions. However, I did not see darkness as doom. It appeared differently. In connection with death, the dark moments were like a tunnel that had opened up to another world and I was allowed to enter this tunnel although I could not see anything in it. It is like being blindfolded and depending on your other senses. This tunnel seemed to be a place where the dead person was still present but communicating differently. In this space, I could look back at my world and see it with different eyes. I could see through situations and see them for what they really were – without the masks. I was so in tune that I could see what people were really thinking, even though they were saying something else and even knowing what people were going to say before they said it. I remember this same ‘in tuneness’ and connectedness to this dimension when I have been away from technology and electricity – at sea, in jungles.

I have been a spiritual person for much of my life. When my father died, I was thrown out of kilter until I started to find time to retreat into nature and to God. Retreating to my faith helped me through tough situations and inspired me on a
day-to-day basis. But this spiritual world conflicted with the real world. I felt at peace in my own retreat but I was flunking at school and in everyday activities. It took many years before I could bring the spiritual and real worlds together. And I did, intuitively first, and then with growing clarity and this is still developing.

Spirituality can mean many things. It can, but does not have to, be linked to religious beliefs. What does God mean to me? I believe that God, the greatest of creators, could not have made just one religion. Whilst I am a practising Christian, I respect all religions and I have friends and relations from diverse spiritual backgrounds including eastern and western religions, atheists and animists. I used to have lengthy discussions with Father Tchauder, a Catholic priest I knew in Papua New Guinea. He told me that religion was there to suit your state of wonder. I liked that and that saying has stayed with me. I believe, like anything else, you need to find a spirituality that you can identify with.

This is how I have described the Five Dimensions of Community. The words are taken from my 2003 book of the same name:

“Through my journey I soon realised that I could walk the same road I had walked before but not be in the same space as when I walked it the first time. Sometimes I was conscious of the road and what I was seeing around me. At other times I was dwelling on my own feelings and thoughts and the road and all that was around me faded into the background. At yet other times I was conscious of the vastness of the universe and felt larger than life and absolutely in tune with it. These three ‘spaces’ are vastly different dimensions and you could get lost in them on your own or even with your community. The dimension you are in is real and the other spaces became disconnected, seem nonexistent. I have come to call these the five dimensions of community: the
three dimensions of the material world, the fourth referring to our own spirit and identity and the fifth to a universal consciousness” (xvii).

The Five Dimensions of Community

3D  The physical world
4D  Our identity and culture
5D  Universal wonder

The Three Dimensions – the physical world

The three dimensions make up your physical space — your urban structures, visible artistic expression, the physical natural environment. These have height, width and depth. They are three dimensional, the physicalised expressions of our imagining, the visible elements of nature. Within these exists communication, which maintains and develops the physical contexts we have created. This communication is the role of corporate and societal systems — the Juggernaut. Through art and culture we have enhanced these three dimensional areas and adorned them with social ornamentation, ritual, music and dance.

The Fourth Dimension — Identity

The fourth dimension is your own spirit, your personal story, your identity — where creativity, imagination and belief systems live. In the fourth dimension we spend time with our thoughts and feelings. We need to express ourselves and do this through our cultural expression. But we also need to know who we are, where we have come from and where we are going.
The Fifth Dimension — Universal Wonder

You wouldn’t be you if you did not have a stand on what you believe exists as the fifth dimension — universal wonder. Your stand could include what you believe is the creation story, life after death or how we are connected to nature and to the universe. Your stand could be that you do not believe such a dimension exists. It is my opinion that in our planning of our places and spaces we must consider and respect the diverse perceptions of universal wonder and provide opportunities for this diversity to exist.

I have only started to explore ways to workshop the fifth dimension as an important part of community culture. Starting down this journey I feel like I have gone back to times when ‘blacks’, ‘coloureds’ and ‘whites’ were segregated. These days we seem to have got much better at accepting people of different colours but we still segregate people with different belief systems. There still seems to be strong resistance to respecting diverse belief systems. This could be because we have not communicated with each other enough or we do not know the steps to take — there is no road yet on which to walk.

For myself, to start to talk about universal wonder I need to talk about belief systems and I need to feel that I can do so without someone pouncing on me to say my belief is wrong or even that my belief is right. I need to find ways to express my belief whilst not offending others. I need space to listen to other people’s beliefs in order to help me liberate my own and allow them to grow.

I love to resonate and flow with what I feel is the universal spirit. In the fifth dimension, all that surrounds me is not in focus and I am not internalising on
matters to do with who I am and how I feel. I have often been lost in the fifth
dimension with communities that are seen as unsophisticated and even ‘primitive.’ I
have been lost in the fifth dimension with nature or in the middle of a busy street.

On a more practical level, when we work with communities we tend to concentrate
our efforts in the three-dimensional world. We plan for the built or physical natural
environment. We tend to think that the fourth and fifth dimensions can take care of
themselves.

I have a theory on how society developed new systems to cater for mass media and
the growth of towns and how, in doing so, left out traditional cultural practices —
taking them for granted and assuming that they would simply continue on. But there
were no processes in place in these new communities to sustain them so they did
not readily occur. We have built a world that lacks sufficient spaces for cultural
identity and other aspects of spirit to be expressed and for engaging in universal
wonder and living in tune with this. Against the backdrop of new inventions,
machines and corporate systems, cultural identity and a universal connectedness
have become out of place. We need to build these back into daily life or they will
struggle to survive. Three dimensional activities and processes that manage them
take up large chunks of our lives. We have monitoring systems galore to check that
our 3D machines and resources are working and are legally distributed according to
our laws about them. It is often thought to be a waste of time to consider the fourth
or fifth dimensions and we wonder why our spirit suffers — why we burn out or
endure so much stress because of the conflict and the limitations this presents.
In our society, it is considered wrong to allow the fourth and fifth dimensions into our work place or our organisational planning. We have not recognised their importance as a measure of the sustainability of spirit — of our connectedness to a state of universal wonder and our role as part of that whole.

**Spirit Catalyst Four: The Fixed and the Moveable**

The Fixed and the Moveable is a tool that encourages us to reflect on our fixed line — or family experiences — and our moveable line — or what society has thrown our way. It is one way in which I encourage the telling of personal stories.

The development of this workshop was inspired by Mali Voi. I first met Mali when he was the Chairperson of the National Cultural Council in Papua New Guinea. He is now UNESCO’s Sub Regional Advisor to Culture in the Pacific. I have learnt a lot from Mali over the years. In 1997 I interviewed him about community spirit and culture as part of my research on Community Cultural Development. Mali spoke about one aspect of community culture in terms of vertical and horizontal lines,
relating the horizontal line to migration and its influence on our lives and the vertical line to his family line, his personal heritage.

I pondered over this and over time I came to apply this concept of vertical and horizontal lines to an introduction process. I believe that the way we introduce ourselves to each other is very important. For some reason, our society has moved away from meaningful introductions in favour of more superficial ones. We need to feel comfortable about introducing ourselves. We need to re-create the opportunity for meaningful introductions.

The aim of the fixed and moveable is for each participant to share a story from their personal heritage or life experiences, one that has moulded their lives. Our stories are reminders of our humanness. We may get wrong impressions about our community; we may easily tend to think that our communities are ‘perfect’, that other people don’t seem to have any problems and don’t seem to be affected by anything. Unless we all learn to speak out about our realities, we cannot blame others for planning without considering our thoughts, feelings and situations.

How often have we been on committees and not known anything more about the members except their position and their work opinions? How are we meant to change the world into a more feeling caring place if the processes we use are robotic and devoid of humanness? Storytelling should be part of the orientation process of working groups, committees and teams. To set the scene, the facilitator needs to start with their own story, having the courage to draw deeply from their own true story in such a way that it gives others the courage to draw deeply from theirs. If this is not possible, you need someone else to facilitate this process.
The fixed

The fixed or vertical line refers to your heritage — your family line. It is fixed in the sense that your heritage is fixed. You are a product of it. It will remain with you until you die. Think about your mother and father and grandparents. Perhaps there was an outstanding accomplishment of a great-grandfather that has always inspired you. Perhaps it was some quality of your grandmother that touched you, or some sacrifice made by your father that has left an imprint in your heart. Perhaps it is the simple uncomplicated ways of living that you remember through visiting a particular family member’s home. Perhaps it was living with the memories of the fears and toil of the previous generation — their stories. Think of the personalities, the characters, lives of your family. What are your strongest memories from your heritage? What of their lives or their actions has impacted on you the most? Some stories will be painful. Recounting memories can bring up tears. Of course there are your own boundaries governing what you can tell. No one is forced to say anything. Yet there is always something unique that every individual can share with others.

Many of us do not know a lot about our heritage. Some of us do not even know our fathers or our mothers. Simply stating this fact is important as it serves as a reality check for others to remember that this is a more common occurrence than we think.

The Moveable

The moveable line is about society. It is moveable in the sense that, unlike your fixed heritage line, you can move away from aspects of the society experience that you do not like. The moveable line relates to the choices you make in life: careers,
interests. You can change house, change countries, change jobs, quit a project. The moveable or society line includes migration trends and how they have impacted on society and therefore on your life. It also includes the ways in which machines and technology have changed your world. Every experience has contributed to who you are. Some experiences have had a significant impact on your life.

Getting people to express their stories truthfully and with depth requires a skilled facilitator and the creation of a safe space. A safe environment is one where:

• participants are comfortable;
• all measures have been taken to avoid interruptions;
• nothing is recorded by either the facilitator or the participants;
• material that is offered in story is not commented on;
• no responses are made to any participants’ comments;
• there is no judgement of any comments or stories; and
• all is accepted as it is.

Storytelling is a skill. It takes a lot of practice. This session can be extended to a full storytelling workshop or lead into a series of workshops. It is useful to provide several and diverse opportunities for people to express their stories. The Fixed and Moveable is one way. Thinking laterally can trigger different memories — different stories. Following are more examples of tools to encourage storytelling. These tools can enhance the Fixed and Moveable by exploring mediums other than the spoken word for storytelling. These other mediums can include sound, movement, colour, symbols, texture, smell, taste. Telling your story in movements, sounds, symbols and other mediums provides different dimensions of expression and visibility. It enhances an appreciation of cultural diversity. Telling your own story is engaging in
the First Person. It removes the person from being positioned within the corporate system and allows the corporate system to be seen as part of a bigger life system.

**Spirit Catalyst Five: The Identity Wheel**

This Spirit Catalyst is another tool to assist with storytelling but it also moves from self to community - into mapping our identity or culture against a whole of life backdrop. The Identity Wheel workshop enables us to explore several aspects of our lives in community, ranging from our heritage and the environment to spirituality and customs. The process allows each person to share their own thoughts on each of these topics — topics which impact on our lives as we impact on them.

The Identity Wheel is intended to bring to the surface matters that sit at the heart of our positioning — who and where we are. Our response reflects our intentions in life and impacts on our decision making, on how we plan our communities. Our various responses show us how different we are and equally how much common ground we share. We have to be brave to state who we are. By doing this we actually take a stand. At the same time we get a chance to gather our thoughts once we articulate them and gauge reactions to them. Our identity is always changing and our responses will change too.

The Identity Wheel can be a brief activity. It can be repeated many times in different situations. It could start as applied to yourself in your current situation. It could then be applied to yourself as you would like to be. You could apply it to your organisation or community in its current situation, then to your organisation or community as you would like them to be. As with the Fixed and the Moveable,
responses do not have to be in words. Responses can be in music, dance, theatre, visual arts or any other medium.

The responses to the Identity Wheel workshop are intended to be an opportunity to find out what makes people tick through reflecting on the meanings they attach to different words and contexts. Again, the aim is to start with self and then to bring the individual experience into the work culture.

To date I have conducted over one hundred Identity Wheel workshops with individuals, community groups (including indigenous, youth, women’s groups, and new migrant communities), local governments and in regional planning, mainly in Western Australia but also on Christmas and Cocos Islands, and in New South Wales and Queensland.

The Identity Wheel

![Identity Wheel Diagram]

Character

There are many ways to look at character. I have arrived at four dimensions of character through my experience through various work opportunities in managing,
facilitating and providing training in arts and cultural projects and programs, and more recently in cultural planning processes. These four character types are illustrated below.

<table>
<thead>
<tr>
<th>Analytical</th>
<th>Visionary</th>
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<tbody>
<tr>
<td>Caring</td>
<td>Meticulous</td>
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I ask participants to choose one of the above as the character type that they believe best suits them. It is also interesting to see character types their work colleagues would assign to each participant. This character segment is useful for understanding the approaches that different people take. It is also important in understanding and working with team dynamics, as a good team does need the four character types but each type come with different perceptions, strengths and weaknesses. I have used this in regional cultural planning, where participants personify organisation’s services and responsibilities according to these character types. Or within an organisation to see if it has a balance in its services, management and procedures.

*Heritage*
In this segment I look for not only heritage but also for strong cultural heritage influences. On one occasion, I asked participants to put their hands up for segments that they had an affinity with. One participant put his hand up for indigenous and the others quickly said he couldn’t do that, to which he replied that he was not indigenous but he strongly identified with their spirituality. He went on to tell a story of a great friendship with an indigenous person and how much he learnt and gained from this. Previously unknown personal stories of indigenous and migrants contributions to a place and community can emerge from this segment because it provides a different entry point. It is also interesting to observe the different stories that come from different sections of the community.

Environment

- built
- natural
In this section, I often start by asking how much time each participant spends in the built environment (places) and now much time they spend in the natural environment (spaces). Interesting debates have resulted from how each perceives the built and natural environment. An environmentalist who worked with nature argued that a car was a built environment and therefore he had to revise his claim that he spent seventy percent of his time in the natural environment. An urban planner stated that there were degrees of built environments and a window with a tree in front of it was closer to nature than a window facing another building.

When delivering this segment of the workshop, I like to cite examples of how I have had stakeholders’ decisions overturned by bringing key decision makers away from the four walls context into the natural environment – even if the decision concerned had nothing to do with the natural environment!

Through these workshops, I have found that it is common to have participants say that they would like to spend fifty percent of their time in the natural environment. To which I suggest that the world would not get to a point where we could spend fifty percent of our time in the natural environment as long as we are making decisions within four walls.

In my working life I try, where possible, to adopt walking meetings and outdoor (paper free) team meetings. This helps to train our oral senses - including our memory – the clarifications can come later.
Spirituality, in my experience, is one of the least used and understood words in this wheel. It seems to be a custom of our times to place spirituality in the ‘don’t go there’ basket. In the corporate context, people are generally not even comfortable talking about what spirituality means to them until I provide an entry point of spirituality being the spirit of a person or community, place or space.

When spirituality is linked to belief systems, the first points raised are usually about describing the rules and rituals rather than the story of sensory nature of spirituality in a person’s life.

Most organizations do not articulate their organisational spirit well. Spirit is more comfortably confined to the invisible, informal realm. “We have a strong organisational spirit but it is not formally recognised in our planning”. “We would like to engage formally with spirit but we do not know how.” These statements represent a common workshop response, even in not-for-profit organisations where the underpinning mission is to service various aspects of spirit.
Inspiration

The word inspire comes from the word spirit. But it is a particular aspect of spirituality. It is spirituality in an active state. It is about being inspired or inspiring others. Inspiration tends to have a ripple effect. When you are inspired you want to do something to multiply it. Participants can easily tell of places, spaces, people that inspire them and they can list other sources of inspiration. What often draws a silent pause is the question “How do you inspire others?”

I believe that inspiration is an important spiritual element that feeds people, organisations and places, and it results in Triple Bottom Line outcomes. Creativity is a spin off of inspiration. Richard Florida (2002), a leading international urbanist of our times, continually emphasises the importance of creativity in urban renewal, especially when centres have to switch from old economies (mass production, factories and other industrial age ways of making money on a global scale) to new economies, referred to by Leadbeater (1999) as the knowledge economy, in order to survive. Florida states that cities need to be able to attract and retain creative people. But creative people must be able to be inspired and to inspire. This requires particular types of spiritual processes and this Identity Wheel can be used as one such type of spiritual processes if it is facilitated by a person with skills in engaging people in spiritual processes.

Art Form

I define an artform as a medium or tool for expression of thoughts and feelings. Artforms can involve sound, movement, colour, texture, symbols, words, technology. They do not have to be restricted to performing or visual arts. In workshops, cooking, gardening, sports, and planning have been put forward as
artforms. Florida (2002) describes what he calls the ‘creative class’ as “people in science and engineering, architecture and design, education, arts, music and entertainment, those whose economic functions is to create new ideas, new technology and / or new creative content” (8). Artforms are the mediums for creativity.

I do narrow it back down to the arts and ask such questions as “How many musicians are there here?” and usually I would need to add, “I didn’t say professional musicians! Do you sing in the shower? Do you need someone else to tell you what music you like?”

Wealth

Wealth simply means an abundance of. We often associate it with positive situations of abundance or what we would like to have a lot of. But it can also be what we have a lot of including areas that are causing ‘problems’ because we haven’t yet found ways to capitalise on them. Charles Landry (2000) cites Helsinki’s use of their abundance of darkness – their wealth of darkness – as an opportunity. The transformation began through a cultural event called Forces of Light which led to Helsinki positioning itself as a world centre for industrial lighting.

Charles Landry also provides examples on where too much — a wealth of — stability, has been the downfall of many a great city. Peter Hall (1998) summarises this very well in Cities in Civilisation, in which he traces the rise and fall of creativity during cities’ ‘golden ages’.
Routines/Customs

Routines, customs, traditions and protocols are important to spirituality. They create the processes that make spirituality visible. If you are feeling good, the feeling remains intangible until you celebrate it. If your community is feeling bad, the feeling remains intangible until you express it in some ritualistic way – like lighting a candle, gathering at a place, dressing in a particular way, surrounding yourself with what you believe are appropriate artefacts. Customs can be as simple as starting the day with a coffee or a morning run, or as significant as a large annual occasion with a range of protocols. The Aboriginal welcome to country that is popularly used at the beginning of public events has become a custom, a protocol adopted by many organisations. Customs were invented by somebody in the first place. So if there are no customs you can invent some and if it is accepted enough to be repeated on an ongoing basis, it becomes a custom.

Community Identity = Culture

When we share our identity through tools such as the Identity Wheel, we get a better idea of ourselves and our collective or community culture. We establish common ground and once this happens differences can be appreciated. When no common ground is established, differences can become barriers. If we do not start with self, we are in danger of planning for ‘them’ by thinking in a detached mode. This denies ownership. It removes the link back to the ‘energy’ that comes from self and from the inspiration of knowing where you are going. Another phase I coined and use often is "I am where I am going." Collectively, we are where we are going. We can be surrounded by expressions of our thoughts and feelings, and we may have created systems to communicate and to process day to day matters — but our
driving energy is in the dreaming and the sensory. If we have a clear dream or vision of what we want, it can act as a magnet. If the dreaming is supported it becomes possible. What is collectively accepted as possible is as good as real.

**Spirit Catalyst Six: The Four-Point Spirit Test**

Most of our evaluations are on what I call the ‘dead stuff’ — the inanimate. Statistics is hardly a test of life or living. It simply shows that the three dimensional world is still there! We test also because we are paranoid about our territory. Who crosses what boundary? How many people have entered our territory? My experience in the arts industry has provided me with some classic tools for evaluation. This sector which prides itself in being the creation specialists has been known to reduce itself to the most unimaginative evaluation systems going! To evaluate a performance, it would be how many people bought tickets to see our show. Or it is about placing our mark (posters, media promotions) on places. In this case we are simply showing how dominant we are and how far our influence has reached. We haven’t journeyed very far from the habits of our other two and four-legged friends! I know we do this because funding accountability requires it.

*How to measure the ‘animate’, the living, the spirit — vitality?*

One way in which I measure the spirit of a community / place / space is through my four-point spirit test. In this I see us as the spirit that is walking on the ‘roads’ that we have built — the corporate systems. I test the spirit through what it encounters
on the ‘roads’ and what it passes on to others along the journey. The spirit is made visible through its story and connectedness, and levels of resonance or resistance.

The four-point spirit test measures:

- Inspirational stories
- Pain
- Baggage
- Gifts

As in the fixed and moveable workshop, the scene needs to be set before starting this activity. The facilitator needs to find a way to draw the attention to the first person – the spirit. This is another way to dislodge a ‘naval gazing’ approach to organisational planning and management – the Third Person processes – and open up community engagement with spirit.

Inspirational stories

Instead of asking what has worked in our programs, we ask what inspirational stories you have that came about because of your work.

Inspirational stories measure what has worked. Sometimes it is a small and insignificant thing. Sometimes it has been huge. But whatever it is, in the telling we also see the joy in the eyes of our colleagues and we have the time and space to share these moments that make a difference. Through the recounting of the inspirational story, the person relives the feeling. Inspiration is identified, reaffirmed, acknowledged. Inspiration is valued. What inspires different people is also noticed. Diversity is valued.
Pain

What causes me pain, frustration, anger? The answer to this question not only measures what has not worked but it clearly shows blockages that need some road works or a variation to the journey.

If the journey has not inspired you or caused you pain, then what feelings have you experienced? Apathy? On more occasions than I choose to recall, I have been reminded that there has been neither inspiration nor pain. Instead there is a heap of apathy. Nobody cares! It is my experience that nobody cares when you are invisible. But if you find a way for each to share their story, the pain and the inspiration will emerge with it. Apathy is like a machine. Asking people to block out their feelings is to kill their spirit and to build machines.

Baggage

What baggage travels on these ‘roads’? Whose baggage is it? Who does this baggage benefit? Baggage includes language, protocols, clothes, social structures, values, communication types and history — including historical positioning of cultural groups. It includes all the areas as described in the Identity Wheel.

You might start just with people identifying what they feel is the baggage they bring with them, and leave it at that. Or you could use a closed box system where you each contribute a baggage item that you want to discuss. Then, when you draw particular items from the box, the group can say how that baggage type could possibly fit themselves first and then, if appropriate and in a group that works well together, each person in turn. Keep this light-hearted — even in fun it can be very
thought provoking. The idea is simply for each of us to be aware that we each carry baggage that we may not even be aware of.

**Gifts**

I like to end evaluations with a ‘feel good’ session by turning our attention to the gifts that have emerged in the course of the work.

Who uses these roads to bring gifts? What do we consider as gifts to our community? Do gifts get to their destination or are they hijacked or destroyed?

I first ask each person to state what they believe their gifts are. Then the others, in turn, acknowledge what that person gives to the team. I have also asked each person in turn to leave the room whilst the others talk about the gifts they bring. These are affirmed in a short verse or drawing or something that is then presented to the person on their return.

This ‘Gifts’ section has worked magically at all levels. When I first applied it at upper echelons of a large organisation, I did so with some nervousness – but it worked wonderfully and I have applied this at senior management levels many times. At these senior management levels, people tend to work in spiritual isolation, without reinforcement and recognition of their value and contribution. These managers have to ensure that their staff are recognised and valued but they don’t often get the feedback and the same recognition from their colleagues. Hearing what their colleagues consider as the gifts these senior managers bring is much appreciated at all levels. But I advise that the setting has to be carefully prepared.
The Four-Point Spirit Test can work well in evaluating a project or an organisation. The evaluation comes in the drawing down and analysing of the stories that have emerged.

Evaluation, to me, is not only about measuring against performance indicators. It is about evaluating relationships, intentions and positioning. When I hear someone else’s stories and their positioning on inspiration, pain, baggage and gifts, I get an understanding of who is seen to be their friends and foes. You and I could be friends or foes depending on our interpretation and depending also on the interpretation of the other party. This of course means that we fudge the ‘facts’ depending on how we are interpreting the questions and how we think you are interpreting the questions. So much for facts! Facts are lifeless - I’d rather place my bets, and decision-making, on a story. If a person is fudging a story, it is still their own spirit at work.

**Spirit Catalyst Seven: The Spirit of Giving**
The diagram above is for me a symbol representing the spirit of giving. I explain it in the following terms. When I was Managing Director of Community Arts Network WA, I stated its core business as ‘Growing Community Spirit’, and I was often asked ‘How do you grow community spirit?’ This is my response, which is also written in the Five Dimensions of Community:

“There is no plan in the world that will grow community spirit. It is a way of life. It is the spirit of giving — of passing on. It is not an easy thing to do and it needs constant practice and vigilance. It is easier not to give than to give.

Starting at the top of the circle, we begin as a thin, unencumbered line. We have no masks to wear. No expectations. We just are. We travel downward on our journey through the circle very easily and quickly. Along the way we start to accumulate things — knowledge, skills, material things, cultural biases and other baggage. The line becomes very thick and starts to weigh us down. Sometimes it becomes so heavy it cracks and our journey cannot continue. In this case, all that we have learnt and gained will end with us, and the world will never learn from it. To stop it becoming so thick we must start to give away things. We must teach what we learn, give it away. Stop accumulating things that weigh us down, acknowledge our cultural and identity baggage and deal with them. For example, our parents’ burdens do not need to be our burdens. If we struggled at some point in our life we can find ways to let go of those struggles and let them remain in the past, start to move on from what we do not need — tell our stories so that we may become free of them.

The journey continues to the other side of the circle. We have to climb the steep part of the circle to reach the top and now we have to give away everything so that we can travel back to the top as a thin line — because that is the only way
we can get there. Everything we have ever learnt and owned must be passed on. We must share it with others. This way we are relieved of the weight of carrying it, while the experience, skills and knowledge inform someone else on their journey” (45 - 46).

In workshops, in enough situations to warrant mentioning, there has been a discomfort with the notion of a spirit of giving and a suggested replacement has been a Spirit of Sharing. I prefer the former because there has to be a genuine giving before sharing can occur, just as there has to be an ability to listen deeply to others before a meaningful collective vision can be developed and embraced.

**Postscript on Story and Spirit Catalysts: First Person Opportunities**

The First and Third Person System is the main Spirit Catalyst that I use to engage people in the meaning behind the corporate frameworks that they are consumed in.

Stories are largely perceptions and just like thumbprints, each person's perceptions are unique. Stories have a way of fitting into our contexts and our state of wonder. They are good as a tool to find resonance (common ground) about our thoughts, beliefs and feelings (spirit). They are good as a tool to find difference and separation. Stories are a spirit-focused communication tool. It is my experience and my belief that stories have more impact on decision making and planning than facts. After all, facts are also open to interpretation and the story factor. Brian Fay (1998), in discussing the Linguistic Turn, refers to Rhetorical Attitude and Scientific Attitude and deduces that both are far from clear but that both need one another to be viable. Fay states:

“The Rhetorical Attitude needs the Scientific Attitude to prevent it from undermining itself. … The domination of the Scientific Attitude to such an extent
that the insights of the Rhetorical Attitude are ignored or silenced can obscure the representational dimensions of science and thereby misrepresent the scientific enterprise… One might put this in a homely manner by saying that a menu is not a meal” (8).

Through revising my story in each updated publication through the years, I was provided a longitudinal research opportunity to study the nature of stories, their contexts, how they change, how they remain consistent. At this stage I am finding that the tabling of my family stories has resulted in a ripple effect. Most of the people in my stories have not written anything down to confirm their version of the story. In contrast, Mads Lange, my great-great grandfather on my mother’s side, (Mum is Dayak on one side and there is the Balinese Danish link on the other), and a Danish sea captain and ‘King of Bali’, kept a log through parts of his life. This log provides his account and with this ‘the case rests’ – it is, in the absence of any other accounts, taken as the truth. A first person written account seems to be relied on as the truth and in the case of multiple versions, it provides opportunity for refinement of ‘the truth’ – which will change according to its application in different contexts. This reinforces for me that we have to be responsible about telling and documenting our own stories but to do that we have to be able to tell the story first.

In a museum, artefacts are changed from time to time. In the same way we must have a collection of stories to tell about things that are important to us and we must exhibit different stories at different times. The nature of stories is complex and fascinating. Stories and the First and Third Person System are the key element in the spiritual process for cultural engagement expressed in this thesis.
Story is a major part of a framework that I am developing to study, develop and train people as storytellers and to bring stories into planning. Part of this Oral Tradition journey is to test story telling and its applications. An example of an application is to know when it is better to tell one’s own story and when it is better to use other people’s stories.

Leonie Sandercock (2003) is critical of past practices of the planning profession in constructing histories through themselves selecting the stories to tell and therefore shaping identity and meaning. Sandercock is supportive of Peter Hall’s push for real history from everyday individuals. Sandercock states that:

“planning in the multicultural cities of the 21st century requires a very different approach than that of the modernist paradigm. In order to imagine the future differently, we need to start with history, with a reconsideration of the stories we tell ourselves about planning’s role in the modern and postmodern city. There is an important social sense in which history is, as Herodotus said several millennia also, stories we tell ourselves around a campfire” (47).

Spirit Catalysts and Stories are examples of opportunities to engage in First Person — in spiritual — processes. However, these need time and place and credibility if spiritual processes are to become a formalised integral part of corporate processes.

Summary

Stories come out of reflections on Spirit Catalysts. The stories and Spirit Catalysts described in this chapter provide frameworks that offer the scope for including oral tradition in community and organisational mapping, planning and development contexts. Without processes like this, oral tradition is often left out. However, the Spirit Catalysts will not be very valuable in community or corporate settings unless
they are applied towards achieving a goal and producing an outcome. I have several applications for these processes. Reviewing, auditing or enhancing social capital and spirit in communities and organisations is one area of application. Applied to this end, the tools can work well in intercultural, multicultural or cross-cultural situations. These Spirit Catalysts are opportunities to fill the 'lacks' that I found in the corporate system. I apply these spiritual engagement processes to my spirit-based cultural planning framework, which is presented and explored in Chapter Five of this thesis. The process and the framework together are proposed as a way forward to address the lacks identified in Chapter Two. Chapter Four is about Third Person opportunities within the developmental arts sector that have been influential in the development of this spirit-based cultural planning methodology.
Chapter Four

Third Person Opportunities for Integrating Spiritual Processes into Corporate Systems: Partnerships and their Roles in the Development of Frameworks

The search for creative solutions to the problem of a lack of spiritual processes in corporate systems has led me to explore and draw on the knowledge and experience of other related sectors. These other sectors, through the work of their dedicated professionals, have been involved in similar journeys. They have different tools and processes that they use and their aims are also different, but in the end the commonality is community engagement and community well-being whilst considering the triple bottom line. Within these sectors, I observed an interest in engaging with spirit whilst delivering best practice corporate planning and management.

This chapter describes the partnerships that I forged with these different sectors and explains how these partnerships became the catalysts for change. The partnerships offered first person support in that the people involved were the guides and translators who assisted along the change journey. These guides were well experienced in third person processes but had a strong commitment to growing community spirit. And it was these third person processes that assisted the development of a framework under the cultural planning umbrella that allowed, recognised and encouraged the engagement with and integration of spirit in corporate processes.
The key sectors referred to in this Chapter are:

1. business planning
2. town planning
3. vocation, education and training (VET)
4. community psychology
5. sustainability

In each context, it the link with the sector occurred through one key person who became the guide and mentor.

Prior to my engagement with the above partners, a series of job opportunities fell into place in a particular sequence. This shaped the way I approached the development of cultural planning.

The few years (1994 - 5) that I spent as Senior Project Officer at the Department for the Arts (as it was then called), gave me an opportunity to engage with policy development, in the Western Australian context, for the emerging area called cultural planning. This area seemed to have a lot of promise. It wasn’t well defined at all, which made it a more attractive opportunity! It was like a suitable blank slate — a place to start working to find solutions for the ‘lacks’ that I had identified.

The claims to the birth of cultural planning are diverse. Leonie Sandercock (1975, 2003), Australian born and renown international urban planner, links cultural planning to town planning by calling attention to culture as a key aspect in her books. Leaders in the community cultural development (CCD) field would say that it
has emerged from a maturing of community arts. There are processes similar to cultural planning that appear in social sciences and other disciplines. What is important to me is that it is an excellent networking, goodwill building and solution-finding tool, and it broadens the application and therefore scope of arts and culture. Cultural planning can have outcomes for housing, health, planning, business, education, urban planning and so on through providing a human face and an engagement with people through what they consider as quality of life. In *Cosmopolis II, Mongrel Cities of the 21st Century*, Sandercock (2003) states:

> “If we want to work towards a politics of inclusion, then we had better have a good understanding of the exclusionary effects of planning's past practices. And if we want to plan in the future for multiple publics, acknowledging and nurturing the full diversity of the many social groups in the multicultural city, then we need to develop a new kind of multicultural literacy. An essential part of that literacy is familiarity with the ‘multiple histories’ of urban communities, especially as those histories intersect with struggles over space and place-claiming, with planning policies and resistances to them, with traditions of indigenous planning, and with questions of belonging and identity and acceptance of difference” (47).

The above is well and good and these are the opportunities that cultural planning provides. The link to spirit is implied but it is not brought to the fore in its essence. The issues are referred to in the third person and the spirit of the issues is still not engaged with. How do we engage with spirit so that it becomes the key opportunity and a vital factor for change? It is the change of spirit that is required. Therefore it requires a change of processes and protocols. This chapter presents the opportunities that opened the engagement with spirit but it does not deal directly with the ‘how to’ engage with spirit. The direct engagement with spirit came in Chapter Three and other aspects will come in the following chapters.
In Western Australia, the Community Arts Network WA (CAN WA), to the credit of the then Executive Officer Andrea Taman and her team comprising of Janet Cohen and Elizabeth Gray, played a major role in advocating cultural planning and getting initial funding to trial processes. Brian Peddie and Andrea Kins, two well-known community cultural development practitioners, conducted an advocacy program funded by the Australian Local Government Association and the Australia Council through CAN WA in 1994 and 1995. A trial program was then resourced through CAN WA and Janet Cohen, a community artist, who had worked on bigger picture issues developing policy and programs for community and government agencies, became the first Cultural Planning Adviser coordinating the CAN WA ‘Cultural Planning Demonstration Council Program’ in 1996. Local government councils applied to be part of this program, which, in that first year, was a free service for five self-selected Councils.

In 1996 I joined CAN WA as the Executive Officer. As I mentioned before, CAN WA had already started down the track of establishing cultural planning but the organisation was struggling to marry its old philosophies and practices with the newly emerging ways of working and it was self-destructing.

1. **Business Planning**

To rebuild CAN WA, I turned to business planning and the newer program budgeting methods – both of which I had learnt and applied in work situations in Papua New Guinea. PNG used to be a trialling ground for many global United Nations and World Bank initiatives. I was fortunate in that the Department for the Arts was, at this time, introducing business planning as a requirement for all Arts
agencies applying for triennial funding. I was also fortunate in that Wendy Wise, the then Director of ArtsWA, the State government arts funding body, had come from a community arts background. She understood the dilemma and challenges that faced the sector and she also understood and supported my business approach. This support for my business approaches came as a result of successes in dealing with issues when I was Executive Officer of the Multicultural Arts Centre of Western Australia (MACWA). The strategies I applied at MACWA had the support of two usually opposing factions — the Unions and the Arts Minister in a Liberal government. That I was able to bridge these divides was very encouraging for me as I saw the repositioning requiring to transcend political divides.

Understanding the MACWA business development situation provides an insight into the CAN WA situation as well. The MACWA I inherited had lost most of its funding. I put in place several business structures that allowed multicultural communities to earn an income from their cultural strengths. An example of this was with Café Folklorico, which traditionally received grants to operate. Café Folklorico was a place where artists were contracted to perform on Friday evenings and they simply turned up, performed and were payed for this. Finding artists for each Friday was a chore and forward planning was difficult. Without having any grants to work with, I suggested that the artist who booked to perform at the Friday session took 80% of the door take whilst MACWA would take 20%. The artists could also profit through arranging food caterers for the evening. MACWA provided marketing training and required a preparation standard for performances, suitable for community cultures, which we provided training for – as required. This approach was so successful that Café Folklorico was booked out (on a first-come, first-served basis) one year in advance!
Another business initiative was the setting up of a data-base of artists and helping them with their portfolio development. Then we trained migrants to be booking agents, paying them a retainer plus a percentage of every job they obtained. This worked very well, so much so the Department for the Arts wanted to do something similar. Some peak arts agencies and a number of leading local CCD practitioners, however, accused me of ‘prostituting the arts’. How dare I allow money to be made from amateur arts! How dare I not find grants to pay these artists properly! The new migrants, in the meantime, were going from strength to strength. Some ended up earning much more than they would ever have, had they relied on grants. With their new networks and new skills, some went on to start their own successful businesses. Others went on to further education. The intention was for marginalised communities to use their initiative and to be creative and engage as equals in the real world. Café Folklorico provided new migrants (or what was referred to as people of non English speaking backgrounds), a place to test and grow their ‘products and services’ which they had learnt through oral tradition – and the consumers would judge it directly without gate keepers placing their ill-informed perceptions about what was ‘amateur’ and ‘professional’ in these global cultural contexts.

I had applied similar strategies in PNG. I grew partnerships with the entertainment, hospitality and education industries, and students’ assessments were based on their work in ‘the real situation’. This was a win-win situation as students ended up having employment opportunities even before they graduated and employers had opportunities to trial and incorporate these arts and culture opportunities into their businesses.
The practical hands-on business examples described above were about encouraging communities to develop their initiatives, be proactive about changing their lives, and to generate employment and business opportunities – and more importantly, to do it themselves by using their own existing skills and talents. This ability to trade is vital to cultural health and you will find these grassroots approaches in many parts of the world, especially where welfare has not been imposed causing people to think that their hands are tied, in which case the spirit is blinded by the bureaucracy.

At CAN WA, I obtained financial assistance to contract a market research company to work with us to develop a business plan. From this experience, I drew parallels between business planning processes and community cultural development processes. They were both community engagement processes. The differences were that business plans aimed to achieve economic outcomes whilst the community cultural development processes aimed to grow community spirit. A balance between the two was essential.

Josephine Archer from Market Equity was selected and contracted to develop our CAN WA business plan. Jo used what I have come to call a ‘future-based vision statement’. This is a vision statement that is really a creative writing piece that goes “this is the year …..”. It goes on to create an imaginary picture as though we are living in that future time and what we are wishing for has come true. This process married very well with existing CCD processes that help communities gain a sense of place, using various art forms to construct this imaginary place.
A number of CCD practitioners gained employment in community consultation stages for public art projects. They employed various methods of future visioning, resulting in the constructing of some very interesting miniature models similar to those used by developers to show what a future place is going to look like.

Linking business planning with cultural planning built a relationship between these two disciplines. CCD was now being applied within a different industry sector. Market Equity continued to work with CAN WA for the next 8 years and they introduced my spirit-based processes into their in-house professional development processes.

2. **Town Planning**

Sandercock’s (1995) *Cities for Sale* includes compelling accounts of the birth of town planning and its inclusiveness of aspects such as health, commercial and industrial expansion. Sandercock refers to the British model as a starting point and as an imposed model, as it was financed and equipped from external sources. There are also accounts of how poets such as Wordworth and Ruskin condemned this model that supported industrialisation seeing it as destroying the pre-industrial golden-age. Despite these arguments, model industrial villages were created but these prompted the spread of contagious diseases. In 1902 there was a push for Garden Cities. However, these concepts drew their own critics who claimed that the reforms were not for the welfare of the poor but for the security of the rich. These debates still exist and it is on these that cultural planning enters the town planning arena.
I related well to the seemingly haphazard and controversial beginnings of town planning and in fact take a lot of courage from it. I see that town planning has the potential to be an imposed model in the same way as cultural planning has. Both are financed and equipped from external sources, which makes them easily manipulated for private gain. This for me was an important observation as I considered how communities could be involved in financially contributing to these stages, and therefore matching their wishes and dreams with an investment in the plan through becoming contributing stakeholders in the process.

Without attention to culture, town planning could have the potential to strip people of their past and present identities and impose a faux story. Culture is an asset that can further economic and social development – which is important, but it can also bring about the little talked about and very significant thing called happiness. It seemed to me that people from both cultural planning and town planning fields who believe in communities, need to work closely together.

My practical involvement with town planning began with my involvement in Papua New Guinea with Percent for Art and Public Art initiatives in urban development. I soon became very aware that the integration of traditional and contemporary culture into architectural designs and adornments required a Centre that was a base for these art forms. Without this Centre providing a focal point, it would have been very difficult to find and train artists to work in a collaborative fashion. It also required interpreters who could work between the cultural product and the architect, landscape artists, town planner or developer. These interpreters were often artists or cultural practitioners who were well versed in the diverse socio-cultural protocols of the regions. They had become familiar with the technological terms and
specifications and were able to communicate these back to the artists. In Papua New Guinea, I was fortunate enough to work with Archie Brennan, a Master Weaver whose art works are in the collections in Museums and Galleries in Great Britain, Europe, USA and Australia. Archie began as an artist in residence in the PNG National Arts School and was then contracted to head up the Production Workshop which had been commissioned to look after the public art, architectural adornments and exhibited artworks for the new PNG Parliament Building. Archie had been involved in public art in town planning situations since their introduction into Europe in the late sixties. The cultural uniqueness of PNG and the economic and political climate at that time provided a very strong foundation for the integration of cultural planning and town planning. In fact there was no question about it. It was a natural part of development. However, if cultural institutions were not established and well resourced, this may not have been the case.

I learnt a lot about the technical and management components and networks for integrating public art into urban planning through this practical PNG experience. The Production Workshop went on to be the base for public art throughout Port Moresby and beyond. Private and Government buildings, including police stations, took on a very distinct local cultural identity. Employment was created for local artisans. Traditional art and culture were given a contemporary setting – and a future. Clusters were built between town planning and cultural development - which included tourism, education and small business development. The National Arts School played a major role in informing and developing the PNG National Cultural Policy and Plan. The Plan was funded from various international sources, which made the learning and involvement through this negotiating processes even more interesting and challenging.
During my time at the Department for Culture and the Arts, I performed Executive Officer duties for the Public Art Task Force. Through this process I became familiar with the strong Western Australian Public Art program. Jenny Beahan had played a key role in establishing this through her position in the Department for Culture and the Arts. I took over from Jenny and had a good foundation to work from. The Public Art and Percent for Art programs brought together the then Building Management Authority (BMA) and selected other government departments that were intending to embark on building new schools, hospitals, courthouses and other government facilities. Whilst there was no legislation in Western Australia regarding Percent for Art, the Public Art Task Force became the negotiating and advocacy vehicle for the implementation of this program within government. The early years of this program pushed the boundaries for artists, town planners, architects, engineers and project managers alike. Each needed to look at the whole from perspectives they had not considered before. This consumed a lot of time. Often relationships were strained and a lot of work was needed in building bridges. One of the most inspiring aspects of this project was the collection of slides of public art from around the world and seeing the local collection grow. The State, in leading by example, consolidated their experiences and learnings through many documents including best practice processes. Soon local government and private developers began embracing these programs.

This modelling – leading by example – reinforced for me the way to introduce cultural planning – which was yet another new discipline. It was new in the sense that it had not previously been included in the planning and creating of our new
urban environments. For years new suburbs had been built without talking to artists. Why start now?

Advocating cultural planning in urban development situations in the early years at CAN WA was very difficult. I remember addressing project managers from the Housing Commission and seeing the glazed eyes when we referred to talking with community and getting them to participate in the planning of their spaces. At that time, some community projects had not attained the outcomes that had been hoped. Artists, after all, were learning in uncharted waters. Artist involvements in many urban developments were seen as being restricted to entry statements. In one instance, the beautiful entry statement structure had become a huge security and safety risk and caused the developer a lot of bad publicity. In another instance, an artist walked off the job, at almost a point of a nervous breakdown, being unable to deal with the demand and attitudes of the engineers. Artists were used to a more laid back, non-competitive world. These and other similar failures were held up as examples of why artists should never be involved. And as these were only examples of public art, what other complications might arise with cultural planning? Cultural planning was seen as much more complex.

Peter Ciemitis, a town planner and an exhibited artist in his own right, provided much assistance with building a bridge between town planning and cultural planning. Peter Ciemitis assisted with developing policies and strategies that were town planner friendly. Peter established links between town planning and cultural planning, and wrote articles highlighting the importance of cultural planning in town planning. I will always remember Peter saying that “you must have hooks to hang the cultural planning on” meaning building cultural planning into legislation like Town
Planning Schemes. Peter also applied the ‘dial before you dig’ slogan to cultural planning, saying that speaking to the people first could prevent untold contentious issues later.

Through learning about the history of town planning and how it began from ad hoc beginnings to become an established part of the urban system, I began to draw parallels between town planning and cultural planning. I soon realised that there were several new areas in urban development. I identify these as:

- town planning
- environmental management
- heritage management
- cultural planning

Even if each was still working in isolation, and each was seeing itself as the central element, and there was no difference from past paradigms, I soon began introducing cultural planning (and my spirit-based approach), as one of the big four new players in the urban planning contexts.

3. Vocational Education and Training

Since the late eighties, CAN WA had been involved in establishing a TAFE-run and accredited community arts course. A Training Officer position had been part of CAN WA long before cultural planning was. Whilst the cultural planning program was developing, CAN WA’s Training Officer, Di McAtee, coordinated the establishment of a Community Art and Public Art accredited short course. These were very successful. Establishing these courses through the bureaucratic Vocational, Education and Training (VET) maze was tricky enough. Then the rules changed and
organisations wanting to maintain their status as a Registered Training Provider needed to become Quality Endorsed. Understanding the Quality standards and going through Quality audit processes provided me with a new layer of clarity and frameworks for cultural planning.

CAN WA contracted a training specialist to assist us in improving our training products and networks. I worked together with the training specialist to develop the cultural planning program stages for the education and training sector, so that they could be accepted as accredited course content.

We had to formalise the cultural planning stages. This brought a greater clarification of the process that I used in cultural planning for years. I did not realise that this simple act of formalising the stages could have such a big impact.

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<tr>
<th>Stages</th>
<th>Stage descriptors</th>
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<tbody>
<tr>
<td>1. Climate Setting</td>
<td>• Desktop research and face-to-face orientation with stakeholders and community</td>
</tr>
<tr>
<td>2. Steering Committee</td>
<td>• An advisory committee may be formed at this point or following Cultural Mapping (Phase 3)</td>
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<tr>
<td>Formation</td>
<td></td>
</tr>
<tr>
<td>3. Cultural Mapping/</td>
<td>• Cultural Mapping is providing opportunity for the unfolding of stories, resources, skills, dreams—to make visible the identity of the people and the place/s</td>
</tr>
<tr>
<td>Community Consultation</td>
<td>• Community Consultation is seeking community comment on specific agendas</td>
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4. Visioning Workshops
   • Developing a future-based collective vision description that has the potential to be portrayed visually, or in other artistic mediums

5. Developing A Plan
   • Identifying goals and a plan of action to achieve the collective vision

6. Implementation
   • Setting up a system to implement, oversee and support the plan

7. Celebration
   • An important community building, promotions and marketing protocol

8. Evaluation
   • Including community vitality, capacity, communication, networks, management systems and targets

Once this framework was developed, cultural planning seemed to achieve a higher level of acceptance. Di McAtee, the staff member managing the CAN WA Training program, initiated the establishment of an accredited cultural planning course, which further assisted in the acceptance of this new field. Participants were happy to pay to study cultural planning because it led to a certificate that was part of the local government qualification. The framework now gave clarity to an otherwise intangible process where outcomes were not easily measured. I was surprised to learn that the cultural planning process and stages had many similarities to other planning processes that were already in use. This reinforces the need for ‘oral tradition’ to be interpreted in written frameworks in order for the bridging between community and corporate systems to occur. The written word is an excellent tool in the framework clarification process, but culture and creative expression work to clarify the process of the spirit. Di McAtee also found an opportunity for CAN WA to
be mentored in our effort to become a Quality Endorsed Training Organisation (QETO), through gaining government funding assistance. At that time, an organisation wanting to retain its Registered Training Organisation (RTO) status to deliver accredited courses was required to obtain QETO status. I undertook to address the requirements to meet these Quality standards. This was a huge task for a small organisation but setting this up from scratch provided me with the opportunity to gain considerable first hand knowledge about best practice in corporate systems. CAN WA gained and maintained the Quality Endorsed Training Organisation status through passing the rigorous auditing processes. These Quality processes implied a requirement for the care and protection of the human spirit, but evaluation measures and targets were mainly to do with financial, assets and information accountability and transparency. These processes allowed the spirit-based approach to cultural planning to gain an “accredited” and “Quality Endorsed” status. Being nationally recognised gave the course and therefore this spirit-based cultural planning framework and process international standing. Students came from South-East-Asia to attend the course. The course was delivered in Western Australia, New South Wales and Queensland.

4. **Community Psychology**

This is how the accidental but vital link with community psychology was made. The opportunity to restructure CAN WA in 1996 was possible because the organisation had its back against the wall. Before it got to this point, the resistance to change was dominant. The remaining members seemed to apply the concept that if you don’t do anything different, nothing will ever change. My appointment at Executive Officer is testimony to this, as I have not come from within the local community cultural development (CCD) field and in fact I was a relative newcomer to Australia.
Given this direction of acceptance of change, I was supported in my proposal to reconstruct the Management Committee. The Management Committee previously was made up of artists and art administrators including local government arts officers. As part of the organisation’s restructure I felt the need to broaden this base. I approached professionals from possible related fields other than the arts. I also worked to try to achieve a balance of cultural diversity with Indigenous and world cultures and also endeavoured to have young people represented. To meet this balance, each person needed to meet at least two requirements, a professional one and a cultural diversity one. The commonality was a passion for working with community spirit. A second balance that I strived for was between local and global experience. These diversities created a situation where there was a lack of a single dominant structure – an opportunity for change. From my past experience, this type of situation provided an opportunity for a commonality of spirit to be the beginning point, the strong dominant point, and a great base from which to foster new growth.

Dr. Christopher Sonn, a Community and Environmental Psychology lecturer with Edith Cowan University was recommended as fitting these criteria, and he was keen to get involved. I had never heard of community psychology before, but it sounded like a natural cluster partner – and worth fostering. The 1996 restructure brought a multiplicity of global work experience and cultural heritage backgrounds into the mix. What quickly came out of this was the need to better articulate CAN WA’s methods and processes. Finding a purpose for many professional fields to collaborate challenged existing CCD methodology, terminology and concepts. The field of community psychology, as represented by Dr. Christopher Sonn, became our major partner in this process of working to clarify our processes and services.
The lack of clear articulation meant that it took even professionals a long time to understand CCD and therefore a long time before a two-way process of feeding into and taking from CCD processes occurred. Through this involvement of a Community Psychologist on the CAN WA Board, a partnership grew between cultural planning and community psychology. Understanding between the two disciplines first occurred through Community and Environmental Psychology student placements at CAN WA. There was then a significant breakthrough as funds were obtained for a research project involving Edith Cowan University and CAN WA. This research was titled Conceptualising Community Cultural Development — The Role of Cultural Planning in Community Change (2002). The research was led by Dr. Christopher Sonn and the team comprised Associate Professor Neil Drew and Pilar Kasat. This provided me with some very important new tools. The research referred to the creation of settings as the point of engagement. This was a significant clarification for me in the development of my methodology.

The basis for the Sonn et al. research was that whilst

“Community Cultural Development (CCD) has the potential to contribute to community capacity, there was still a lack of clarity about the mechanism and processes through which that is achieved” (6).

The research clarified for me the following link with processes in which my Spirit Catalysts were applied. For the First and Third Person systems to exist, the critical ingredient is time and place – what Sonn et al. refers to as the creation of settings. The creation of settings — credible settings — for these matters of spirit was what was missing in the building of our post-industrial urban worlds.
The Sonn et al. research describes the philosophical underpinnings that I brought to CCD through cultural planning as follows:

*CAN WA has a guiding philosophy that can be captured through contrasting oral tradition and corporate structure, or first person and third person orientations* (Sandra Krempl, personal communication, November 22, 2001). The third person orientation privileges professional knowledge and undervalues local knowledge. In this orientation people are seen as independent from their environments and objective modes of inquiry are valued. In contrast, the first person orientation values multiple ways of knowing. The orientation is holistic – people and their environments are seen as intertwined; that is, social, cultural and psychological phenomena are mechanistic views of the world, while the first person orientation reflects a transactional or contextualist view of the world (Altman, 1993; Altman and Rogoff, 1984; Bishop et al., in press)" (11).

Other findings significant to my own framework and process development and reported in the Executive Summary of the Sonn et al. document are:

- “CCD is quintessentially an enabling practice
- CAN WA facilitates a deep and different understanding of culture. This includes an understanding of self as a cultural agent.

**Phase one: Initial Contact**

- Participants attracted by the CAN WA philosophy
- Sponsorship by community leaders was important for initial contact

**Phase two: Engagement**

- Characterised by formal workshop structure that creates enabling activity settings
- Workshops are guided by a set of principles and values
Phase three: Sustainability

- Sustaining community capacity to enact the cultural plan is difficult
- Sustainability is related to the issues of community leadership and "burn-out" (3-4).

It is interesting to note that whilst Sonn et al. link cultural planning to CCD, the CCD practice used in cultural planning projects studied in the report is an approach used by CAN WA but it is seen as different to the CCD operations of the CCD Board of the Australia Council for the Arts. The CCD Board did not support CAN WA’s cultural planning program, choosing only to support what they deemed as relevant projects within it. The CCD Board took a project-based approach to CCD. My experience locally and nationally was that this seeming lack of progressiveness from the Federal peak body caused a lot of confusion in the CCD sector and many key CCD practitioners walked away from the field. CCD was beginning to enjoy a life of its own, attracting its own contracts and earning its own monies. The differentiation between what was funded and what was recognised as CCD became very blurred. The CCD Board of the Australia Council has recently been disbanded.

The State Arts Department, however, recognised CCD in so much as it supported CAN WA and other organisations to obtain Federal funding. The State of Western Australia did not require CAN WA to follow a CCD value focus, rather a program delivery and outcome focus through a business planning approach. The integration of sectors and community cultural capacity building through cultural planning was supported by the State. The State supported CAN WA’s position on CCD which stated that CCD or similar processes were occurring formally and informally in many
different sectors (within and outside of the Arts) and situations, and these concepts and methodologies promoted a cross-sector collaborative approach.

The State supported CAN WA because there was direct, First Person involvement, engagement and experience with CAN WA processes and approaches. The Federal arts bodies did not have opportunities or processes for this direct engagement.

Sonn et al. captures a similar situation through their findings at grass-roots levels. Participants in the workshops were attracted to the process by trusting recommendations to attend from people they respected - word of mouth. The research found that, whilst this was in keeping with CAN WA’s values and processes, CAN WA was poor at promoting itself as a structure and point of contact for its services. In the Sonn et al. document, CCD as an enabling process is represented in the following reproduced diagram.
CCD as an Enabling Process

PHASE ONE
Initial contact

PHASE TWO
Engagement

PHASE THREE
Sustainability

Diagram taken from Sonn et al. (2002,18).

5. **Sustainability**

My resonance with sustainability is through the resonance of what I call earth cultures – people who live with the land. I feel a need to return to my mother’s village people roots or to live once again in Papua New Guinea or in the Australian bush. Since I first saw development destroy my favourite natural haunts in Singapore, I have been suspicious of it. My mother who was brought up by the primitive head hunting Dayaks around the 1920s always told me that I had no understanding of what it was like to live like that and I should not try to stop
progress! But I would, and still, enjoy picturing these concretised places returned to nature.

The complexity of sustainability resonates with the complexity of oral tradition which includes aspirations, fears, customs and protocols. Sustainability and oral tradition are not only about life style but about perceptions. I see sustainability as being about the spirit because without the life giving spirit there is nothing to sustain.

For a long time I felt that sustainability was theorised so much to the detriment of spirit. But for a long journey with good guides along the way, I would never have been able to overcome this fear and build up a trust and belief that theory would not destroy spirit but can in fact support it.

My introduction to Professor Peter Newman, Director of the Institute for Sustainability and Technology Policy (ISTP), Murdoch University, was part of this positive journey. The ISTP community played a key part in this journey. ISTP was a created setting – providing time, place and purpose for people of diverse philosophies, principles, values and perceptions to meet. Through sustainability as a commonality and the values of encouraging and respecting, the ISTP has always been open and accessible and accepting of people for who they are. In 1996, I mentioned my ideas on CCD and cultural planning to Peter Newman and was invited into the ISTP community to share these ideas at their weekly morning tea sessions. Whilst some of the questions, comments and responses came from different and rather academic spaces, I never felt alienated because there seemed to be a genuine interest and engagement with spirit. It gave me courage to know
that there were whole communities of people who believed in and engaged in stories, spirit and the role of oral tradition in building sustainable futures.

The process and the spirit of engagement used to develop the Western Australian State Sustainability Strategy (2003) inspired me. Margaret Raven, a CAN WA Board member, and a Phd student at ISTP, worked with CAN WA to submit a paper to the State Sustainability Strategy. Another ISTP student facilitated the development of the Culture and Arts component. The respect that was given to culture and its role in sustainability provided more inclusivity to culture than I had seen before in the Australian context. It was, to me, like returning home.

What I have discovered about the spirit of sustainability through engaging in my research is a side of academic learning that I have never experienced before. As part of my learning I enrolled in the Cities and Innovation course which explored how urban settings can support and sustain creativity. Learnings from this course have influenced my practice and methodology and reinforced elements of them. Cultural Planning does not always apply to cities but creativity is a vital ingredient in communities. I was hoping for ways to define terms as intangible as ‘creativity’ or to back it up with some credibility. My wish was granted through my learnings.

Landry, (2000), highlights the global growth of cities and describes the 21st Century as a “century of cities”. I explored this further. Sandercock (1995) reveals that by 1971, Australia had become a highly urbanised country, with 85% of the population living in urban areas that had more than 1000 people. The changing trends with globalisation and shifts between the old industrial based economy and the new knowledge economy opened my eyes to new facts.
I now often quote Professor Lynsay Neilson’s (1999,1) words presented at the 1999 Future Perth economics conference - “The world is changing rapidly ... it represents the greatest social transformation in human history” – linking this to the changing face of culture. I use this as a Thought Catalyst (which I now refer as belonging to the Third Person in the way that a Spirit Catalyst belongs to the First Person).

In cultural planning processes, I say that people and the size of populations do not determine the success of a town or city, but the vitality does. International urbanist Richard Florida supports this through his ‘creative class’ theories and research. Florida (2002) talks about the importance of attracting and retaining talented people. I would add to this that the talent of people needs to also be discovered and made visible and revitalised. To do this, what is needed are processes to enable and to achieve change and potentials.

Through sustainability I have had the opportunity for brief encounters with emerging fields like evolutionary economics which tie in to the socio-cultural and evolutionary development of humankind, referring to economics in biological terms.

Sustainability seems to be the big umbrella under which so many diverse practices, theories and spirits can live – if they are willing to learn and to change. I still don’t know what sustainability is but I resonate with the spirit of it and I don’t need to know the whole as long as I play my part in it and continue to grow in understanding. I see oral tradition, spirit and cultural engagement as a part of this whole.
Summary

Opportunities to develop the Third Person elements for this spirit-based cultural planning process had now been undertaken through a series of trials in partnership with business planning, town planning, vocational educational and training (VET), community psychology and sustainability. These partnerships have grown over a period of ten years. Through these partnerships, valuable lessons have been learnt and important contributions have been made to the development of the spirit-based cultural planning framework. The next chapter introduces the eight stages of this Cultural Planning framework. This framework is underpinned by spiritual processes providing time and place. The framework provides grounds for corporate acceptance of the process, delivering economic, statistical and documentary outcomes, whilst the spiritual processes and protocols provide time and space and ways to bring greater meaning to rhetorical aspirations in the areas of community engagement, community capacity development, social capital and community well-being.
Chapter Five

The First and Third Person Approach to Planning Community and Corporate Cultures

The First and Third Person cultural planning method provide the opportunity to negotiate for the engagement and therefore the sustainability of spirit in what would otherwise be predominantly third person, spiritless urban systems. This chapter proposes a First and Third Person approach to cultural planning that engages with the four segments of the Community Quadrant described in Chapter Three. This method engages with:

- the spirit and connectedness of people;
- the spirit of imagination (inspiration);
- the spirit of planning; and
- the spirit of trade.

The method involves principles, protocols and processes, all of which are worthy of note, and recognises the need for a balance between First and Third Person Systems. The wellness experience and the importance and benefit of the journey that is associated with the use of this methodology is not explored here. These experiences would be part of case studies to do with the setting and maintaining of the scene – within different contexts. This is intended as part of further research. The First and Third Person cultural planning process shares common ground with
corporate (strategic or business) planning, but it is also different in significant ways, as the following table illustrates.

<table>
<thead>
<tr>
<th>First and Third Person cultural planning process</th>
<th>Strategic or business plan</th>
</tr>
</thead>
<tbody>
<tr>
<td>Future-picture vision as a creative writing piece</td>
<td>Corporate vision statement.</td>
</tr>
<tr>
<td>The creation of settings, practices and processes to inspire and enable a community to work together.</td>
<td>Establishment of targets in corporate terms. Whilst this is now extending beyond economics, it is still outcome focused.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Supporting elements</th>
</tr>
</thead>
<tbody>
<tr>
<td>Principles</td>
</tr>
<tr>
<td>Protocols</td>
</tr>
<tr>
<td>Story</td>
</tr>
</tbody>
</table>

This chapter also represents cultural planning, not only as a cultural facilities and resources plan for economic growth, but as the area that engages with community spirit revitalisation (input) – required to achieve Triple Bottom Line outcomes. I place cultural planning as one of four new sectors that have emerged and been formalised within the last 100 years or thereabouts. The four sectors are:

- town planning (built and open spaces)
- heritage (preservation of historical buildings and sites)
- environment (natural resources, waste management)
- cultural planning (identity and community spirit)
Who can use this cultural planning methodology and framework?

This First and Third Person cultural planning framework and process can be applied to a variety of situations by a variety of people, including:

- large or small organisations or community group/s;
- a geographic region (for example a Local Government Area);
- individuals, families and family group/s;
- a sector or department, for example an environmental sector or department;
- political or religious group;
- communities working with new migrants/ refugees or to bridge across diverse cultures; and
- individuals, groups, organisations and governments that are working to build bridges across communities of different origins.

Who do we engage with?

We engage with communities of diverse belongings. In Third Person terms these can be broken into three categories.

<table>
<thead>
<tr>
<th>Community</th>
<th>Business</th>
<th>Government</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Informal Groups</td>
<td>• Sole traders</td>
<td>• Local Government</td>
</tr>
<tr>
<td>• Clubs</td>
<td>• Partnerships</td>
<td>• Statutory Bodies</td>
</tr>
<tr>
<td>• Incorporated Associated</td>
<td>• Small Businesses</td>
<td>• State Government</td>
</tr>
<tr>
<td>• Charities</td>
<td>• Large businesses</td>
<td>• Federal Government</td>
</tr>
<tr>
<td>• Company Ltd by Guarantees</td>
<td>• Multinationals</td>
<td>• International governing bodies</td>
</tr>
</tbody>
</table>
Whilst all the above categories are important to the well-being of a community, I believe that the community sector is the most important in determining the ‘health’ and vitality of a community. One indicator I use to assess this vitality starts with identifying the presence and involvement of informal groups as they identify emerging trends and therefore show renewal through the birth of new ideas and issues that need to be worked on.

Community sectors usually emerge to address areas not sufficiently addressed by business and government. Once established, those who have worked in these emerging areas become the experts in the field with the head start and a track record and a new field emerges. Governments (who would have funded many of these trials) start to include these processes in their programs, giving them credibility. These first people, with experience in the newly emerging field, go on to establish businesses. A new sector is born. This growth progression could take between fifty and one hundred years, as can be seen with the growth of town planning, community cultural development and now with cultural planning.

Putnam (2000) cites a compelling body of evidence to demonstrate that communities working together to find solutions to local issues result in people and businesses that are smarter, healthier and richer. Putnam refers to an increasing body of work including that of economist Oliver Williamson and political scientist Elinor Ostrom and their work demonstrating how social capital translates into financial capital through its links with community initiatives and self-governance.

Hence my work with cultural planning is to feed into this community sector. This is easier said than done because there is still a strong resistance to community
engagement, even though words in strategic plans and other corporate documents may indicate that organisations support it. I don’t condone this corporate strategy of using words to appear to be engaging with community, but community members or lobbyists taking on excessive confrontational approaches contribute to this lock down of community engagement and reinforce the top down approach by the corporate sector. This First and Third Person approach to cultural planning tries hard to create a level playing field by emphasizing what each individual and group brings to the process rather than what each can do for others.

The Reason for the First and Third Person approach to cultural planning (The Mission)

The First and Third Person approach to cultural planning works to address the lack of spiritual processes in corporate systems. The reason for this First and Third Person approach to cultural planning is to provide credible time, place, purpose, processes and protocols, in the corporate context, for engaging with the capacity and potential of community spirit whilst contributing to and delivering best practice corporate strategic planning and implementation outcomes.

The Vision of this First and Third Person cultural planning approach

A future-picture vision statement is quite different from the standard corporate vision statement. It transports you into that time of the future. It is not how you wish to be in the future, rather it imagines that you have been transported into that ‘future’ time. The corporate vision statement is usually brief and based on aspirations for the future. A future-picture vision statement can stand alone as an organisation’s vision
statement or it can be used alongside the corporate aspirational statement as part of the suite of guiding statements (mission, vision, principals, goals).

I recommend that all future-picture vision statements start as a long version, which might comprise of several pages of written descriptions. From this long version, an abridged version can be created. An abridged version would fit onto one A4 page or less and capture key elements of change and the activities. There are various abridged versions available as examples. The Shire of Busselton Cultural Planning report (2005) and the Town of Bassendean’s Cultural Plan 2 (2005) contain such examples.

The following is my own personal creative writing provided as an example of a longer version. This would fit the development of a personal cultural plan. You get an idea from this as to how to develop a organisational creative future-picture vision statement.

*It is the year 2030. A paradigm shift has occurred in the last fifteen years, changing the way of life on earth. I remember the past world where it was the ultimate achievement to behave as though we were detached, highly efficient machines. Now we are no longer afraid to tell our true and meaningful and vulnerable human story. Our story stands as testimony to our values and capabilities and it honours and links us to the lives and journeys and wisdoms of those who came before us.*

*Technology provided the final straw that enabled this return to story because, through technology, people had nowhere and no need to hide.*
Everybody’s habits, strengths and weaknesses, heritage and assets became well known to a community of millions, in the same way that everybody knew everything about each other when towns were small. Now information is known through virtual history and databases accessed through the internet. At last the ‘politically correct’ mask is globally known and recognised as not ‘community correct’.

Our cities are a concentration of the world’s diversity. Through our stories, experiences and values, we bring with us the natural and built environments, the social and cultural situations of places we have lived in and that our ancestors have lived in. Not all stories are peaceful, just as not all the natural earth is peaceful. There are volcanoes and other destructive elements amidst the most beautiful of places. Diversity in human beings is no different and we have learnt to live acknowledging and integrating this complexity. We have learnt that we cannot pretend that urban centres are controlled zones of peace. We live on one planet and what happens in one place impacts on another.

Science is no longer the only respected source of credible knowledge. Tacit knowledge —understanding without words —has gained recognition as an important and complex area. Oral tradition cultural practices, skills and wisdoms that were cocooned for so long (because the tools for wider society to comprehend them were not available or long forgotten) have at last come back to the surface and are widely practiced and applied. The changing needs of survival in our urban cities made it necessary to rely on all our senses.
A reliance on governments alone is a thing of the past. The world has changed. Communities know that each person has a role to play and that the independence of the individual is weakness compared to the interdependence of communities – like a flock of birds that cover seemingly impossible distances together but would perish if they had to attempt this on their own.

Communities have set up their own systems to receive and deal with information and to respond and inform the bigger picture. People of the past paradigm demanded changes without contributing to solutions. Communities demanding unacceptable and unsustainable standards in the name of ‘rights’, material comforts and ‘quality of life’ had driven millions to untimely deaths in the urban workforce and in creating unjust wars. The verdict came down that governments and businesses were not alone in this responsibility, as they were serving the community’s appetite for ever-increasing standards of living.

The old economic power base has changed. Old ‘safety’ measures of insurance – hallmarks of a previous time – have disappeared. Natural disasters caused by climate change much exceeded any capacity for insurances to ‘cover’ the costs – communities learnt that the greatest insurance that we have is a trusted community. Investment in growing this has been what has helped those who have survived.
The First and Third Person cultural planning method was an early tool—one process of countless innovations at the turn of the century that sowed the seeds of change for the mighty paradigm shift that has occurred. The last two decades have been very tough. We needed every ounce of inspiration, creative expression and hope. New community identities are still emerging, grappling with the bridging of inter-dimensional technology and timeless wisdoms, realising that windows are closing behind us and we must work collectively to find and open the next windows of hope for the future of humankind.

**Principles**

There are nine principles based on oral tradition, that guide my cultural planning practice. These grew out of my life experiences and the Spirit Catalysts that were tabled in Chapters Two and Three. Again these are personal examples. Examples of organisational principles can be found in the Shire of Busselton and the Town of Bassendean’s Cultural Plans.

*Build community spirit and community relationships through First Person engagement.*

Engage in the First person (oral tradition / spirit) and represent the First person as the most important.

‘You can build strong corporate systems using Third Person processes but you can only build community spirit and community relationships through First Person engagement.’
Balance First and Third Person systems

Third Person processes provide essential tools for the management of shared space, time and resources. It is important to achieve excellence in these processes but not to the detriment of First Person systems. Detriment is not to be confused with discipline and the requirements of order and perceptions and understanding of these differences need constant reflection.

Be inclusive of diverse belongings

A major continual learning in this process is that the spirit of unity is very different from the spirit that creates uniformity.

Accept that each person is unique

Just because you choose a path does not mean it is right for all. You should congratulate yourself on your initiative, for the clarification of the path and for communicating it. Be careful not to impose it on others, as you could be responsible for limiting their potential and who knows how that could impact on world communities?

Equally, if others choose to impose their path on you, it does not automatically mean that it is the correct path for you. It will never be your path unless you believe it is correct and you make it your own.

Encourage time and place for people, each in turn, to state their beliefs in a respectful way, allowing all to have a turn uninterrupted.

This fosters reflection, respect and an appreciation of diversity.
Support each other in an inspired way
Strive to live in peace with all people. Inspire and grow trust, hope and joy. Foster sustainable spiritual (Fifth Dimension), creative (Fourth Dimension) and material (Three Dimensional) well-being for all.

The spirit of giving
As you receive gifts, resources, knowledge and skills, make sure you pass these on. If you don’t, they will weigh you down.

Choose change rather than conflict
Foster an appreciation of difference and a willingness to change within yourself first, before expecting others to change. You may need to make sacrifices and give up ways and things that you are attached to.

Don’t compromise the spirit.

Protocols
There are protocols based on oral tradition that guide my First and Third Person cultural planning practice. These are described below.

Be prepared, able and willing to tell your story and state your values and beliefs.
It takes courage to engage in the first person. Before asking others to tell their story or table their values, you must be able and willing to lead by example.
Undertake mapping and planning for your own personal life journey.

Before asking others to map and plan you must believe in the process and have applied it to your own self. Having said that, everyone goes through cross-roads and transition times.

Engage in cultural planning where you have been personally invited in.

A preferred situation is one where some people already know you, or know of you through a trusted friend. This process embraces the long-standing word of mouth protocols for building relationships.

Where you are not known, it is important to arrange meetings to get to know the spirit of the people involved and the culture of the organisation and for the people to get to know you.

Be aware of etiquette.

Become familiar with the customs of the community you are visiting.

If there are elements that you are not aware of, state up front that you are unfamiliar and that you would like a guide (liaison person) to assist you.

Pay respects to the first people of the land, the community elders and leaders.

Where appropriate and possible, go with the person who has invited you in and personally inform community elders and leaders of the cultural planning work you have been invited to undertake.
Prepare an explanation of cultural planning and the methodology and check its appropriateness with the guide and local leaders.

*Be aware of boundaries.*

A cultural planner is often confronted with local politics. Remember it is not your politics and your major role is to be a bridge, not to take sides.

Much of the above principles and protocols I have learnt and refined through engagement in “First Person”-rich, oral tradition cultures. These learnings came first through my mother and father’s wisdoms, remembering that my mother was brought up by an indigenous tribe in Borneo. My father told me that his greatest learning occurred during the time he spent living and performing with a gypsy orchestra – part of his classical music education in Hungary — and where he learnt most about the spirit of music. My father was fortunate to study at the Budapest Academy when Bela Bartok’s influences were still very strong. According to my father, Bela Bartok and his contemporaries like Kodaly and Liszt are acknowledged, because of their work with Hungarian folklore and Gypsy cultures, as amongst the founders of what we know today as ethnomusicology.

My first applications and refinements of the protocols listed above, as part of corporate processes, came in my broadcasting work in which I researched and interviewed cultural celebrities from around the world. Later refinements occurred through living and working in Papua New Guinea over eighteen years. This involved much cross-cultural collaboration requiring complex negotiation between communities in PNG and international funding sources for formalising PNG culture. This entailed bringing PNG culture into urban contexts and through bringing PNG
culture to the world through exhibitions at World Tourism Markets, World Expositions and other such occasions. These initiatives included working with the Jacques Cousteau Society and Atsuo Nakamuka, the Japanese actor of ‘Samurai’ fame, for his documentary on Japanese Television. Nakamura and his television documentary team were in PNG in the early eighties tracing lost Japanese relics and the stories related to them, from World War Two.

In Australia, I worked with indigenous and multicultural (including what is referred to as mainstream) communities and I have found these principals and protocols to be just as relevant here as they were in South-East Asia and the Pacific.

Different organisations and communities will bring in their own principles and protocols. The above are provided as an example. Principles and Protocols as applied to the First and Third Person cultural planning method are seen as First Person aspects.

**Process**

The cultural planning that I embrace has eight stages:

1. Climate setting
2. Cultural mapping
3. Visioning
4. Developing a cultural plan
5. Implementation
6. Celebration
7. Evaluation
8. Reflection
The process is meant to be cyclical. I prefer that fewer people are involved in the first cycle, with those involved reaping a deeper understanding. As the cycle goes through its next movements, there will be more people engaged in diverse ways – each bringing their own approach to the mix. I prefer this personal approach to one where surveys are used on large populations – but this is a personal preference and in keeping with the anchor of this method which is engagement in the first person.

1. **Climate setting**

Meet personally with the person or group who have invited you in. Take time to listen and observe. People do not engage in cultural planning unless they are hoping for a solution for something. However you will not discover the whole picture by asking what is their expectation of cultural planning. It is a natural tendency for those undertaking cultural planning to expect that the solution will come from you. You are the facilitator and the solution is one that must emerge from the community members themselves. Your facilitation tool is cultural planning - which is very broad and therefore very flexible.

At this first meeting I use the fixed and moveable diagram as an introduction and explain and engage people in the importance of story to this whole process.

I lead by example and usually share my story (in about three minutes), which draws upon my heritage, beliefs and experiences in explaining why I am involved in cultural planning. I ask participants to tell me their story, their heritage and defining moments that explain what makes them tick. Expect that each person could take up to 15 minutes to tell their story. Allow this time and more if necessary.
It is important to include the Executive Director and senior decision makers of related departments of the host organisations in this stage.

Depending on time available, I briefly explain and engage participants in the First and Third person, use the Community Quadrant and explain how these are the foundations of this cultural planning approach.

I go over the stages of cultural planning and explain when and how I will invite their involvement.

At the end I ask what each person is hoping to achieve from cultural planning. This provides me with a different entry point into their work areas and issues.

I ask to meet other key players and also to take a tour of the location, listening carefully to how people introduce each place and space.

2. Cultural Mapping

If this is the first time a community is engaging with cultural planning, I prefer to use cultural mapping as a relationship-building exercise, shifting relationships from third person to first person, and reclaiming or introducing an awareness of identity and culture as it exists in every day life and work. As an outsider, it is often easier for me to set the scene and to slowly connect or reconnect people.

I have worked in communities where families have lived for three or more generations and yet through cultural mapping – through story – amazing
inspirational accounts of life and living have been revealed. The people telling the story would say that they assumed it was common knowledge or they thought no one would be interested. I have not yet encountered a case where these stories have not revealed a greater diversity in the community than was perceived at the beginning. More importantly, people leave feeling touched by these stories. They leave with a greater sense of belonging. A year or two down the track, when I return and revisit these times with participants, many don’t even remember many of the stories but they remember the inspired feeling, a connectedness and a sense of belonging. Participants have gone on to find ways to recreate the inspired sense in other situations.

This is the intention of cultural mapping. Whilst there is a gathering of information —histories, resources, aspirations — cultural mapping provides time and space for stories, for connecting with what resonates and with what is different and new — with spirit.

I ask the local liaison person to arrange a series of workshops. Workshops are better when they are in the immediate locality. When this process involves a larger geographic area, it may be better to repeat workshops in different areas or to target one section or suburb at a time. Failure to do this inevitably results in the more external group feeling like the second cousins. Attendance at these workshops can indicate the strength or weaknesses of the networks, the diversity of connections and leaders who are interested in furthering cultural planning. I prefer not to inflate attendances with prizes, rewards or other methods. I believe the true situation shows the reality much better and this is much more sustainable in the long term. There are usually reasons for groups that are identified by their absence. I believe
that building relationships with new groups require personal efforts. You need to get to know the people first – for who they are.

At these workshops I explore a sense of place and spirit through using the Identity Wheel, the Community Quadrant, the Five Dimensions of Community workshops and the Cultural Wheel. The following is the Cultural Wheel that I use:

![Cultural Wheel Diagram]

I set the scene through introducing the First and Third person system and, if appropriate, through introducing concepts of urban change and growth from the likes of Richard Florida and Charles Landry. We also discuss the concepts and definitions of culture, lifestyle, quality of life and related matters.

Once initial community responses concerning places, spaces, events, histories, aspirations and recommendations have been collected, I collate these and present them back to the community and to stakeholders. Note that I prefer not to present these responses back in the third person - as a summary and interpretation of the findings and responses. I prefer to present these in the participants’ words. The
impact this first person approach has on community engagement is far greater – it is like listening to people tell their own stories. People can then see themselves reflected in the process and recognise their contribution.

Cultural mapping could involve the arts as a process to engage with people. The arts could be a draw card to attract people to a location. Then once there, people would fill in surveys, or contribute to a visual map. I prefer that these ‘art events’ are used as opportunities to talk with people about the spirit of cultural planning and to extend to them an invitation to get involved, rather than as the cultural mapping opportunity itself. If a person is asked their opinion only (as in a survey), it does not provide the opportunity to foster a two-way spirit of listening, observing and sharing. In fact it fosters an attitude whereby communities can suggest ideas and then sit back expecting others to take responsibility for making them come true. This is not a sustainable attitude or one that contributes to vibrant communities.

At the end of the cultural mapping processes, there is a collection of very useful information on resources, history, facilities and there are also a lot of ideas. How then can a community decide which of these ideas they will use in developing a vision?

3. **Visioning**

The future-picture vision will be created through prioritising and piecing together ideas and wishes collected through the cultural mapping stage. Prior to the writing of the future-picture vision, I usually conduct a prioritising workshop grouping ideas under categories that participants determine.
There could be several factors to consider in a prioritising workshop because this is essentially about a community voting. Each situation will be different. However strategies like ensuring fair representation of diversity need to be factored in. These matters are complex issues in themselves, not entered into in detail at this time. It is important to maintain the values and principles of cultural planning through the setting of the rules for this and other similar voting processes.

I often tell the story of a situation that has occurred many times. These prioritising workshops tend to be well attended. Individuals and groups turn up in strength hoping to ‘stack’ their ideas with votes. As such, this workshop has the potential to become quite volatile, especially if people who have never attended the process come in at this stage – and they inevitably do. You need an experienced facilitator, as there is a lot to get through. If previous stages have been thorough, this workshop can work very well – and it usually does.

I employ a ‘First Person’ process as a way of progressing this workshop. At one of these workshops, I begin the session by saying, “If you’ve come here thinking that you are going to vote for your ideas and it will become someone else’s responsibility to make it happen – you’ve come to the wrong meeting!” I then proceed to explain the management method for this cultural planning process. It is a simple and very effective one. All ideas are collected in an Ideas bank of sorts. For an idea to be taken out of the bank and placed into the plan, it needs an individual or an organisation to put their hand up to take responsibility for it. If there is more than one person putting their hand up, then all who have put their hand up will work together and choose a leader. An organisation or individual can put an idea forward and reserve it as their own to drive. Being responsible for a project means finding
the resources to make it happen and to manage it. Of course there are some projects that will need to be driven by a government authority, especially if the project is to benefit the wider community. But even in these cases, a strong community steering group can drive the establishment of such places.

This approach moves communities away from ‘demanding’ and, to use Mahatma Ghandi’s memorable description and towards “being the change you want to see in the world” through being active and contributing.

Communities tend to respond well when they have a responsibility and a role to focus on. It gives them a real sense of pride and a sense of belonging. This way, each organisation or interested individual has a job and therefore there is less opportunity to blame others for what others have not done. This process works to move from the ‘service class’ paradigm where others are seen to be responsible for your well-being and you don’t need to do anything except complain. This First and Third Person cultural planning method reinforces collaboration and contribution and works to create a sense of belonging.

*A visioning workshop*

The visioning workshop is of best value when participants have been involved in the cultural mapping process. This is vital because a sharing of information, and of each other’s activities, has occurred in the cultural mapping process and this has moved individuals and groups away from ‘navel gazing’ to seeing the bigger picture.

In the ideal situation (where budgets and appropriately skilled artists are available), I prefer to engage various artists — a visual artist, musician, dancer and actor — in
the visioning workshop. These would be artists who have worked in this situation before and have the ability to work with the community’s dreams and aspirations, and to interpret these back to the community either at this sitting or at a later feedback session. This provides a very interesting perspective. It allows people to understand that what they see is often interpreted differently by others and that common ground is only achieved through a lot of interaction. When the artist is feeding back their interpretation to the community, they will receive comments and there may be need (time and budgets permitting) for a second and third revision – just as we do when we are writing something.

These artistic interpretations of the vision become very powerful expressions. This future-based visioning experience provides a strong direction for communities because they can read about it, see it in visual form, hear it in music and dance and possibly even engage in a theatre piece about life in that future time.

In the Australian context, I have not been successful in finding performing artists who are able to work in this cultural planning context and a next project of mine is to develop a training program for this. There are many visual artists who can perform these tasks very well. Visual artists have been involved in town planning and design and architecture projects for a long time through ‘percent for art’ and public art schemes. Performing arts, creative writing, and new and multi-media have as much a role in public art and ‘percent for art’ as do many cultural activities and programs.

The inclusion of artists is usually limited to the inclusion of an artist as a cultural planner because of budgetary constraints and in visioning it is, more often than not,
left to the facilitator to be the animator. With the introduction of cultural planning to local government, I have had to be conservative to date! This has meant getting cultural planning accepted through more conservative methods – which is challenging enough as it is. The world ‘culture’ in many corporate contexts still draws a snigger and it is held as unimportant.

It is easier for people to trek back in time – and recreate a place at different past periods – and then to trek forward gradually. I sometimes use this as a warm-up exercise to visioning. (The back trek is also a mapping exercise.)

Once in the future, it is important to get people to act as though they are in the future. Participants usually slip back into thinking about the future rather than acting as though they are living in the future. Visioning in the future is a very important solutions-finding exercise, not only for cultural planning.

A group that has got their vision together could try to recreate it in some form. Creative writing is one that most can engage in. The reading of the vision needs to also be a convincing piece of theatre. The importance of creativity and presentation is not valued as much as it was in the past and as a result many people start off being not very confident – but people enjoy these exercises very much and, given sufficient time and the right context and group, they can be very inspirational and even life changing.

Testing the vision

Once the creative vision is developed, it then needs to be tested with the various stakeholders, different sectors and experts, and refined accordingly. For example,
tourism sectors can offer a slightly different perspective that will slightly change a few words or add a new dimension or development to the vision – and give them ownership. This opportunity to meet with tourism representatives is also an opportunity to make them aware of other cultural developments.

4. **Developing the Cultural Plan**

*The structure of the plan*

In developing the cultural plan, be creative if that is better for you or be more ‘strategic’ if that is more suitable. It is good to have a working document that states the actions quite clearly for the steering committee to oversee progress.

It would be good to have a brochure of the key elements as well. Participating organisations will find it useful to attach or quote from the plan to support grant and sponsorship applications or to promote their entrepreneurial initiatives to further their stated roles to achieve the vision and therefore the cultural plan.

*Does a cultural plan stand alone or should it be integrated with other plans?*

There are many ways to approach this and largely it depends on how the cultural plan began. I believe that elements of the cultural plan should be integrated into a strategic plan. The identity elements, as determined in a cultural plan, should inform the strategic plan, as it is this that will provide considerable uniqueness to the strategic plan. Reference in a strategic plan should be made to the cultural plan, as appropriate. How well the strategic plan reflects the cultural plan is a statement in itself on the level of acceptance of culture.
Not only do I believe that there should be a separate cultural plan, but I also advocate that every partner in the process should have their own organisational cultural plan, even if it is brief. It is the developing of these plans that will inform the review and revision of the collective plan. And if cultural planning is about each ‘being the change that we want to see in the world’ then shouldn’t we each have a cultural plan for our own lives and that of our families?

5. Implementation

The Implementation of the cultural plan is facilitated through developing a management plan. It is my experience that the conventional management plan is usually developed for internal use only and developed by the manager and a select team. I do not support this approach and the First and Third Person Cultural Planning method works to move away from this. The approach I recommend is one that, in fact, uses Quality processes or International Standards (example ISO 9000 / 14000). These processes require best practice in inclusiveness and openness, requiring high levels of communication across what is called a three hundred and sixty degree approach – where each person implementing has to consider, in addition to clients and networks, those above them, those who work alongside them and those they are responsible for. Because these processes are audited, it makes people responsible for delivering services and producing resources much more aware of different details and different perceptions and provides a reason to work collaboratively. This is because team members could be asked questions on areas outside their direct area. The left hand will need to know what the right hand is doing.
Implementation can be likened to cooking a meal. The food that appears at the end is only a very small part of the whole process of implementing a plan to have a meal. There are other considerations. For example, how you communicate and invite people to the meal, the mood you intend to create, the customs, the standards, the quality of the ingredients, the tools you have at your disposal, and so on. Quality standards remind us of all these other aspects in the same way as our upbringing and 'lifestyle' standards and values will influence the way in which we implement a plan to have a meal. Without an awareness of all that is involved, people would take what is involved in preparing a meal for granted, and respect, listening, observing and valuing might not be encouraged.

It is important to determine what these standards are, as part of the planning process. These standards will then be used as tools for evaluation. Implementation standards should include both First and Third Person aspects.

6. **Celebration**

Celebration is a very important part of the cultural planning process and it should be included at every milestone. It is not enough to simply achieve the targets and then move on. An important part of cultural planning is to create time and space to savour and enjoy the fruits of the labour. Celebration provides opportunities to apply old traditions and create new ones. It provides opportunity for oral tradition to be recognised. It is important to note that celebration should also include commemorations and protocols that provide time and place for ‘time-out’, which is so essential to keep perspective of things during very demanding schedules. If these aspects are not part of the 'ritual', they disappear.
7. **Evaluation**

Evaluation can be ongoing through the different stages of cultural planning. There are various ways to collect data on identity, culture and community vitality to analyse strengths, opportunities, spirit and trends. Here are some examples.

During cultural mapping, I ask communities to list current activities under the appropriate Cultural Wheel segments. I translate the activities into a graph. Here is an example of one such graph.

![Graph showing strengths in social and environmental aspects of culture](image)

The above graph shows strengths in social and environmental aspects of culture. It also shows a lack of activities in the spiritual and commercial aspects. These graphs are not conclusive, but they provide a snapshot indicator of community perceptions, strengths and gaps. Dialogue on how communities are interpreting the categories is an important aspect of this exercise, as perceptions and interpretations add to the identity make up of places and people. Longitudinal assessments will provide comparative evaluations, trends and movements.
A ‘community spirit check’ exercise is another simple yet insightful tool in some circumstances. This exercise would be explained to the participants as follows:

The top line represents the best work experience you have ever had in your life. The bottom line represents the worst work experience you have ever had in your life. In the last three months you would have had highs and lows. In the last three months, how high was the highest and how low was the lowest in comparison to your highest ever and your lowest ever?

The following responses are grouped together from three separate workshops with three different staff levels within one organisation.

Of a total of 33 people who agreed to participate in this exercise, 32 people stated that their work experience over the last three months was above the middle. Twenty-five people had experiences closer to their highest work experience. Only one person did not have a range that extended into the upper level. Thirteen people had experiences that were lower than the middle. Two people had experiences very
close to their worst experience and one experienced their worst work experience or equivalent to their worst work experience during this period.

This exercise can be used to measure inspiration and various other intangibles. The exercise is not conclusive and is simply a tool to gain some insight. Supporting this exercise, I have also asked people what situations made the highest experience and what situations created the lowest experiences.

The Community Quadrant, explained in Chapter Three, can also be used as an evaluation process. I have used the Community Quadrant to track projects through a number of years. I have asked participants to give percentages to each section of the quadrant. When inspiration is at its highest (which is usually at the idea and growing phase) people are happiest. Then the highest percentages start to transfer to other areas, indicating a different stage in its growth and life. A team that takes note of these indicators is better prepared for the consequences and can work to correct the situation and work towards a better balance.

8. Reflection

For me, reflection is the most important time of all during cultural planning. The inspiration, networking, planning and trading has happened. The project has finished. It may start again in the next day, month, year, but for now it is over. The start of the reflection phase is a sign of completion. This is when I bring the team together and we go to a quiet place and I use my four-point spirit test or something similar to start to bring us back to ourselves and our stories.
Our spirit travels from point to point. We create these points as spirit milestones in our lives. During this time we discover these new points in our life created through the project we have just finished.

At the end of this session, the end of the project has come and we each must go and reflect on the impact of this cultural planning journey on our own – paint new pictures, compose new songs – and add more stories to our memory boxes.

**Summary**

In the chapter we have gone through eight stages of the First and Third Person Cultural Planning method. It is important to know how the cultural plan is to be used. Is it to inform the strategic plan? Is it to stand alone? As a cultural planner, it is your duty to advise the decision makers of the various options at the beginning of the process. It is important to make these recommendations in the plan itself. Regular updates to decision makers along the way will help them become familiar with concepts. One presentation at the completion of the process will not sell a cultural plan – because it is often new concepts and approaches that we are talking about.

As in strategic planning, the First and Third Person cultural planning framework and process needs to be continuous. A long term strategy can come out of the cycle. For example, the first three year plan can be to create an awareness of ‘culture’ and to set up a management structure and process, The next three years can be focused on community capacity development, followed by three years focused on linking cultural planning with town planning, and so on.
In the final chapter, I reflect on my own career as a cultural planner and on the future of cultural planning.
Chapter 6

Conclusion

This thesis has sought to create a greater awareness and understanding of the importance of ‘spirit’ and spiritual processes – stories and experiences (oral tradition) - in planning our personal and professional lives and cultural environments. It proposes a First and Third Person cultural planning methodology which works to ensure that the spirit in our organisations and communities is recognised, valued and replenished, that this spirit informs planning and management processes, and that planning and management processes are appropriate for living, breathing, feeling human beings.

Cultural planning is not taken in its narrower sense, which it is to link local governments to their arts communities, to map their cultural resources and to harness these towards economic development. Cultural planning in this context refers to planning the cultures of communities and organisations. The First and Third Person cultural planning methodology addresses the lack of spiritual processes and protocols (the intuitive, the sensory – oral tradition) in corporate systems, and creates processes for these, and in so doing provides oral tradition and spiritual processes with credible time and space whilst at the same time delivering best practice planning and management outcomes.

Specifically, the thesis has aimed to:

1. celebrate the magic of stories and oral tradition;
2. identify the lack of engagement with spirit within the corporate context;
3. propose *Spirit Catalysts* to engage with oral tradition in the corporate context;
4. reflect on partnerships with sectors that have strong corporate track records, and identify how these have influenced and contributed to the development of a spirit-based approach to planning community and corporate cultures; and
5. propose a process that allows engagement with the spirit of community and place to become the core element whilst delivering best practice strategic planning outcomes.

This concluding chapter of the thesis first summarises key research findings and themes pertaining to these aims. The chapter then reflects upon the contemporary First and Third Person cultural planning practice, considers the future of this cultural planning method, and identifies some areas for fruitful further research.

**Summary of Key Research Findings and Themes**

Through this research, I found that stories and oral tradition are important to community well-being and therefore the lack of these and other aspects of spirit in corporate cultures serve only to reduce community well-being by propagating dehumanised systems as credible models. To counter this, spiritual or oral tradition processes have been developed. ‘Spirit Catalysts’ have been proposed. The First and Third Person Systems has been introduced as the key Spirit Catalyst showing the roles of the First Person spiritual processes and protocols in corporate contexts, and the need to balance between First and Third Person Systems if organisations
are to be appropriate vehicles to cater for sustainable futures for humans and nature.

First Person Opportunities are then presented in Chapter Three. These included the role of stories, oral tradition and aspects relating to the integration of the First and Third Person Systems, oral tradition and corporate cultures, as expressed by other writers. The Chapter also included some of my own stories. By doing so, I emphasise the importance of stating our own story, rather than assuming it is unimportant or already known by others. The documentation of story and the nature of spirit is important in its role as the interpreter of ‘facts’, decisions and plans, and as such it is argued that stories and oral tradition are key elements in relationship building, not only in growing community spirit but also in decision-making and negotiation processes. This is an important consideration and argument to support the need to integrate the oral tradition world with the corporate world. In the First and Third Person cultural planning methodology which is presented in Chapter Five, stories are vital not only at the climate setting stage as an introduction to individuals in the community and on boards, committees and other corporate structures, but also as a means of gaining holistic information about the facts and the spirit through all the stages.

Stories can create a sense of belonging, but because of their very specific local contexts, stories can also be alienating or uninteresting to outsiders. Expressions based on common-ground human qualities are needed when working across diverse socio-cultural communities. The Spirit Catalysts introduced in Chapters Two and Three serves this role. Chapter Three went on to further reinforce stories and Spirit Catalysts and these are positioned as First Person opportunities for
integrating spiritual processes in corporate contexts, providing frameworks to encourage people to engage with their spirit and the collective spirit by telling their work and life stories, beliefs and aspirations. These Spirit Catalysts provide a vehicle for a collective journey, or an individual's journey with people, places and their spirits. The Spirit Catalysts reinforce that the spirit must connect and resonate before any relationships can grow, and that stories and oral tradition are an excellent way to foster relationships, increasing necessary dialogue required to understand and achieve common ground perceptions in corporate matters such as decision making.

Stories and other sensory oral tradition aspects have been purposely stated before engaging with the Third Person corporate systems, because it is the First Person that must determine the Third Person process. Through the stories, the values, beliefs and intention are declared in a non-confrontational unimposing way. Stories are recognised and respected as a person’s experience, belief and aspirations. The Spirit Catalysts are introduced as spiritual processes that play a role in corporate contexts. The Spirit Catalysts are used in cultural mapping during which resources, histories, customs, values, strengths and weaknesses start to become known. The Spirit Catalysts can also be used to work through gaps and opportunities to find creative solutions for everyday work situations.

Chapter Four looks at Third Person opportunities through a study of partnerships with established sectors in the corporate world, and to see what needed to be in place before spiritual processes can be considered. Third Person considerations included language, policy and management frameworks. It must be noted that this research recognises that there are strong governance areas in oral tradition.
systems, so organisation and management frameworks are not foreign to oral tradition systems. The difference this research finds is the detachment, the lack of spirit, in the ‘western’ corporate world.

A key challenge in this First and Third Person cultural planning method is how to weave stories into ‘fixed’ corporate structures and ‘fixed’ community perceptions. The solution was to cross-fertilise and draw from the strengths of ‘other’ sectors. This First and Third Person cultural planning methodology becomes the facilitator and mediator, providing time, place and diverse and common purposes for the coming together of different sectors, allowing all the chance to think outside their usual box, explore unchartered waters, apply established knowledge and skills to different contexts, contribute to cultural development and take away new learnings and skills. The interest, involvement and contribution of the other sectors, over eight years and more, tabled in Chapter Four are testimony to the ability of the First and Third Person cultural planning method as a revitalisation – spirit engaging and fostering - catalyst.

The First and Third Person cultural planning methodology described in Chapter Five is a combination of the frameworks and processes established to date. The framework has similarity to other corporate planning frameworks, providing a commonality and therefore an acceptance by corporate sectors. In Chapter Five, I have given examples of how this framework is used for first person experience, perspectives, stories and dreams, and how these then can be drawn from to create corporate outcome-based plans. However, it must be remembered that the stories, the inspiration, and the oral tradition is not primarily intended to produce triple bottom line outcomes to satisfy key performance indicators. Stories and oral
tradition and cultural planning are not seen as the fourth bottom line (or pillar), but rather as time, place and purpose to celebrate the essence of life itself — the essence of being — without which there are no sustainable triple bottom line performance indicators. Therefore without engagement with spirit through spiritual processes, there is no sustainability. Oral tradition is the food, the input, to sustain the spirit. The First and Third Person cultural planning method, therefore, seeks to ensure sufficient and quality input (sustaining of spirit) to enable sustainable triple bottom line outcomes (products, services, systems).

Through this thesis I have celebrated stories and oral tradition. I have proposed concepts for making oral tradition and spiritual processes visible, and an important part of the best practice functioning of the corporate world. Through studying Australian culture and arts services and through partnerships with other sectors, I have developed a First and Third Person cultural planning methodology and framework to address gaps and to realise opportunities. The process has drawn from and captured a variety of arts and cultural development work situations and networks spanning thirty years, and a lifetime of stories and oral tradition experiences across a number of first, second and third world countries. This research, through the involvement of a variety of industry sectors, has broadened the application and potential of arts and culture from being perceived as areas for specialists towards being integral to all our lives.

**Final Reflections on Cultural Planning Practice**

As I journey through this stage of my life, as an independent cultural planner bringing a First and Third Person approach to cultural planning and working with
individuals, community associations, local, state and federal governments and businesses, I wonder if this is the best way to approach bringing spiritual processes into corporate systems.

For the moment, I have been an independent cultural planner for two years. My business is called Cultural Planning and Development. In my best attempt to describe the services I provide, I have a positioning statement that says: ‘bridging organisational and community culture. diversity - creativity - change - potential - impact’

People still do not understand what I do, so I list the services I provide as:

- Workshops / presentations
- Research and development
- Strategic planning
- Community consultation
- Cultural mapping
- Cultural planning
- Team building
- Professional development

The above descriptions still fall short and I know have to find better ones and express the engagement with spiritual processes better. I also have to be mindful that the word ‘spirit’ and ‘spiritual processes’ often conjure up myths and false perceptions of what is being referred to. How do I state this without driving away the very ones that I feel could most benefit? In this regard, I apply my own principles and protocols and go only where I have been invited in. I do not advertise
my services and rely on word of mouth. I usually only take on work where there are people on the ground who have done some training with me on my methodology and approach, or have engaged with me in some way and sufficiently to trust that the unconventional beginnings do go somewhere and achieve Third Person goals as well. On the odd occasion when I have been tempted to go against my own principles and protocols, for various reasons I have found myself on the back foot and not had much success.

With regard to how to introduce my work, I have tried asking people who work as change agents in the fields of local governance, community engagement and sustainability how they describe the work they do. These people do engage with spirit, but not in such an obvious way. The answers I get are “I say I am a consultant working with planning” or “I work with policy”. These responses are still too third person and do not capture or give credit to the spirit that is fundamental to their work.

There are many new careers - futurists, social artists – which, like cultural planners, sound provocative, but generally people don’t take the names seriously. Saying you work in Human Resource Development gets a better response. (Yet this too was not respected a few decades ago.) These career names and introductions are entry points. They are the first impression. It is worth taking some time to work these out – and I am still trying to do this for myself.

How do you give a name some credibility? Well, the name cannot work in isolation for a start! Traditionally, behind the name there needs to be recognised roles, services and programs, an industry structure and standards, recognition as a formal
field of study by a university, a body of work and ongoing research into various aspects, a growing demand and recognised, high profile experts.

At this time there is no high level focal point for the development of cultural planning, let alone First and Third Person cultural planning! In Western Australia, through partnerships between the Department of Culture and the Arts, Community Arts Network WA Ltd and more recently the Department for Planning and Infrastructure, cultural planning has established a reasonably strong track record. Over 60 local governments in Western Australia have engaged with a variety of cultural planning methods at varying levels. However, CAN WA’s work has been mainly advocacy-based and has involved providing local government authorities and their communities with invaluable first hand experiences of cultural planning. Very few local government authorities have actual Cultural Plans. Thanks to the groundwork provided by CAN WA, I have been able to provide this service to local governments.

A marketing formula that I apply is one of striving to achieve 30 percent of the market and recognising that once this has been achieved, the product or service starts to take on a life of its own. At this point, from my own experience as an independent cultural planner, it does appear that this First and Third Person approach to cultural planning has taken on a life of its own. Indeed I have never yet been short of work. However, it must be acknowledged that over 50 percent of my work is not specifically cultural planning as in the development of cultural plans, but rather in organisational change management, enriching cultural diversity and social capital, and in capacity building. I have not been employed because I am a cultural planner – at this time people don’t really care about that and in fact it is skipped
over when introducing me. I am introduced usually through a personal story recalling the impact of engaging with my methodology and approach — which I prefer anyway. This, for me, confirms the necessary flexibility of cultural planning and indicates that a main ingredient in cultural planning is not the report at the end but the spirit that enables change, and which embraces attitudes, values and beliefs. It is through oral tradition, spiritual processes and stories that I reintroduce ‘culture’ as integral to all our lives, whilst developing frameworks that have time and place for resonating with the spirit.

The Sustainability of First and Third Person Cultural Planning

I know that my strength in cultural planning is the way that I bring together the First and Third Person, the way I use tacit knowledge and the importance I place on spiritual processes including inspiration. Oral tradition is an area that I would like to explore more. I believe that oral tradition can play a significant role in the future of community and organisational planning and management processes.

As I write this chapter, racial controversy has yet again hit the television screens with a Professor from an Eastern States University calling for a return to the White Australian Policy, stating that there should be a stop to immigration from Africa. His reason was that sub-Saharan Africans had an IQ below 75 and also because blacks were more likely to be the destructive elements in Australia, as he stated they were in other parts of the world. What was even more confronting was that viewers were asked to vote on the issue through a telephone poll and the result of this was that more than 80% of those who responded voted in support of the Professor. I shouldn’t be even surprised with this but it is concerning all the same.
About a week before, London experienced a wave of serious terrorists attacks. Following these attacks, which had extensive news coverage, I visited a few potential venues in preparation for upcoming cultural planning seminars and workshops. At one of these, a community-run, shire-owned venue, the venue manager told me that multiculturalism was to blame for the way the world was now going and that they had to assimilate and become Australian or go home.

Wasn’t this “Australia” built partly on massacres of the First Peoples? These “Australians” could also be seen to be uninvited boat people who invaded the life styles of the First People, leading eventually to the displacement of the cultures of the First People.

Good and bad came from this – how you read it depends on which side you stand. Blame is not going to turn the clocks back, nor is it going to reap the potential benefits of the opportunities within it.

A book that had a big impact on me in my teenage years was Animal Farm by George Orwell. I remember vividly how the pigs fought for their rights and then, forgetting the battles and the struggles once they were in a position of power and comfort, stated that “some pigs are more equal than others”. It is so easy to become the ‘more equal pigs’ if we stay within the same boundaries and we make decisions and draw our conclusions based on the small picture.

It is within our own capabilities to use the experience that we have been dealt as best as possible. If we did not have difficulties and fears, there would be no need
for courage. If we had no adversity, there would be no human endurance. If we do not take steps into the unknown and invite strangers into our lives, we deprive ourselves and our children of ever knowing their potential in these areas. Exploration of new worlds would never have happened. The British would not be drinking tea, Papua New Guineans would not have had the ceremonial pig, Asia would not have chilli. Are all these issues to do with cultural planning, or are they matters of human resource development, social capital and capacity building, economic development or sustainability?

There is a role for First and Third Person cultural planning in all of this. What specifically is the role? It is the spirit that is the essence of culture.

**Culture**

Culture is how we dress our imagining. We create from everything around us and within us to make ourselves visible or invisible — as we desire. It is generally accepted that we each need to make ourselves visible for moments in time. If we cannot do this then in the eyes of our society we are not seen as worthy — we have not made our mark. We create rituals to make ourselves, or others, visible.

Culture performs in a myriad of places, within the corporate juggernaut and within nature. Culture is a minstrel or a touring show. Culture can catch your eye, bring a laugh, cause a scene, reveal pride. Culture is seen in an invited guest, in a place of work, wherever it can show its costumes and finery. Culture is found wherever people have an opportunity to dress their imaginings. Culture is always changing its clothes depending on whether it wants to show strength, be welcoming, or hypnotise you. Culture may be used to persuade, impress, evade. It can provide
calm or create chaos; it can imitate nature, or imitate the corporate systems juggernaut — or it may be completely different and unique, in tune or out of tune with everything else – depending on its spirit.

As long as there are people on committees and Boards, organisations and communities, there will be culture and there will need to be spiritual processes and protocols. These spiritual processes and protocols are like an endangered species that has been cocooned waiting for the right environment to come along. This First and Third Person cultural planning methodology can play a significant role in recreating that environment, through reintroducing spiritual processes and protocols into our corporate systems.

**Directions for Further Research**

The examples of cultural planning cited in Chapters Four and Five of this thesis have been drawn from corporate or more established sectors in business, government and academia, as these have been by far the predominant partners of cultural planning in Australia. There have been significant engagements with oral tradition communities, but I found the creation of the settings and approaches to be much more complex and diverse and requiring much more time and space and resources to do justice. This attests to the depth and complexity of oral traditions. Applying the Five Dimensions of Community concept to this entire thesis research, approximately seventy or even eighty percent or even more, of all interactions with people and places are not recorded — only a small amount of the essence has been made known, through recounting selected stories, concepts, protocols, values, principles and visions. An expansion of both oral tradition and corporate system
perspectives would require different mediums and settings. What is described in this thesis as gaps, lacks and opportunities, visions, stages, frameworks, arts and cultural services are in fact the third person descriptors for the processes. Arguably, even the words ‘oral tradition’ are in the third person! First person words are far fewer by comparison, but these first person words are now part of corporate processes, reinforced through this cultural planning methodology. Identifying appropriate language of spirit is an important part of this process.

This research has also found that traditional methods of documentation and inclusion of oral tradition into corporate systems are as yet far from adequate to achieve a balance and that the building of a bridge without these oral tradition processes in a position of strength could — and has in some cases — unintentionally cause a stampede of corporate systems onto oral tradition grounds through the use of the language, theory and system, minus the spirit. The understanding of oral tradition is still weak, but it is growing, and it is only now starting to engage the upper management ranks of the corporate world in more meaningful ways. This work has reinforced, for me, the need for oral tradition centres in urban situations, as such places would provide a context, a setting and a home base for oral tradition practitioners to take a deep breath and be nurtured. Without this base, it is very hard to keep oral tradition networks in touch and in tact. The only such networks are spiritual (religious-based) or nature based (as in environmental) groups.

In my own practice, I do feel that, being so close to so much upper management and having to constantly reinforce and speak for the oral tradition intangibles, trying to interpret them or advocate them in third person terms is very draining. This is
especially so as I work independently and this isolated situation can so easily turn the positive advocacy of oral tradition into negative, defensive stances – which does oral tradition no good. Again, an oral tradition centre and network is needed to provide a physical, psychological and spiritual collective base. Whilst I have a wonderful network of like-minded people locally and globally, and the journey to date is an informal longitudinal research project, I now need a counter balance and some new explorations, and to be submerged again within oral tradition-rich cultures, elders and ‘work’ settings. This is a fruitful area that warrants the attention of like-minded researchers and practitioners.
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Appendix

Definitions

Key terms used in the First and Third Person cultural planning approach. In the following list, definitions as provided in the Encarta World Dictionary are in italics.

*Art*

*C reations by human endeavour rather than by nature. The creation of beautiful or thought provoking works, for example, in painting, music, or writing.*

The expression of our thoughts and feelings through sound, movement, colour, textures, symbols, words.

*Arts*

*The activities enjoyed for the beauty they create or the way they present ideas.*

*Culture*

Many dictionaries, including the Encarta World Dictionary, still hold a definition of culture as *art, music, literature, and related intellectual activities; enlightenment and sophistication through education and exposure to the arts.*

Culture as used in this cultural planning methodology is defined as our way of life. It is who we are: our dreams, values, beliefs and how we communicate
these with each other at home and at work. Culture includes how we interact with the built and natural environment, how and where our history is kept, our customs and traditions, how we trade and what we trade in, and our networks. It is how others see us.

The following is the UNESCO definition of Culture as quoted in the 1995 UNESCO Report, Creative Diversity, as quoted in the State Sustainability Strategy:

“It is culture that connects people with one another and makes the development of the individual possible. It is culture that defines how people relate to nature and their physical environment, to the earth and to the cosmos and through which we express our attitudes to and beliefs in other forms of life both plant and animal. It is in this sense that all forms of development including human development, ultimately are determined by cultural factors… it is meaningless to talk about the relationship between culture and development as if they are two separate concepts, since development and the economy are part of, or an aspect of a people’s culture”

**Cultural Mapping**

The Commonwealth Department of Communications and the Arts provides a good definition of cultural mapping in their publication ‘*Mapping Culture*’ (1995):

“Cultural mapping involves a community identifying and documenting local cultural resources. Through this research cultural elements are recorded: the tangibles like galleries, craft industries, distinctive landmarks, local events and industries, as well as the intangibles like memories, personal histories,
attitudes and values. After researching the elements that make a community unique, cultural mapping involves initiating a range of community activities or projects to record, conserve and use these elements”

Cultural Planning
Cultural planning is a relatively new area in Australia. It has come to be more formally recognised only in the last 10 to 12 years. Cultural planning broadens the scope of arts and culture from the very limited view that it is a specialised area to being something that is an integral part of all our lives. Bringing culture into strategic planning allows for people and community spirit to become central to the process whilst delivering the frameworks and outcomes of strategic planning best practice.

Oral Tradition
Sometimes referred to as oral culture. (Not to be confused with oral history which has become more linked to academic study and processes of recording or documenting. Oral history documenting takes oral tradition out of its context and changes its original purpose). Oral Tradition is not just the stories and the spoken word. It is a timeless journey guided by our senses – our spirit, marked by protocols and steeped in values and beliefs. It engages with all our senses. It is the spirit of a community, its customs, protocols, values, beliefs, its imagination and its ability to inspire and be inspired. Equally oral tradition processes are used to determine what a community believes are their emotional and spiritual boundaries and to consider how communities can protect their tangible and intangible links to the past and to the future.
**Corporate Systems**

*Relating to or involving a group as a whole; Legally united to form a body that can act as a unit.* The advantage for a group to become legally constituted is more often than not to trade and more specifically, to facilitate the transaction of money. This requires compliance with state and federal laws and accountability to stakeholders and clients.

**Cultural Context**

Includes heritage, customs, protocols and boundaries (rules), beliefs, built and natural environment, creative expressions, resources, attitudes (dominant character traits). The Identity Wheel concept explained in Chapter Four addresses this context.

**Principle**

*An important underlying law or assumption required in a system of thought.*

**Value**

*The worth, importance, or usefulness of something to somebody.* To locate the worth of spirit it needs to be placed within an identified cultural context.

**Protocol**

*The rules of correct behaviour for a particular group of people or in a particular situation.* An agreed way of behaving including engaging can trigger an agreeable attitude (etiquette). Protocols are a key to matters of the spirit - to the 4th and 5th dimensions.
**Procedures**

*An established or correct method of doing something.* Procedures are a key to corporate actions and achieving corporate targets.

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**Plan**

*A method of doing something that is worked out usually in some detail before it is begun and may be written down in some form or simply retained in memory.* That it can be simply retained in memory is important. Underpinning this cultural planning methodology is a belief that cultural planning is not new. It has been around for centuries. Many world cultures believe that we don’t own anything. We are caretakers for those who are yet to be born – this is planning. It requires careful thought regarding the future, through how we live today.