Ecocultural Health and Resilience in Regional Australian Communities:

Mitigating the Psychological Distress of Environmental Crisis through Community Arts Participation.

Phoebe Coyne
30392681

This thesis is presented as part of the requirement for the Degree of Bachelor of Arts in Community Development with Honours in Sustainable Development.

Murdoch University
January 2011
Typical human ecosystems are not our cities but our cultures, the intellectual worlds of our civilisations, societies, convictions about faith and knowledge, rationality and emotion.

We can now understand science and art, religion or commerce in a completely new way: as cultural ecosystems ... a culture that wishes to detach itself completely from its natural heritage because it does not acknowledge that heritage or underestimates its significance, cannot ultimately survive.

No culture that is capable of survival can be built against the rationale inherent in ecosystemic organisation and against the general conditions that it needs if it is to function.

What is needed is flexibility and readiness to change, controlled openness and the ability to constantly compensate for a lack of equilibrium, as well as striving for efficiency but also for sufficiency.

These are the characteristics of all systems organised for future capability, in nature and in culture.

We obviously still have a great deal to learn in this respect. Intuitions of this kind lie behind the great ecologisation processes that are taking place at present in many spheres of social and cultural life.

Science is only now providing an explanation for this.

Ultimately, a second vision was built on the ruins of the 20th Century’s mechanistic models of humanity: that of a form of artistic expression appropriate to the new ecological image of man [sic] (Finke 2004: 105)

I declare that this is my own work and has not been submitted for any other assessment.
i. Abstract

By 2020, it is estimated that mental ill-health issues will be the greatest cause of debilitating illness facing developed nations (WHO 2010, Hamilton 2010). The forecast epidemic of mental illness is further complicated by the effect of environmental issues such as climate change on psychological coping and stress mechanisms in people and whole cultures (Speldewinde et al. 2009, Berry et al. 2008).

Psychoterratic (*psyche*- mind, *terra*- earth) distress is identified in the concept of 'solastalgia' (Albrecht 2007). Solastalgia is the loss of solace experienced in relation to negatively perceived environmental change in one's home environment, and is evidenced in mental health of regional Australians suffering the impacts of human-induced (artificial) and natural, negatively perceived environmental change (Albrecht 2005, 2007).

Community arts participation in regional Australian communities demonstrates positive correlations between participation and human health and wellbeing. As a corollary, this thesis proposes that community arts is a suitable vehicle to link the issues of environmental health and community mental health, by employing an ecocultural health perspective.

Ecocultural health is a framework which incorporates human health as a subset of ecological health from the scale of global health to the health of small communities. An ecocultural health perspective is employed to demonstrate the links between human mental health and ecosystem health in regional Australia.

Community arts can, it is argued, effectively seek to remediate local ecological health conditions and mental health issues within the community. On the policy development and services delivery level, the employment of community arts to mitigate solastalgia in a time of environmental crisis can be used as an upstream (primary), midstream (secondary) and downstream (tertiary) intervention for non-acute mental health issues. Through acting at multiple scales, community arts can alleviate the burden on poorly or inadequately resourced regional mental health services and regional public health promotion efforts. Community arts also has positive effects on pride and sense of place, which, in turn, has positive effects for social cohesion and policy development in regional Australia.

With growing evidence of causal relationships between decline in human health and detrimental environmental change, there is an emergent role for community arts in remediating negative psychoterratic conditions and environmental degradation.
ii. Acknowledgements

Ngaala kaaditj Noongar moort keyen kaadak nidja boodja. I pay my respects to the first people of this land. Deep, intuitive connectedness to country is knowing that inspires and informs this thesis. In another iteration, the honour of Mother Earth; Pacha Mama.

I would like to express gratitude and respect to my supervisor, Prof Glenn Albrecht, for his support. Glenn has endured my zealous deficit of attention and hyperactivity to concept variations throughout the year, and has been patient in offering guidance and clarification within my process of complicating and uncomplicating complexity. Allan Johnstone has facilitated administrative requirements particularly in my last weeks of physiological exhaustion to completion.

Through participation in this project, my mother Carmel is now a certifiable Patron of the Arts and Environment, if not prior to this event. Mumsy enabled the possibility of eating at various times in this financially deficient, Austudy funded course of study as well as a place to study all year and occasional solitary house sits. David Payne has been an invaluable support person in mutually flexible terms of employment this year. My housemate Jo supported me in friendship, and in my elusivity. My father, Brian has supported with Photoshop/ Illustrator magic and proofreading prowess. I deeply appreciate the enthusiasm and support of Ilka Nelson, Ailsa Grieve and Teresa Chilkowich through proofreading final drafts. Bear (Joanna) Shiell visited at key times to rework and realign the direction of the thesis, and her visual insight helped to enable formulation of the framework.

My peer support group- Maki Meyer, Eloise Dortch and Lucy Ridsdale, have provided relief and a sounding board. We have negotiated the territory of thesis writing together this year!

Finally, I would like to thank Julia Anwar McHenry at UWA, Dr Peter Wright at Murdoch, Ivy Penny and Simone Ruane at CAN WA, Valerie Shiell, Andrea Lewis and Natalie Georgeff at DADAA WA, Theaker von Ziarno, Jess Anderson, and Carina Lauder at Country Arts WA, Vic Keighery and Krissie Scudds from (what we knew as) CCDNSW, Victoria Roberts at Regional Arts NSW and various RADOs through Regional Arts NSW and Regional Arts Victoria, who provided enthusiasm, information, support and assistance early in thesis conception.

I dedicate this work to healthy country, healthy community and healthy being in Regional Australia.
iii. Table of contents

i. Abstract..............................................................................................................3
ii. Acknowledgements..........................................................................................4
iii. Table of Contents............................................................................................5
iv. Table of Figures...............................................................................................8
v. List of Abbreviations..........................................................................................9

1. Introduction and Aim..........................................................................................11
   1.1 Background.......................................................................................................11
   1.2 Research Aims................................................................................................13
   1.3 Research Methods...........................................................................................14
   1.4 Thesis Structure..............................................................................................14

2. Organisational Framework..................................................................................17
   2.1 Introduction.......................................................................................................17
   2.2 Setting the Foundations..................................................................................17
       2.2a) Social-Ecological Systems Theory as a Tool for Understanding
           Health-Arts-Environment Relationships.....................................................18
           i. Ecocultural Health Perspective.................................................................18
           ii. Complexity Theory..................................................................................20
           iii. The Adaptive Cycle...............................................................................20
           iv. Stages in the Cycle of Evolution and Transformation of Complex
               Adaptive Systems......................................................................................22
           v. Multiple Scale and Cross Scale Effects: Panarchy.................................24
           vi. Resilience and Adaptive Capacity.............................................................25
           vii. Scale Mismatches and Adaptive Co-Management....................................27
       2.2b) Lived Experience and Policy Development...............................................27
   2.3 A Conceptual Framework...............................................................................30

3. Context: Regional Australia................................................................................34
   3.1 Introduction ......................................................................................................34
   3.2 Definition of Rural, Regional and Remote.......................................................34
   3.3 Policy Informed by Sense of Place in Regional Australia.................................35
   3.4 Regional Australian Health, Psychoterratic Conditions and Sense of Place....38
       3.4a) Health........................................................................................................38
       3.4b) Mental Health............................................................................................38

7.1 Introduction .................................................................................................................. 70
7.2 Encouraging and Facilitating Resilience in Ecocultural Systems: Ecocultural Wellness and Health ................................................................. 71
7.3 Health, Psychoterratic Conditions and Sense of Place ........................................... 74
7.4 Arts .................................................................................................................................. 75
7.5 Community Strengthening and Personal Activation through the Arts .............. 77
7.6 Human Health Remediation through Artistic Practice/ Social Strengthening and Awareness Raising, Ecocultural Resilience ................................................ 78
7.7 Adaptive Co-Management ......................................................................................... 79
7.8 Perceptive Policy Shifts ............................................................................................... 81
7.9 Concluding Remarks ................................................................................................. 82

8. Summary and Recommendations ............................................................................... 84

8.1 Implications of Findings ............................................................................................ 84
8.2 Research Opportunities ............................................................................................... 87
8.3 Review of Aims and Objectives ................................................................................. 87

9. Bibliography .................................................................................................................. 88

10. Appendices .................................................................................................................... 120

Appendix A: Features and Elements of Complex Adaptive Systems .................. 120
Appendix B: Cross Collaborative Arts in Environmental Research Projects ........ 122
Appendix C: Indigenous Health Perspectives and Sense of Place (detail) ........... 125
Appendix D: Selected Case Studies Detail ................................................................... 130
iv. Table of Figures

Figure 1: The Four Ecosystem Functions of a Complex Adaptive System..............21
Figure 2: An Example of an Adaptive Cycle of a CCD Program.........................22
Figure 3: A Panarchy of Three Nested Systems, of Community Engagement in the
Wheatbelt Region of Western Australia......................................................25
Figure 4: Greig, Lewins and White Conception of the Construction of Knowledge
through Lived Experience.................................................................29
Figure 5: A Preliminary Conceptual Framework for the Analysis of the Linked SESs:
Psychoterratic Conditions, Arts and Health in Regional Australia..............30
Figure 6: 'PAPcH Model' A Conceptual Framework for the Analysis of the Linked
SESs: Psychoterratic Conditions, Arts and Health in Regional Australia...32
Figure 7: The Context of Regional Australia as it is Applied to the Variables of Study:
Policy, Arts and Health, Psychoterratic Conditions and Sense of Place....34
Figure 8: Conceptual Framework for the Analysis of Policy in Relation to Arts,
Health, Psychoterratic Conditions and Sense of Place..........................42
Figure 9: Conceptual Framework for the Analysis of Health, Psychoterratic
Conditions and Sense of Place in Relation to Arts and Policy.............51
Figure 10: Three Nested Systems of Health.............................................53
Figure 11: Psychoterratic Conditions as Typified by Albrecht.........................56
Figure 12: PAPcH Framework Conceptualising the Linkages of How Arts Informs
Policy and Health, Psychoterratic Conditions and Sense of Place........61
Figure 13: Three Nested Systems of Arts Practice as Healing or Therapeutic
Interventions......................................................................................62
Figure 14: Distinction Between High Arts and Community Arts and Culture.....63
Figure 15: Evolution of the SES of Regional Australia Including Challenges Eliciting
the Emergent Role of Community Arts in a Time of Environmental Crisis. 72
Figure 16: Palmer’s Markers of Success in Community Strengthening.............77
Figure 17: The Three Pillars of Decision Making for Sustainable Development....80
Figure 18: a) and (b): A 'Ball in the Basin' Representation of Resilience............120
<table>
<thead>
<tr>
<th>Abbreviation</th>
<th>Full Form</th>
</tr>
</thead>
<tbody>
<tr>
<td>AAP</td>
<td>Australian Associated Press</td>
</tr>
<tr>
<td>ABC</td>
<td>Australian Broadcasting Corporation</td>
</tr>
<tr>
<td>ABARE</td>
<td>Australian Bureau of Agriculture and Resource Economics</td>
</tr>
<tr>
<td>ABC</td>
<td>Australian Broadcasting Corporation</td>
</tr>
<tr>
<td>ABS</td>
<td>Australian Bureau of Statistics</td>
</tr>
<tr>
<td>ACE</td>
<td>Arts Council England</td>
</tr>
<tr>
<td>AIHW</td>
<td>Australian Institute of Health and Welfare</td>
</tr>
<tr>
<td>AIPA</td>
<td>Australian Indigenous Psychologists Association</td>
</tr>
<tr>
<td>ARIA+</td>
<td>Accessibility/Remoteness Index of Australia plus</td>
</tr>
<tr>
<td>ANU</td>
<td>Australian National University</td>
</tr>
<tr>
<td>BRS</td>
<td>Bureau of Rural Sciences</td>
</tr>
<tr>
<td>CAAC</td>
<td>Central Australian Aboriginal Congress Inc</td>
</tr>
<tr>
<td>CANWA</td>
<td>Community Arts Network WA Inc</td>
</tr>
<tr>
<td>CCD</td>
<td>Community Cultural Development</td>
</tr>
<tr>
<td>CCDB</td>
<td>Community Cultural Development Board of the Australia Council</td>
</tr>
<tr>
<td>CCDNSW</td>
<td>Community Cultural Development New South Wales</td>
</tr>
<tr>
<td>C of A</td>
<td>Commonwealth of Australia</td>
</tr>
<tr>
<td>CSIRO</td>
<td>Commonwealth Scientific and Industrial Research Organisation</td>
</tr>
<tr>
<td>DADAA WA</td>
<td>Disability and the Arts, Disadvantage and the Arts (WA) Inc</td>
</tr>
<tr>
<td>EDS</td>
<td>Environmental Distress Scale</td>
</tr>
<tr>
<td>EIA</td>
<td>Environmental Impact Assessment</td>
</tr>
<tr>
<td>EJF</td>
<td>Environmental Justice Foundation</td>
</tr>
<tr>
<td>ERL</td>
<td>Environmental Resources Ltd.</td>
</tr>
<tr>
<td>FPIC</td>
<td>Free, Prior and Informed Consent</td>
</tr>
<tr>
<td>GISCA</td>
<td>National Centre for Social Applications of Geographic Information Systems</td>
</tr>
<tr>
<td>HIA</td>
<td>Health Impact Assessment</td>
</tr>
<tr>
<td>IAIA</td>
<td>International Association for Impact Assessment</td>
</tr>
<tr>
<td>ICM-10</td>
<td>International Statistical Classification of Diseases and Related Health Problems</td>
</tr>
<tr>
<td>MDBA</td>
<td>Murray Darling Basin Authority</td>
</tr>
<tr>
<td>NACMH</td>
<td>National Advisory Committee on Mental Health</td>
</tr>
<tr>
<td>NHRA</td>
<td>National Rural Health Alliance Inc.</td>
</tr>
<tr>
<td>NRM</td>
<td>Natural Resource Management</td>
</tr>
<tr>
<td>OECD</td>
<td>Organisation for Economic Cooperation and Development</td>
</tr>
<tr>
<td>Abbreviation</td>
<td>Full Name</td>
</tr>
<tr>
<td>--------------</td>
<td>-----------</td>
</tr>
<tr>
<td>OzCo</td>
<td>Australia Council for the Arts</td>
</tr>
<tr>
<td>PAPcH</td>
<td>Policy, Arts, Psychoterratic Conditions and Health</td>
</tr>
<tr>
<td>RAA</td>
<td>Regional Arts Australia</td>
</tr>
<tr>
<td>RANZCP</td>
<td>Royal Australian and New Zealand College of Psychiatrists</td>
</tr>
<tr>
<td>SES</td>
<td>Social-Ecological Systems</td>
</tr>
<tr>
<td>SOC</td>
<td>Psychological Sense of Community</td>
</tr>
<tr>
<td>SIA</td>
<td>Social Impact Assessment</td>
</tr>
<tr>
<td>TAI</td>
<td>The Australia Institute</td>
</tr>
<tr>
<td>TD</td>
<td>Transdisciplinary</td>
</tr>
<tr>
<td>UNEP</td>
<td>United Nations Environment Programme</td>
</tr>
<tr>
<td>VicHealth</td>
<td>Victorian Health Promotion Foundation</td>
</tr>
<tr>
<td>WHO</td>
<td>World Health Organisation</td>
</tr>
</tbody>
</table>
Chapter 1: Introduction and Aim

1.1 Background

In an age of rapid decline in environmental health (UNEP 2009), unparalleled species extinction (Flannery 2010), and limited economic and political action or successes on issues such as global warming and mitigating environmental crises (Beck 2009, Pearse 2005, Hamilton 2010) there is likely to be a concurrent decline in human mental health and wellbeing.

By 2020, it is estimated that mental ill-health issues will be the greatest cause of debilitating illness facing developed nations (WHO 2010, Hamilton 2010). The forecast epidemic of mental illness is further complicated by the effect of environmental issues such as climate change on psychological coping and stress mechanisms (Nurse et al. 2010, Speldewinde et al. 2009, Berry et al. 2008).

Psychoterratic conditions refers to the negative or positive expression of one's mental health (psyche) in relationship to the earth (terra) (Albrecht 2007). A specific psychoterratic condition described by Albrecht is solastalgia. Solastalgia is a psychoterratic term describing mental health which is manifested by:

"the pain experienced when there is recognition that the place where one resides and that one loves is under immediate assault (physical desolation). [Solastalgia] is manifest in an attack on one’s sense of place, in the erosion of the sense of belonging (identity) to a particular place and a feeling of distress (psychological desolation) about its transformation. [Solastalgia] is an intense desire for the place where one is a resident to be maintained in a state that continues to give comfort or solace" (Albrecht 2005: 45)

The term ‘solastalgia’ was developed initially in response to the impacts of large-scale open-cut coal mining and power station pollution in the Upper Hunter Valley in NSW (Albrecht 2005, Higginbotham et al. 2007, Connor et al. 2004). It was later also applied to the impact of persistent drought in NSW and the Hunter Valley in particular (Albrecht et al. 2007).

The felt impact of solastalgia and other (negatively perceived) psychoterratic conditions in rural, regional and remote Australia is an additional burden on communities who already suffer economic, social and political disadvantage compared to their urban counterparts (C of A 2008, Anderson 2009, Hall & Scheltens 2005). Pre-existing stressors and challenges in Regional Australia include
social and community breakdown, high male suicide rates, population migration, infrastructural and economic disadvantage (Botterill & Fisher 2004, Berry et al. 2008, Tonts 1996).

There is significant literature to date arguing the benefits of participatory community arts and/or community cultural development ('CCD') programs and practice in relation to social and emotional health, mental illness and disability in community and population health programming in Australia and internationally (Lewis & Doyle 2008, White 2009, VicHealth 2003). The potential of the arts to enhance resilience in rural areas is diverse and has been demonstrated in environmental remediation, economic revitalisation, community strengthening, and the enhancement of physical, social and psychological wellbeing (Anwar McHenry 2009a, Dunphy 2009a). However, empirical research which quantifies and qualifies the benefits of arts participation in the field in Regional Australia is in its infancy, and needs more research to build an evidence base (Anwar McHenry 2009, Moorhouse 2010).

Research within the CCD and cultural planning fields has amounted to recommendations for further research aimed at “understanding the way in which rural communities manage the challenges of rapid social change [and exploring] how... these communities transform in the face of major change to ensure their own wellbeing and survival” (Sonn et al. 2002: 26). Essentially, Sonn et al.’s recommendation seeks to know the nature of a rural community's resilience and capacity to adapt to change. Sonn et al.’s recommendation and inquiry is further complicated with the documented escalation of socio-political awareness and action on issues of environmental change (see C of A 2008, ABS et al. 2009, Starke & Mastny 2010).

Within this thesis, the terms 'community arts' and 'CCD' are used interchangeably, as Palmer (2010a) has argued that community arts practice informed and preceded the development of the field of specialisation of CCD practice. In addition, the terms 'arts in health' and 'community arts in health' describe a discrete field of interdisciplinary inquiry, which weave through the broader studies of community arts and CCD process. These fields inform social policy and biomedical research fields about the benefits of arts participation (White 2009). While community arts or CCD practices are interested in social outcomes of arts participation, White, as a significant contributor to the field attests that arts in health praxis vacillates between social and medical models of health in outcomes orientation (2009). This vacillation is interpreted as a weakness of the discipline by some specialists in the field (White 2009, Lewis & Doyle 2009). By contrast, this thesis proposes an ecocultural health
perspective, which enables the study of arts-health at different scales of ecosystems, socio-cultural or medical/therapeutic, without a conflict of disciplinary genesis of understanding.

The terms of reference within this thesis used to describe traditional or First Nations cultures within Australia is ‘Aboriginal’ which describes a population, and specific tribes to locate populations (e.g. Noongar, Yamatji, Koori etc.). In this thesis, the use of the word ‘indigenous’ describes belief and value systems of traditional cultures which are non-specific (or universally applied).

1.2 Research Aims

The aim of this research is to undertake a literature review and comment on examples of the health connections between psychoterratic conditions and ecocultural health in Regional Australia enabled through the lens of arts participation.

The primary research question is: How might participation in community arts/community cultural development practice alleviate the psychological distress caused by negative environmental change?

More specific aims of the research are:

- to develop a coherent process-oriented model for a literature review across Arts, Health, Psychoterratic Conditions and Environmental Change in Regional Australia;
- through the literature search, to answer a secondary research question: What is the emergent role of community arts in a time of environmental crisis?
- to identify examples of CCD practices in Regional Australia which work to address mental health in relationship to environmental change.

Exploration of the primary and secondary research question(s) is used to argue a case for the positive effects/outcomes of CCD participation to alleviate the experience of environmental distress as manifest in psychoterratic conditions such as solastalgia (Albrecht 2005, 2006, 2010e). The anticipation that CCD participation has a positive effect on negatively perceived psychoterratic conditions is based upon the demonstrated capacity of community arts to improve personal, community, cultural and economic wellbeing (Lewis & Doyle 2008, Matarasso 1997, Mulligan et al. 2007, McLeod 2006, VicHealth 2003).

Through the cross-pollination of these research fields by way of a Transdisciplinary
('TD') approach (Albrecht et al. 1998, Higginbotham et al. 2001b, Sommerville and Rapport 2000), this thesis proposes new conceptual frameworks within which to explore the burgeoning field of community arts participation [from] an ecocultural health perspective. The exploration undertaken herein will inform further research pathways and policy development.

### 1.3 Research Methods

In order to achieve the stated aims and objectives, a TD approach is employed (Albrecht et al. 1998, Higginbotham et al. 2001b, Sommerville & Rapport 2000b, Kagan 2008, Kagan & Dieleman 2008) to enable the crossing of boundaries between health and wellbeing, environmental change, art and sense of place.

A conceptual framework has been devised based upon the theories of nested complex adaptive systems: 'Panarchy' (Holling 2001, Gunderson & Holling 2002a) and resilience thinking (Walker & Salt 2006, Archer 2010). The framework developed provides a suitable model for the review and synthesis of literature concerning the interrelationships between mental health and environmental change, mental health in Regional Australia and community arts participation and subsequent wellbeing.

An ecocultural health perspective based in complexity social-ecological systems ('SESs') theory enables the exploration of the multi-dimensional and interdependent relationships between ecological, social, economic and cultural health (Holling 2001, Gunderson & Holling 2002a, Gallopín 2006). It is anticipated that the framework will, in turn, enable a TD approach to inform arts policy, public health policy, natural resource management ('NRM') practices, regional development opportunities and identify further empirical research opportunities.

### 1.4 Thesis Structure

Chapter Two is a two-part process of establishing a working model to discuss the emergent role of community arts in a time of environmental crisis. The first part of the chapter builds a foundation for understanding SESs and resilience thinking. Resilience thinking, panarchy and ecocultural health perspectives are defined and discussed as the specific applications of SESs thinking upon which the conceptual framework has been developed. The second half of the Chapter introduces and outlines the devised framework.

Chapter Three sets out the socio-cultural landscape, issues and challenges in Regional Australia, including the perceptions of crises, transition and renewal.
Chapter Four defines, reviews and discusses policy conceptions across social policy, public/population health policy, mental health policy and outlines conceptual mismatches with an ecocultural health perspective. The definitions of and philosophical conflicts between pathogenic and salutogenic models of health policy are considered, and ambiguities and tensions that arise within the Health Promotion field (Antonovsky 1996). A critique of prevailing CCD policy and funding patterns in Australia is undertaken, and strategies are proposed for widening the Public Health and Arts policy discourse(s).

Chapter Five explores human and ecocultural health, psychoterratic typologies and the positive and negative expressions of these, as established by Albrecht (2010e). Sense of place informs the nature of psychoterratic conditions. The implications of psychoterratic illness and wellness are addressed in relation to community, individuals, and how, through community arts practice, psychoterratic illness might be mitigated through upstream health promotion and governance in Regional Australia.

Chapter Six discusses a place for community arts as a healing nexus between ecocultural health and psychoterratic disorders, in Regional Australia. Identified examples of community arts practice in Regional Australia are presented, the detail of which is further articulated in Appendix D.

Through the description, discussion and analysis of the case studies presented in Chapter Six, Chapter Seven discusses the remediating effects of CCD, and in doing so, answers the second research question: “What is the emergent role of community arts in a time of environmental crisis?”

Finally, Chapter Eight summarises the thesis by assessing implications of the thesis findings, and then identifies further research opportunities. In concluding, the Chapter ties the presentation of issues back to the stated research questions and relates findings back to the original aims of the research.

It is also worth noting that because of the transdisciplinarity and complexity theory employed to undertake this literature synthesis and analysis, the division of information into chapters is not discrete. This will become apparent in Chapter Two. The nature of the complex interrelationships and interwoven concepts defined within the context of this thesis means that the chapters are used as a guide to direct subject content: subjects all have interpenetrating relationships between each other that transcend traditional disciplines. The complex relationships and the conceptual framework are established and clarified at length in Chapter Two. Detailed
definitions of terms and concepts are generally undertaken within the Chapter which deals with the core subject matter of that discrete field. Subsequently, space/length restrictions require that the issues discussed in Chapters Three to Seven systematically summarise the key issues with the references and bibliography indicative of the large scope of the material covered.

The TD synthesis of literature herein, aims to “improve understanding by bringing together existing knowledge from different disciplines,” (Eckersley 2006: 253). Moreover, TD analysis can, as exemplified in this thesis, create new conceptual frameworks to re-examine previous discrete fields of disciplinary knowledge and understanding to forge new pathways in praxis (Sommerville & Rapport 2000b).
Chapter 2: Organisational Framework

2.1 Introduction

CCD program delivery which draws explicit connections between community arts practice and environmental change in regional settings is an emergent field in Australia and internationally (Sarco-Thomas 2009, Kagan & Kirchberg 2008, Curtis 2006, 2009).

Established benefits of arts participation have been identified across diverse social domains of community and policy. They include increased capacity to: improve social cohesion; strengthen community; enhance intercultural and intergenerational understanding; reduce or prevent crime; enable economic revitalisation of community; and encourage community and/or personal pride of place, self-determination, and enhance self-reliance (Matarasso 1997, Doyle & Lewis 2008, Kingma 2002).

A significant undertaking of this thesis is to explore a re-framing of the arts-in-health discourse. A paradigmatic shift to ecocultural thinking in the arts-in-health sector will potentially enable a wider framework within which to enable preventative (upstream/primary) and remedial (midstream/secondary or downstream/tertiary) health practice across the fields of human and ecological health (Curtis 2006, 2009). Encouraging diversity through an ecocultural health based framework has the potential to reduce vulnerability, strengthen resilience and enhance capacity of both the CCD sector, and communities participating in community arts in Regional Australia through the initiation of cross-connections and new partnerships (Bolitho 2003, Lewis & Doyle 2008, Sofoulis 2010).

2.2 Setting the Foundations

Close interrelationships have been identified in the decline of ecosystem health and the decline of cultural diversity, a relationship which Pilgrim and Pretty (2010) observe in the monoculturalising of lands, peoples and minds (see also Shiva 2009). Ecocultural health as a complex, TD field of inquiry enables the development of a framework which can adequately describe the three convergent issues of: arts; health, psychoterratic conditions, and sense of place; and policy within Regional Australia.

The cross-linkages between arts, health and sense of place as they exist as discrete
fields of inquiry are forged through a panarchical understanding of these diverse elements as described in this thesis. Panarchy, as an expression of the SES theory devised by Gunderson and Holling (2002a) can be defined in its simplest form, as the nesting of complex adaptive systems. Panarchy is applied in this thesis as a suitable vehicle to integrate the more specific SESs (and disciplinary fields) of: mental health and environmental change; rural mental health; and rural arts practice (Sonn et al. 2002, Connor et al. 2004).

In this thesis, the metatheory employed to understand Regional Australian systems is defined by Complexity theory. Complexity theory is a TD theory which enables the study of SESs and the framework with which Panarchy has been conceptualised (Gunderson & Holling 2002a). Through this overarching framework, ecosystem health and ecocultural health are defined to study regional and local issues. Ecocultural health, defined in detail in this Chapter, combines an biophysical understanding of ecosystems, with the added dimension of human bio-psycho-social cultural input. As argued by Gunderson and Holling:

“The fields of economics, ecology, organizational or institutional analysis have developed tested insights. Yet, there is growing evidence that the partial perspectives from these disciplines generate actions that are unsustainable. One way to generate more robust foundations for sustainable decision making is to search for integrative theories that combine disciplinary strengths while filling disciplinary gaps.” (Gunderson & Holling 2002a: 4)

2.2a) Social-Ecological Systems Theory as a Tool for Understanding Health-Arts-Environment Relationships

i. Ecocultural Health Perspective

The concept of ecocultural health in this thesis is developed from Maffi's conception of ecocultural health, as it has been further developed by Rapport and Maffi (2010a, 2010b, Pretty et al. 2008, 2009). The concept of ecocultural health is a progression from an ecosystem health perspective, a TD theory with its genesis in field ecology (Rapport et al. 1998), which effectively emphasises biological diversity in ecological systems, influenced by human values and interaction with the environment.

An ecocultural health perspective recognises the complexity of ecosystem function,
and enables study of the interrelationships between ecological change, human activity, economic and human health risks and ecosystem services, through the identity of SESs at work that inform total ecosystem health (Rapport et al. 2000).

As far as human health is concerned, ecocultural health conceptualisations will intimate the economic, socio-political and cultural determinants of health such as human rights, income inequalities, education, housing issues etc. (Rapport et al. 2000). Ecocultural health is the basis upon which psychoterratic conditions, and the resilience of SESs are conceptualised (Folke 2006, Albrecht 1998, 2001a, 2007).

As a corollary, an SES approach seeks to understand the intrinsic and complex interrelationships between humans and nature. SESs are dynamical and non-linear within the temporal and spatial parameters in which they operate (Walker & Salt 2006, Gunderson & Holling 2002a). Defined as such, a SESs approach offers an overarching framework to analyse the different (temporal) scales of experience (individual, community, policy) with the different spatial scales (local, regional, global) of environmental crisis, as it informs community arts practice in Regional Australia (Walker & Salt 2006, Marshall 2007).

The three key indicators or characteristics of ecocultural health are identified as organisation (structure), vitality (function) and resilience (Rapport & Maffi 2010). A healthy ecocultural system maintains function of these three characters, as outlined below.

Organisation pertains to the alignment of cultural practices and institutions (i.e. social ecological systems) with the maintenance of biological composition, integration and interactions. Vitality is the functional fitness or capacity of a system to sustain itself without diminishing its capacity to transmit or reproduce within natural and cultural systems. Resilience, as it relates to ecocultural systems, is understood as the capacity of natural or cultural systems to recover from perturbations – shocks or trauma – while maintaining their existing form (Rapport & Maffi 2010).

In their interpretation of ecocultural health, affecting arguments for biocultural diversity, Maffi and Rapport (2010) have engaged definitions of cultural diversity that are narrowed to conceptions of ‘indigenous traditional’ communities and peoples, therefore excluding large sectors of the global population (Cocks 2006). The argument presented by Cocks (2006) for the expansion of cultural terms of reference to apply to non-indigenous traditional communities and local communities, is supported by this thesis. Such an expansion of the realm of the cultural
reengages a spiritual and cultural value-base of intention that Maffi's 'exotic' (or pure, unadulterated traditional indigenous) cultures have effectively used to conserve biodiversity (2007). This thesis argues for an ecocultural health perspective from a diversified position incorporating wider cross-sectional conceptions of culture that exist in the global population, and therefore, in Regional Australia.

When a SES ceases to maintain healthy function of these three characters; organisation, vitality and resilience, it will effectively exhibit dis-ease, illness, or symptomatology which can be conceptualised as disorderly. In ecological systems, the negative/ pathological correlate has been termed Ecosystem Distress Syndrome (Rapport & Maffi 2010, Rapport 2007), whereby the diminished health of an SES is quantified by the measure of the effect of a variety of anthropogenic stressors upon the system (Rapport 2007).

ii. Complexity Theory

Complexity theory which underpins SES and ecocultural health analysis enables interdisciplinary and cross boundary studies and interconnection of ecological and human social systems (Gunderson & Holling 2002a). A complexity approach understands SESs as complex, dynamic, adaptive systems. These systems are non-linear, inter-dependent and multi-dimensional. They are dynamic and continually evolving; as they dissipate energy, they spontaneously self organise (create order), and follow ‘predictable’ developmental paths, which can also give way to spontaneous, unintended pathways (Gunderson & Holling 2002a, Albrecht et al. 2008). The elements and specific characteristics of SESs are outlined in Appendix A.

In adapting and utilising complexity theory, and its related concepts of the adaptive cycle (Holling 2001), panarchy (Gunderson & Holling 2002a), adaptive co-management (Armitage et al. 2007), and resilience theory (Walker & Salt 2006) within the context of community arts and environmental change, it is inevitable that the outcomes will move and morph in directions not entirely consistent with foundations of SESs theory established in field ecology (Gunderson & Holling 2002a).

iii. The Adaptive Cycle

As discussed, SESs are highly dynamic, non-linear and typically move through four recurrent phases (Walker & Salt 2006). Holling's four-phase adaptive cycle (Figure
1) is a model which seeks to understand the nature of change in SESs (Holling & Gunderson 2002a).

Figure 1: The Four Ecosystem Functions of a Complex Adaptive System (Gunderson and Holling 2002a).

The adaptive cycle can be used to identify causality, structure and patterns in a SES, where the study and definition of a system is relative to the confines of a specified research problem (Allison & Hobbs 2004, DePlaen & Kilelu 2004). Owing to the non-linear dynamics, a system, as illustrated above, can exist in alternate stable states of being. As Gunderson and Holling explain, the state of a system is defined by the amount (quantity) or values (quality) of the variables that constitute the system at any given time (2002a). For example, if a healthy regional community is defined by the degrees of social participation, environmental connectedness and education, the stated space is then the three dimensional space of all possible combinations of the values/amounts of these three variables (Holling 2001, Gunderson & Holling 2002a, Bunnell 2002, Holling et al. 2002b).

From an ecocultural health perspective, the social systems which operate within the bounds of this thesis can be defined as “any group of people who interact long enough to create a shared set of understandings, norms or routines to integrate action, and established patterns of dominance and resource allocations” (Gunderson & Holling 2002a: 23). For example, the social systems considered
herein operate at the level of regional communities in Australia, including in rural and remote settings, however, they are affected by global social interaction, as depicted in Figure 3.

**iv. Stages in the Cycle of Evolution and Transformation of Complex Adaptive Systems**

Where there is a change in feedback in controlling variables (these can often change slowly), thresholds support evolution and transformation within a consistent configuration or state. Known as the 'regime' of the system; it continues to deliver anticipated outputs or behaviour (Bunnell 2002, Gunderson & Holling 2002a).

When the system moves beyond this balanced regime, (through what is termed as 'cascading') to higher or lower states of reorganisation (Kinzig et al. 2006), it subsequently shifts structure and function into a 'more desirable' or 'less desirable' regime (according to human perception), and therefore into an alternative stable state (Bunnell 2002, Gunderson & Holling 2002a, Holling et al. 2002b, Holling 2001, 2004).

![Figure 2: An example of an Adaptive Cycle of a CCD Program](adapted from Evans 2010, Gunderson & Holling 2002a).
The four phases of the adaptive cycle, exploitation, conservation, release, and reorganisation are guided by four stages, in two main transitions, which can be distinguished within the 'foreloop' and 'backloop' (Bunnell 2002, Gunderson & Holling 2002a). The four stages are indicated in Figure 1, and indicated by way of example in Figure 2. The specific transitions are outlined below.

**Foreloop**

- *r* phase – growth, accumulation, exploitation;
- *K* phase – conservation, maintenance stage.

Between the *r* and *K* phases, the cycle enters a relatively long, incremental growth and accumulation (or 'exploitation' stage, indicated by short arrows), where connectedness and stability increase, and where social or physical capital is accumulated.

Bunnell explains:

> “For an economic or social system, the accumulating potential could well be from the skills, networks of human relationships and mutual trust that are incrementally developed and tested during the progression from *r* to *K*. It also represents a gradual increase in the potential for other kinds of systems and futures” (Bunnell 2002: 565).

In the example of Figure 2, the exploitation *r* phase can be conceptualised as the period of project development, budgeting, strategic planning, securing partnerships and funding to embark on a project, or the initial trial or pilot project. Staying within the *r* phase of exploitation, the project moves from conception and development to being rolled out. In the next phase, of conservation *K* in the example, the project establishes stability over space and time within the participating community. In the conservation phase, the program may undergo initial evaluation to enable or prolong conservation of funding and program delivery.

**Backloop**

- *Ω* Omega – collapse or release;
- *α* Alpha – reorganisation.

The backloop is a rapid phase of reorganisation, through collapse or release: through destruction and reorganisation, a phase which is well known in the resilience of the arts sector cycling through what has become an identifier or driver: short term, unsustainable funding rounds and contracts (Mulligan 2007, McCarthy et
In continuing the example of Figure 2, the omega $\Omega$ phase of collapse or release can be triggered by internal stressors within the program (for example, a high dropout rate of initial participants, or prolonged illness of facilitating Arts worker), or external stressors (for example, funding cuts or changes in the community which impact on participation in the program).

Reorganisation at the alpha $\alpha$ phase is effectively the beginning stage or renewal of a (new) cycle, potentially in a new state, as it incorporates reorganisation within the regime, indicated in the 'backloop' of the cycle. In the example of Figure 2, this reorganisation phase could be conceptualised as the longer term establishment and security of a program after initial pilot period, and the program has been qualified to partners and funding bodies after evaluations were undertaken in the omega $\Omega$ phase.

Characteristic elements and features of social-ecological adaptive systems are outlined in Appendix A.

**v. Multiple Scale and Cross Scale Effects: Panarchy**

Panarchy can be described as the simultaneous existence of SESs across time and space at multiple scales (Gunderson & Holling 2002a). Panarchies are also alternate stable states that can simultaneously sit alongside each other (Bunnell 2002, Gunderson & Holling 2002a). These are represented in Figure 3.

As Holling states, the concept has been devised as an heuristic theory, synthesising and drawing on theories of:

> “adaptive change in biological and ecological systems, of self-organisation in complex systems, of rational actor models in economics and of cultural evolution” (Holling et al. 2002b: 14)

Panarchy theory presents a conception of why complex living systems create and benefit from crisis and views the development of human ecosystems as holistic, self-organizing, complex adaptive systems. In the conception of the word Panarchy, Holling sought to capture the way living systems both persist and yet innovate. The word Panarchy honours the Greek god Pan, whose persona was one of creative force, but also a "destabilising creatively destructive role that is reflected in the word panic” (Gunderson & Holling 2002b: 74).
vi. Resilience and Adaptive Capacity

According to Bunnell, resilience is the “capacity of a system to absorb disturbance and reorganise while undergoing change so as still to retain essentially the same function, structure and feedbacks — and therefore the same identity” (Bunnell 2002: 564.php).

Perturbations are disturbances within the system – such as catastrophic change or trauma. Perturbations may weaken resilience leading to system disruption, and reorganisation, within the existing regime or to a new scale (Holling et al. 2002b).

Positive and negative feedback loops in the system maintain a system in a stable regime by indicating of health or stress in the system. Feedback either enables system resilience, or informs an evolutionary pathway to re-establish an alternate
stable state (Gunderson & Holling 2002a).

A positive feedback mechanism in the CCD example in Figure 2, might be high participation rates in a community arts program, or abundant resources to enable a community arts program delivery. By comparison, a negative feedback indicator might be an empty red paint tin, which impairs capacity to decorate a float for a programmed street parade finale.

Thresholds of the system are the parameters within which it can maintain a stable state in the landscape (or basin of attraction). Flip points (or trigger points) are the points where the system undergoes a shift out of it's adaptive cycle (Figure 3) up or down scales to establish an alternative stable state (Holling et al. 2002b).

As such, resilience has three defining characteristics:

- the amount of change a system can undergo, whilst retaining controls on structure and function (ie. the threshold of a system);
- degree to which system is capable of self organisation;

Maintaining resilience in the community arts sector, as Walker and Salt (2006) suggest below, and as practitioners are familiar with, requires an ongoing dance and dynamical interaction with policy, funding and emergent opportunities (Archer 2010, Sonn et al. 2002):

"At the heart of resilience thinking is a very simple notion — things change — and to ignore or resist this change is to increase our vulnerability and forego emerging opportunities. In so doing, we limit our options" (Walker & Salt 2006: 9)

A loss of resilience can be modelled or viewed as having a system moved to a new stability domain and being captured by a different attractor (Berkes et al. 2003: 14).

Applying a resilience approach to Arts and Health policy as it is understood, and critiqued, reframes the context in which the CCD sector operates and the functionality of Arts-in-Health (Folke 2006, Mills 2007, Mulligan 2007, White 2009).

The practice of Resilience Management has a twofold intention. Firstly, to maintain the system in a stable configuration, in the face of perturbations caused by stressors
to the system, thus preventing the system shifting into an undesirable configuration, (which may be difficult or impossible to shift or recover from). The second is to enable, support or nurture a regime shift from a less desirable state to a more desirable state, for example, after a massive shock to the system (Walker et al. 2002).

vii. Scale Mismatches and Adaptive Co-Management
Adaptive co-management is an emergent approach for governance of SESs, in which a TD approach is employed to enable a best practice, integrated and holistic approach to enabling system resilience (Olssen et al. 2004). Adaptive co-management seeks to mitigate SES system disruptions, inefficiencies or losses of system integrity (resilience) which may be caused by scale mismatches between social-ecological processes and the institutions which are responsible for managing them (Cumming et al. 2006). Scale-mismatch solutions often require institutional management changes at more than one level within the panarchy. These can be small readjustments or as large as significant operational paradigm shifts. Long term resolution to scale mismatch issues require socio-cultural (managerial) developmental learning, and responsive and flexible institutions which can respond to feedback from the system it is charged with managing (Cumming et al. 2006). Discussion of Adaptive Co-managment is continued in Chapter Seven.

2.2b) Lived Experience and Policy Development
In an Australian regional community setting, Aboriginal and colonial values systems are incorporated into SESs function. For example, in agricultural systems failure, the loss of resilience may be attributable to unsustainable crop yields, derived from colonial values of working the land based on European farming methods, which haven't assimilated knowledge of the inherent variability of the Australian climate and landscape. In an ecocultural health perspective, local Aboriginal knowledge of land and climate patterns will be integrated into dynamic knowledge systems of best practice farming methods. Transferring this example to the psychoterratic health of regional populations, and the inherent complexity of Aboriginal wellbeing disparities, a paradox for Aboriginal communities lies at the larger scale: the Gillard Government seeks progression of Aboriginal constitutional acknowledgement, an acknowledgement that, commentators believe, would relieve much emotional distress in acknowledging the sense of place and right to place that has been undermined to the Aboriginal population since colonisation (RANZCP 2010, ABC
Traditional knowledge of nature is accumulated within a society and transferred through cultural modes of transmission, such as narrative and storytelling (Pilgrim et al. 2007, 2009, Pretty 2007a, Pretty et al. 2009). The theoretical assertion is made that art, like formal language, is a form of cultural transmission that has been used since the evolution of Homo sapiens. Art literacy could be seen as a legitimate form of communication, not to be negated by those who see Western written literacy or imposed colonial language as the only legitimate markers of literacy (nor to get subsumed in a values debate of 'high/elite arts' pomposity: see Figure 14) (Dissanayake 1988, 1992, 2000). However, the practical metrics of quantifying cultural health and diversity or its antithesis, ecocultural distress, is clearly more refined through a global linguistics measure than an arts practice measure (Rapport & Maffi 2010).

The accumulation of a body of knowledge or knowledge capital in relation to NRM through social memory in indigenous knowledge systems has occurred through non-written language forms. In this way, it has retained dynamism, flexibility, relevance and adaptive capacity (Pretty et al. 2008).

In the context of drought in Australia, Stehlik outlines the disparities between the lived, or self-experience of its 'victoms', the policy response devised by government and the inherent differences in reasoning and rationale of the latter over the needs of the former (2003). Because public policy is designed for the masses, it often assumes a universal approach of homogeneity where none necessarily exists, just as the individuality of lived experience challenges homogeneity (Stehlik 2003). Policy can incorporate reflexivity, insight, sensitivity, however as Stehlik notes “policy that recognises difference and actively works to incorporate heterogeneity is a challenge to create and to deliver” (Stehlik 2003: 88, Keervers et al. 2008). For example, this is clearly an identified issue for (irrigating) landholders/farmers under the policy measures imposed for the protection and remediation of the Murray Darling Basin (ABS et al. 2009).

A schema is utilised by Greig, Lewins and White in which there is a balanced place for theory, self- or lived experience and empirical reality (Greig et al. 2002). The schema is depicted in Figure 4. Greig et al.’s (2002) ways of knowing are integrated as a component of the study of relations between policy, arts, health and psychoterratic conditions in this thesis.
The PAPcH model presented further in this Chapter is proposed as a model which engages diverse ways of knowing, insight, reflexiveness and negotiates sensitivities. However, a critical realist perspective informing ecosystem health theory herein maintains the existence of “an objectively knowable, mind-independant reality, while acknowledging the roles of perception and cognition in apprehending reality” (Albrecht et al. 2008: 57). The need for incorporation of insight, reflexivity and diverse ways of knowing to respond to language, lived and local experience is appropriate for application in everyday service delivery across regional community services, community arts and mental health settings (Ife 2002, Kickbusch 2002, Hancock 1981, 1993, Payne 1997). As Stehlik also proposes, these traits of insight and reflexiveness *inter alia* are “challenged to be, yet optimal for integration into responsive policy formulation” (2003: 89).
2.3 A Conceptual Framework

In the Policy, Arts, Psychoterratic conditions and Health ('PAPcH') model, Figure 5, three linked SESs are interrelated. The three SESs in this thesis which are considered are: arts; policy; and health, psychoterratic conditions and sense of place. The context of Regional Australia defines the parameters of the study (indicated by the background shaded square, which “frames” the study). The three nested SESs can also operate independently of each other. For example, the scales at which art operates are across time and space, so temporal scales could relate to: a) arts in practice/ lived experience of creating art; b) at the level of passive consumption, observation or appreciation of the arts, and; c) at the scale of management practices, policy or administrative support to enabling arts practice.

At the spatial scales, art could be considered to be practised at the largest scale of in the environment, at the middle scale of within the community, or at a smallest
scale of within clinical therapeutic arts practice or by a professional artist.

In a panarchy model, the linkages between the elements of an SES are provided by social-ecological knowledge and understanding. These linkages are critical to enabling the sustainable livelihood of the resource (in this case, arts, health or policy). If social-ecological knowledge is not integrated into the framework, the dynamic of the SES and the system within which it operates is diminished (Gunderson & Holling 2002a).

Adger defines social resilience as “the ability of human communities to withstand external shocks to their social infrastructure, such as environmental variability, or social, economic and political upheaval” (2000: 347). Stated as such, social resilience occurs at the scale of community (and not the individual level), and incorporates structures of institution, law and governance.

It is proposed here that the middle system of 'community and management and governance' (as illustrated in Figure 5) is subdivided into separate scales, whereby 'management and governance' sits above the scale of 'community'. To this end, in designing models for healthy public policy, Lindström and Eriksson (2009) have utilised four scales for analysis (rather than three as illustrated in Figure 6).

Lindström and Eriksson's (2009) conceptual model incorporates a 'macro' level of analysis at the global scale; an 'exo' level of analysis, determined as the social environment; the 'meso' level of analysis they define is considered as group (which could be considered as a family unit or small community environment); and the smallest scale they define is the 'micro,' at the level of the individual environment (2009).

Incorporating their quad-scale analysis into the PAPcH model/framework enables the subdivision of the middle system (illustrated at 'Health' in bottom right hand corner in Figure 6), while not losing the integrity of the largest or smallest scales which nest around the middle system. The subdivision of this middle scale is illustrated in Figure 6 (at the 'Policy' system), where the two levels created take Lindström and Eriksson's names of 'exo' scale and 'meso' scale (2009).

It is proposed, for the purposes of this thesis, that the exo scale denotes the realm of management and governance (of health, arts, policy systems), and the meso scale describes participation and experience of community in these SESs as indicated in Figure 6 (Lindström & Eriksson 2009). In this way, the PAPcH framework in Figure 6 sets the parameters of the study. Specifically, the levels of
'exo', management and governance, and 'meso', community and projects, that are under examination, while acknowledging the intrinsic connections to the 'macro' and 'micro' systems upon which these middle two systems are interdependent (Lindström & Eriksson 2009, Walker & Salt 2006, Holling & Gunderson 2002a).


Given that the relationships between the subjects of study are non-linear, interpenetrating and complex, it is suitable to use the PAPcH framework also as a guide throughout the thesis to illustrate the shifting emphasis and focus between chapters. This diagrammatic accompaniment demonstrates the dynamical and non-linear relationships between the variables (arts; health/psychoterratic conditions/sense of place; and policy) and also highlights the different interdependent dynamics operating through the course of the thesis discussion.
Through the provision of an ecocultural health perspective, the development of the PAPcH model provides a TD platform upon which a study can be conducted to inquire how community arts interventions might alleviate negative-type psychoterratic conditions in regional Australia.
Chapter 3: Regional Australia

3.1 Introduction

This chapter discusses the context of the study: Regional Australia, providing a broad overview of issues and challenges within the regions as they relate to community arts, health, rural mental health, social policy and place. This arrangement is illustrated in Figure 7.

![Conceptual framework for analysing parameter of Regional Australia affecting Arts, Policy and Health/ Psychoterratic conditions variables](image)

*Figure 7: The context of Regional Australia as it is applied to the variables of study: Policy, Arts and Health, Psychoterratic Conditions and Sense of Place* (Adapted from Evans 2010, Berkes & Folke 2002, 1998, Lindström & Eriksson 2009, Hancock 1993, Kickbusch 1989).

3.2 Definition of Rural, Regional and Remote

Different concepts and variables are applied to accurately define 'regional', 'rural', or 'remote' in Australia, with admission that there are no agreed definitions of these

Variation of two characteristics generally determines rurality or remoteness: population density and access to services (Dunphy 2009a, Gorman-Murray et al. 2008).

Population density classifies the rurality of an area by way of the OECD benchmark:

“A region is rural if more than half the people there live in communities with a population density of fewer than 150 persons per square kilometre” (OECD cited in Smiles et al. 2006: 1)

In areas with lower population density the level of remoteness is suitably classified by ARIA+: the Accessibility/Remoteness Index of Australia plus. ARIA+ has been established as a national consistent index of geographic remoteness (ABS 2010a, 2010b). ARIA+ defines remoteness as accessibility to services (including goods and social interaction), measured by distance travelled to access services at various centres (Hugo et al. 2001, Smiles et al. 2006, Dunphy 2009a).

A loose definition of regionality can be thought as areas which fall outside the metropolitan areas, commute zones and hinterlands of capital cities (Anwar McHenry 2009a).

From an ecocultural health perspective it is important to distinguish that a region is more than a geographically defined boundary as ARIA+ might suggest: a region will also embody an SES comprised of people and nature (Allison & Hobbs 2004, Walker et al. 2002).

3.3 Policy Informed by Sense of Place in Regional Australia

The perception of ‘crisis in the regions’ and rural decline (C of A 2008, McManus & Connell 2008, Rogers & Spokes 2003, Dunphy 2009a) is widely attributed in part to policy reform economic restructuring and social attrition (Sonn et al. 2002, Anwar McHenry 2009a, Davison 2005). To this end, the emergent interdisciplinary field of Rural Cultural Studies seeks to address both the independence of rural ecocultural reality from the research bias of urban popular culture and standards, and incorporate evidence of the impact of cultural dynamics on rural policy formation (Carter et al. 2008, Gorman-Murray et al. 2008, Cloke et al. 1990).

Existing disadvantage of rural populations compared to their urban counterparts is evident in respect to standards of health, infrastructure, employment and education,
limited social support networks *inter alia* (Berry *et al.* 2008, Anwar McHenry 2009a, Dunphy 2009a). Urban policy bias is felt in the disparity of access to and political competitiveness for services delivery and infrastructure in regional, rural and remote areas (Ife 2002, Sonn *et al.* 2002). This has not always been the case, in a country that founded itself economically 'riding on the sheep's back' (Davison 2005, Davison & Brodie 2005a).

It has been argued by historical and cultural commentators such as Davison (2005), that stories and myths have been developed since colonisation through the arts and literary contributions of our early cultural ambassadors such as A.B. “Banjo” Patterson, Henry Lawson, Frederick McCubbin and Dorothea MacKeller (Davison 2005, Anwar McHenry 2009a). Imagery, song and poetry from these historic contributors, it is argued, is based on a 'pioneering bush spirit,' which locates Australian culture and identity in a predominantly 'regional' and 'rugged' Australia (Davison 2005, Anwar McHenry 2009a). This nostalgic imagery is reinforced by contemporary rural and regional resilience in the face of various crises (Wainer & Chesters 2000). Some commentators critique these ideals as a 'misplaced romanticism' in contrast to the reality and hardships endured in rural Australia (see Anwar McHenry 2009a, Wainer & Chesters 2000). For example, the reality of economic downturn and coping with natural disasters, as in the cyclical nature of bushfire or flood events and subsequent community recovery provides a stark contrast to any romantic notions of the 'idyllic rural life' (Sartore *et al.* 2008, Anderson 2009, Davison 2005).

Wider sociocultural image-related challenges faced in Regional Australia include feelings and perceptions of being devalued by government and misrepresented and misunderstood by the wider Australian (urban) population, promulgated in part through media portrayal (Anderson 2009, Quinton 2010).

The agricultural farming sector is a significant demographic within regional Australia which has financial stressors and business pressures which rely on unpredictable environmental conditions (Botterill & Fisher 2003, Robertson *et al.* 2000). This is combined with the existing hardships of working the land in a very Old, Climatically Buffered Infertile Landscape (OCBIL) (Hopper 2009), along with utilisation of European methods of farming and agricultural practice which have often been inherently unsuited to the endemic landscape. This poor record of NRM has seen farming practices which deplete and degrade land beyond productive capacity and have been attributable to the crises in dryland salinity (Jardine *et al.* 2007, Hopper
2009, Speldewinde et al. 2009, Davison & Brodie 2005). In addition, the economic rationalisation of agriculture, corporatisation of farming, subsequent secession of family businesses and centralisation of banking and government services infrastructure have beset profound socio-cultural adjustment upon rural communities since the late 1980’s (Pritchard & McManus 2000).

This decline is, however, not a new phenomenon: the rural crisis of the 1980s and 1990s, (triggered by the diminishing rural export market) it is argued, heralded the acceleration of processes underway for more than a century. Significantly the post-war Soldier Resettlement Schemes, were introduced as a mitigation strategy after mid-war years parliamentary enquiries of ‘the drift of the population to the city’, which was concerning to both American and Australian national economic interests at the time (Davison 2005).

Attrition of community life is felt not only in the movement of residents away from non-productive farming areas, but for remaining residents, the need to supplement economic income with off-farm employment adds pressure to family and community life (Anderson 2009). Diminished participation in voluntary social activities such as service clubs involvement and rural fire services affects social cohesion within the community (Sartore et al. 2008, Berry et al. 2007, Putnam 2000).

As a consequence of changing political, social and economic conditions in regional Australia, significant governmental and non-governmental resources have been invested in addressing social problems facing rural areas (Sartore et al. 2008, Anwar McHenry 2009a, C of A 2008, Jardine et al. 2007). A significant political move initiated in Western Australia by Brendon Grylls, leader of the National Party has been campaigning for the payment of 'Royalties to the Regions' to redress infrastructural inequalities, which has been championed as a worthy initiative for other states. 'Royalties for the Regions' was initially proposed in the lead up to the State election in 2008.

The emergent theory and language in the ecocultural literature repositions rural and regional areas 'in transition', which is arguably, a more resilient, hopeful and forward-looking conception of non-urban life than notions of 'decline' or 'crisis', the former of which suggests diminished resilience; the latter suggests struggling to attain resilience (Dunphy et al. 2009).
3.4 Regional Australian Health, Psychoterratic Conditions and Sense of Place

3.4a) Health

Health statistics in rural and regional health suggest inequalities when compared with urban Australia (Bullock 2009, NHRA 2009a). Higher diagnoses of medical disease and disorder (NRHA 2009a), higher mortality and male suicide rates (Caldwell 2004) add to the burden on rural and remote health services, compared to urban and metropolitan Australia (C of A 2008).

Disparities in health and wellbeing within the Australian population are most acutely demonstrated in comparisons between Aboriginal and non-Aboriginal health (O'Donoghue 1998, C of A 2008). Subsequently, the Federal Government campaign response to 'Close the Gap' of health disparity between Aboriginal and non-Aboriginal populations has been enacted (C of A 2008, O'Donoghue 1998). In addition, there is a rising sentiment that more needs to be done to alleviate cultural oppression of the Aboriginal population in Australia (O'Donoghue 1998). This oppression has been addressed in principle by Prime Minister Rudd's apology to the stolen generations in 2008. It is identified that further cultural and policy reform to address long-term Aboriginal cultural oppression is a component of the diverse strategies required to ameliorate transgenerational psychoterratic distress of Aboriginal populations (Atkinson 2002). These reforms would, in turn, help shift the imbalance between Aboriginal and non-Aboriginal health (see RANZCP 2010, ABC 2010a, Atkinson 2002).

3.4b) Mental Health

Mental health issues are impacted by social determinants such as unemployment, violence, socioeconomic status, poverty and technological change, problems which are exacerbated in regional areas because of ecocultural constraints identified above (Anwar McHenry 2009a, Anderson 2009, Berry et al. 2008, Eckersley et al. 2001). Social cohesion, social capital and community participation are important parts of the mental health profile in rural populations (Stain et al. 2008, Maybery 2009).

Economic, political and mental health concerns in rural and remote communities are accepted as interdependent (Anderson 2009). Rural mental health is emergent as a specialised field of health service provision and promotion, owing to the particular
challenges faced by non-urban communities (Berry et al. 2008). These challenges are now made more complex by the socio-political awareness and community perception of growing environmental decline (Anderson 2009).

Barriers to access of adequate mental healthcare services in the regions include:

- infrastructural: limited availability of (and access to) sufficient services; including permanency of mental healthcare and allied professionals to service rural and remote health, and retention of rurally-placed professionals;
- educational: level of knowledge regarding mental health problems and effective treatments; and
- cultural behaviours: oft-cited entrenched cultures such as a “she’ll be right” attitude. Furthermore, the issue of not wanting (to be perceived) to lose dignity/ pride or a “shame” factor is a significant barrier to seeking help in small community environments. Anecdotal evidence reinforces ethnographic research in recent decades that members of farm communities, particularly farming families tend not to seek support, despite being readily available, even in the face of ‘acute’ suffering (Sartore et al. 2008, Anderson 2009)

From the findings of the Garnaut Review, Berry et al. suggest that it is imperative that, in relation to mental health risks associated with climate change, appropriate policy responds to diversity by implementing appropriate localised solutions, while incorporating the large body of knowledge available about what works in general (Berry et al. 2008, Sonn et al. 2002, Kelly et al. 2010). Community arts can foreseeably attend to remediate some service challenges by evidenced benefits of arts participation, while identifying upstream implementation opportunities to alleviate pressures on clinical mental health service delivery to target community concerns (White 2009).

3.4c) Psychoterratic Conditions

The existential, negative type psychoterratic condition of solastalgia has been primarily identified as co-occurring alongside environmental change events in regional areas which are both artificial (or human induced, such as mining activity) and naturally occurring (such as drought and climate change) (Albrecht 2005, 2006, 2010e, Higginbotham et al. 2007, Connor et al. 2004). Other negative-type psychoterratic conditions, as established in Chapter Five, Figure 11 quantified in the larger Environmental Distress Scale will perhaps be predisposed to higher incidence
in non-urban areas, however, these arguments have not been typified between urban and non-urban residents, as data is currently insufficient (Higginbotham et al. 2007).

3.5 Regional Australia Interacting with Community Arts

3.5a) Dimensions of Arts Practice

Community arts practice is engaged formally and informally in Regional Australia. Duxbury et al. identify that governance strategies for arts and culture in a rural context are generally situated at a juncture between broader arts and cultural policies, and rural strategic policy initiatives (2009). While Chapter Six discusses best and appropriate practice issues, a consistent concern in regional arts praxis is the unique challenges cited in rural areas which can be negatively affected by insensitive application of urban 'one-size-fits-all' approaches (Anwar McHenry 2009a, Overton 2009).

Formalised community arts practice takes place amongst and between community groups, local governments, sectoral organisations and other facilitating arts workers, collaborating industries and stakeholders (White 2009). Regional community arts practice can engage with diverse sectors of the community, and amalgamate adversarial groups, unnatural partnerships, and 'strange bedfellows' through artistic practice (White 2009). Engagement in the Arts can involve partnerships between:

- different cultures;
- different generations;
- local government;
- regional redevelopment commissions;
- local private and small business and enterprises;
- national and transnational corporate organisations with an ethos to 'give back' through corporate social responsibility imperatives;
- federal government;
- state government;
- arts agencies;


Outcomes of regional arts engagement can be grouped into broad and diverse
social, economic and ecological categories of benefit, including:

- building strong sense of purpose and identity and reinforcing place based identity;
- development of inclusive and resilient communities; promoting diversity;
- engaging young people in creating regional futures;
- health and wellbeing;
- environmental sustainability;
- job/vocational opportunities by exposure to new skills and education;
- crime reduction;

### 3.5b) Emergent Cross-Disciplinary Collaborations

An emergent field of community arts practice in regional Australia is the interdisciplinary collaboration of environmental sciences, humanities and the arts. They have created a dialogue in regional communities between these often disparate fields of knowledge in NRM audit and assessment. Five recent examples are outlined here, and detailed in Appendix B. The *Engaging Visions Research Project 2010* was a collaboration between Fine Art students from the Australian National University with four local communities across the Murray Darling catchment (Lambert 2010, Reid et al. 2010). The *Iconic Landscapes Project 2010* has used the medium of community arts to create cross dialogue and cultural exchange between scientific researchers and local communities in four diverse Australian landscapes (Coleman et al. 2010). *Creating Inspiration* is a Doctoral project collaboration with Land and Water Australia researches and investigates how visual and performing arts shape environmental behaviour (Curtis 2009). The *Cross Connections* water project links urban water managers, with humanities and social sciences (Sofoulis 2010). Finally, a significant inventory of cultural assets in regional Australia, is currently being undertaken by the *CAMRA project: Cultural Asset Mapping in Regional Australia* (Livy 2009, Andersen 2010).
Chapter 4: Policy

4.1 Introduction

This chapter sets out how a SES conceptualisation of health might inform human health, psychoterratic conditions, sense of place and the arts through reflexive and responsive policy formulation (Wilcox 2001, Rapport and Maffi 2010). Cultural policy and arts policy are integrated into the discussion as they inform ecocultural healing practices. Social policy, public health and mental health policies are investigated as they inform the relationships between health, (and psychoterratic conditions and sense of place) and the arts in regional Australia. These relationships are represented in Figure 8.

Figure 8: Conceptual Framework for the analysis of Policy in relation to Arts, Health, Psychoterratic Conditions and Sense of Place


4.2 Paradigms Informing Policy

Ecological health perspectives have been gaining popular emergence in different social and health policy theory over the past twenty years (Green et al. 1996, McLaren & Hawe 2005, Nurse et al. 2010). This realignment in thinking to broader (ecological) conceptions of health is apparent in the public health (Kickbusch 2003, Lindström & Eriksson 2009), community development (Ife 2002, Palmer 2010a) and biomedical (Rapport et al. 2001a, 2003a) sectors, and is gathering momentum within arts and cultures praxis (Kagan & Kirchberg 2008).

Rapport et al.'s seminal works in the establishment of an Ecosystem Health definition has called for integration into wider disciplinary application (1998, 1999, 2000a, 2001a, 2001b). For example, it has only been since the turn of the 21st Century that an ecosystem health perspective has been integrated into biomedical conceptions of health (Rapport & Mergler 2004, Rapport & Lee 2004). Earlier conceptions of ecosystem health in human health disciplines were dubbed 'ecosystem medicine' in the late 1970s (Rapport et al. 2001a, 2001b). Ecocultural health advances the theory with integration of human cultural components into social-ecological conceptions of health.

4.3 Public Policy

In the development of public policy as a form of regulation, Rapport et al. suggests that governments seek initial advice and consult to practising professionals in a field of specialisation (2000a). Rapport et al. contend that the implementation of outcomes resulting from professional consultation emerges from discrete fields of specialisation which can result in poorly policy integration into the 'bigger picture', or can conflict ideologically with other viewpoints (2000a). An example of ideological conflict is colonialist perspectives of human health or NRM which are often antithetical to indigenous perspectives including in the gap between indigenous and non-indigenous health and wellbeing (McManus & Albrecht 2000, Atkinson 2002, O'Donoghue 1998). Conflicting intention or unintended mismanagement in policy areas such as this has been identified as one of two 'paradoxes of management' in a social-ecological health framework (Gunderson & Holling 2002a, Rapport et al. 2000a).

The first paradox, 'the trap of the expert' borne from best intentions in policy delivery means that particular targeted policies can be poorly integrated into the wider framework of social, cultural, economic and ecological reality (Rapport et al. 2003).
Initially, these policy initiatives may succeed, but can turn into political failures; the unintended consequences of which can provide ammunition for political manipulation (see Beder 2006a, 2006b, Hamilton 2007).

Given the complexities and synchronicities between the decline of ecosystem health and human mental health, a path towards resolving the ‘trap of the expert’ is explored and enabled through transdisciplinarity of management and governance praxis e.g. by employing an ecocultural perspective (Sommerville & Rapport 2000b, Albrecht et al. 1998, Higginbotham et al. 2001).

The second 'paradox in management' identified by Gunderson and Holling is named 'the pathology of regional resource and ecosystem management' (2002a). In the context of ecocultural systems, the pathology of management can be exemplified in the discursive advocacy for, and favouritism towards a salutogenic (salus- health, -genesis origins) approach to public health, to reform the existing pathogenic (pathos- suffering, -genesis origins) paradigm within which, it is argued, health and medical theory has developed in modern practice (Antonovsky 1979, 1996, Rapport et al. 2003, 2001a, Lindström & Eriksson 2009, Kickbusch 1989c, Hancock 1981).

Pathogenic failures and paradoxes of management are seen when economic buoyancy, ecosystem robustness and civic trust of government are beset by rigidity and myopia that sets in after initial successes of policy implementation (Gunderson & Holling 2002a). Often the lived reality of the policy and regulation content becomes incongruent with what the policy initially sets out to achieve. A prime social example of this is the systemic failure of the Howard Government's 2007 Northern Territory emergency response intervention, uncovered in the “Building Them Strong, Together” three-year progress report (Northern Territory Government 2010, Altman 2007, McCausland 2008). Another example is John Mendoza's resignation as Chair of the National Advisory Council on Mental Health ('NACMH'), citing lack of an institutional basis or continuity of support from within the Mental Health Division of the Federal Government in June 2010 (Mendoza 2010).

An ecocultural health model is complementary to the concept of salutogenic health, in that they both seek a paradigm shift away from existing pathogenic approaches (Antonovsky 1996, Lindström & Eriksson 2005b, Kickbusch 1989c, Hancock 1993, Rapport et al. 2001a, 2003a).
4.4 Social Policy

The term 'community' is ill-defined in social policy and is at times contentious. Brennan and Cass (2002) cite multiple undefined conceptions of “community” and Clark (2009), deems that the term 'community' has little resonance in policy with research or lived experience, resulting in a poor match between intentions and outcomes of social policy aimed at communities (Keevers et al. 2002, Brent 2004, Bryson & Mowbray 2005).

Divergent discourses informing decision-making processes in public and social policy create contradictions and practice tensions, as discourse shapes partnerships and participation between community, government and service organisations (Clark 2009, Ison 2010, Miller & Yúdice 2002). For example, Neo-liberalism, new-paternalism, managerialism and network governance are four discourses that Keevers et al. identify which operate concurrently in social policy space (2008).


Berry et al. have specified an holistic conceptualisation of human health in the relationship between human mental health and climate change within the Garnaut Review (2008):

"we note the Indigenous concepts of holistic health — the wellbeing of body, mind and spirit, grounded in connectedness to the land — which interprets the link between physical and mental health in a manner appropriate to Australian policy," (Berry et al. 2008: 3).

It is feasible that Berry et al.'s established terms of reference also stands for best practice in community development (Palmer 2010, Ife 2002).
4.5 Policy and Health, Psychoterratic Conditions, Sense of Place

4.5a) Public health

Health research specific to rural and regional Australia is a nascent field of enquiry: it was only in the 1990s that rural Australians were identified as a priority population for health policy (Bullock 2009) separate to Aboriginal health policy needs identification (O'Donoghue 1998, Castree 2004, Atkinson 2002). The particular needs and challenges particular to rural Australian health have been detailed in Chapter Three. The Australian Institute of Health and Welfare (AIHW) has established a Rural Health Information Framework ('RHIF') for use in research and policy (AIHW 2003). The RHIF is acknowledged as a useful instrument for data collecting to inform policy design and implementation (Bullock 2009).

4.5b) Mental Health

Culturally in the last decade, there have been large gains in the de-stigmatisation of mental health and illness, through redress of mental health as a whole-of-population health issue, rather than a clinical and private or taboo topic (Bell 2005). This shift has been supported by the first bipartisan mental health policy federally (implemented in 2004), and campaigns to target mental health as a whole of population issue such as the 'Beyond Blue' depression awareness campaign (C of A 2008).

Issues of accessibility to, and provision of, mental health services and infrastructure in non-urban Australia exacerbate the problem of rural mental health (AIHW 2010, Murray et al. 2004, Williams 2009). This is despite data suggesting that mental health issues in the regions are approximately the same as in urban Australia, with the exception of higher male suicide statistics in non-urban areas (AIHW 2010).

4.5c) Psychoterratic Conditions, Sense of Place

The impact of psychoterratic distress has implications for the bio-psycho-social health of individuals, which in turn affects population health (Higginbotham et al. 2007, Kickbusch 1989c). The implications at exo- or meso- scales have not been adequately quantified to date on account of several issues. Firstly, political and economic clout of corporate singu-linear economic interests has enabled and prolonged denialism of, and policy response to, negatively perceived environmental change (Brueckner & Ross 2010, Beder 1997, Fowler 2010). Existing natural
resource and environmental management regulation, by way of impact assessment has not adequately addressed full psycho-social impacts of cumulative or significant environmental change (Vanclay 2003, Vanclay et al. 2008, Horwitz et al. 2001). In this way, a significant paradox of management, as articulated by Gunderson & Holling (2002a), is exemplified in the realisation of psychoterratic distress in connection with NRM. Lastly, the field of research in social-ecological distress is in its infancy, and as such, has not collected sufficient data at the meso scale of community and collective experience to date to respond at the exo scale of management and governance, to the findings of complex interrelationships between environment and mental health (Higginbotham et al. 2007, Jardine et al. 2007, Berry et al. 2008). The core question of risk assessment: “How much is enough?” for industrial production and economic purposes, now has ramifications in what we see manifest in solastalgia. The cost-benefit analysis of economic and materialistic ‘progress’ over ecological, aesthetic and socio-cultural preservation is “how much” (Slovic 2000, 2010, Vanclay 2002, 2003, IAIA 2010b, Beck 2009).

Disruption of mental and emotional wellbeing on a whole of population scale may be hampered by lack of appropriate forums to qualitatively process feelings and emotions (Sternberg 2000, Beck 2009, Slovic 2010). Putnam (2000) and others (see Eckersley 2006, Eckersley et al. 2001, Goleman 1995, 2006, Green & Sonn 2008, Adams & Goldbard 2001) has identified the lack of these adequate social supports and the corresponding benefits of social capital and cohesion within communities.

In environments in which solastalgia is experienced, affective mental health cost is significant and adds to both the burden of illness and negative economic costs not factored into or not wholly engaged in environmental, and socio-cultural impact assessments (‘EIA’) of disrupting activities (Sartore et al. 2008, Higginbotham et al. 2007).

The burden of cumulative temporal mental health stressors which are eschewed in singu-linear economic interests of commodified resource exploitation (which engages legislative requirements of EIA), is significantly felt in rural, regional and remote areas, which already suffer challenges identified in Chapter Three (Slovic 2000, 2010, Berry et al. 2008, Nurse et al. 2010). The economic implications of these changes have not been calculated. Like the disparity of estimates between industry advisors, environmental advocates and independent bodies of the impacts of climate change there will be diverse estimates of the impacts of psychoterratic distress (Pearse 2005, Hamilton 2007).
4.6 Cultural Policy

A contentious, diverse, and emotive word, the definition of 'culture' has been elsewhere discussed in the literature as one of the most challenging words in the English language to adequately articulate (Williams, cited in Westbury & Eltham 2010, Hawkes 2001). The concept of 'culture' is often conflated with 'the arts' to mean one and the same thing (Eltham 2010, Mills 2004, Mulligan 2007): critics and commentators note that in governance and policy arenas there is a limited conception and poor translation what 'culture' means (Mills 2007).

The notion of culture is proposed by Hawkes (2001) for the context of public planning in a two-way conceptualisation:

— the social production and transmission of identities, meanings, knowledge, beliefs, values, aspirations, memories, purposes, attitudes and understanding;

— the 'way of life' of a particular set of humans: customs, faiths and conventions; codes of manners, dress, cuisine, language, arts, science, technology, religion and rituals; norms and regulations of behaviour, traditions and institutions (Hawkes 2001: 3)

Presently, Australia does not have a national cultural policy, or a governing body to oversee issues of national cultural importance (aside from those that may entail sporting or military significance) (Lake et al. 2010, Westbury 2010). From an ecocultural health perspective (as previously discussed), a more rudimentary and fundamental governance obligation may be to acknowledge Australian Aboriginal culture in the constitution (RANZCP 2010, Tonts & Atherley 2005, Archer 2010).

It is argued that a system of cultural regulation would capture cultural expression in realms such as copyright and public liability laws, media regulation and censorship and urban and regional planning (Westbury & Eltham 2010).

Notionally, a cultural policy could explicitly constitute the diverse ecocultural fabric in Australia. A cultural policy would embed the significance of Regional Australian ecosystem health and culture in forging present socio-economic and socio-political realities, sense of place, patriotism and identity. This policy would acknowledge the significant cultural contribution of migrant and Aboriginal populations (for example in the mining and agriculture sectors), and the effects of economic growth paradigms on ecocultural health and colonial assimilationist policies on minority populations (Davison 2005, Cocks 2006, Starke & Mastny 2010).
4.7 Policy and the Arts

The Australia Council for the Arts is the Federal Government arts policy and advisory agency, charged with representing the interests of the arts sector. Established in 1973 under the Whitlam Government, it enables support and representation to art forms such as theatre, dance, visual arts, community arts and literature (Eltham & Westbury 2010). The Community Cultural Development Board (CCDB) of the Australia Council, which represented interests of the community arts sector, was disbanded in 2004 (Letts 2004).

The Australia Council has been critiqued for its financial and administrative support of elite and supra-national Arts Agencies within Australia, such as Opera Australia and big name theatre companies (Archer 2010). In the Australia Council’s pursuit of supporting “excellence” in art (defined by its own values) the cost has been lack of support for small, obscure, marginal or emergent artforms (Westbury 2010). To this end, the Australia Council has been accused of not keeping up with diverse and emergent art forms and cultural needs in the 21st Century, staying instead within the risk averse arena of traditional art forms. The Australia Council’s format, function and structure, it is argued, has not significantly changed since 1974 (Eltham & Westbury 2010, Mills 2007).

There are calls for the Australia Council to be disbanded altogether (Eltham & Westbury 2010). Coupled with the previously cited lack of a Federal Government cultural regulatory agency, disbanding the Australia Council could have the potential to powerfully re-establish arts and cultural terms of reference and their agency in Australia.

Independent of the Australia Council’s narrow terms of reference, community arts as a form of ecocultural planning emerges as a new interdisciplinary path of inquiry as presented in Chapter 3. However, the interrelated fields of CCD (CANWA 2010, Sonn et al. 2007), and Arts-in-Health (White 2009) are afflicted with systemic conflicts between participatory (process-orientated) value, as experienced by individuals and communities, and evaluated (outcomes-orientated) instrumental approaches commonly implemented in government planning processes (Mills 2007). These arguments are not new in proving the value of and acknowledging the place of the arts (Westbury & Eltham 2010, Eltham 2010, Mills 2007, Diamond 2005b, Archer 2010).

Mulligan articulates that in the nexus between participant engagement, program
steering, and evidence base (in satisfying the body of research and in providing 'proof' for stakeholders):

“A broadening of understanding as to what constitutes acceptable 'evidence' of success will lead to better evaluations of community arts projects, as will a broader appreciation of the diverse outcomes of projects that rarely respect imposed boundaries” (Mulligan 2007: 24).

Mulligan's observation is corroborated by White (2009), and reflects Gunderson and Holling's (2002a) paradoxes of management, in that the assessed value of the arts is driven to a lowest common denominator of economic value, in spite of wider ranging social and ecocultural benefits. For example, White asserts that addressing health inequalities through the arts is connected with health improvement, but effectiveness of upstream (preventative) strategy is difficult to assess because of a multitude of variables (2009).

This conflict of legitimacy of the arts is arguably paralleled in assessing heritage and conservation of ecological assets over and above their economic provision of finite resources (Lowe 2007, Hamilton 2010).

4.8 Concluding Remarks

Ecocultural health aspires towards overarching societal goals beyond the specialisations of disciplines. In the creation of policies which adequately address issues of psychoterratic distress, mental health and ecological decline as experienced in regional Australia, it is argued that a TD approach through an ecocultural perspective will lead to a better quality of life and will enable diversity through broadening specialised disciplinary or siloed policy approaches (Rapport & Maffi 2010, Pilgrim & Pretty 2010).

In order to generate policy which recognises difference and incorporates heterogeneity (rather than working from a definitive system or theory) an ecocultural health approach represents a starting point, and the possibility of including insight, through sensitivity and reflection, in decision making processes (Wilcox 2001, Stelik 2003).
Chapter 5: Health, Psychoterratic Illness and Sense of Place

5.1 Introduction

This chapter seeks to initially explore the relationships between health, psychoterratic conditions and sense of place. After establishing the interconnections between these concepts, they are then refracted upon arts practice and policy formulation. These relationships are pictured in Figure 9.

5.2 Definitions of Health and Wellbeing

An holistic definition of health can be conceived of as the capacity of a biological or social system to maintain itself and perform normal functions (Pilgrim & Pretty 2010, Gunderson & Holling 2002a, Walker et al. 2004).

The conception of human wellbeing encompasses quality of life and subjective wellbeing determinants (such as housing, socio-economic factors) and is closely associated with the notion of one's personal welfare (Eckersley 2006, Anwar McHenry 2009b). Community participation is protectively associated with the onset, course and resolution (or not) of physical and mental disorders (Berry et al. 2007, Sonn et al. 2002).

Quality of life may be compromised by the complex interaction of factors. For example, Tönnies (1955) defined the difference in the nature of social and community interaction through the terms gemeinschaft and gesellschaft. In a simplistic understanding of these notions, a gemeinschaft society is one in which people interact in small, intimate circles of community, where individuals within the community are identified by the multiple roles that they assume. By comparison, in gesellschaft society, people interact with a larger cross section of community, who are known not by their person, but by the instrumental roles they assume. The division of values that Tönnies outlines can be traced back to the Industrial Revolution (1780 to 1850). In a gemeinschaft society, people share their experience as people rather than in assuming roles, distinctions between private and public life are non-existent or not important. In a gemeinschaft society, 'community' forms the basis for social interaction, and is consequently a richer, more fulfilling experience (Tönnies 1955).

Significantly, some social commentary has drawn upon the limitations of hedonisitic western cultural pursuits such as materialism, consumerism and individualism in the creation of a “sick society,” which has fostered the monoculturalisation of lands, peoples (cultures) and minds (Pilgrim & Pretty 2010, Eckersley 2005b, 2006, Hamilton 2008, Schumacher 1977). It is argued that the competitive pitting of individuals in a capitalist, individualistic, gesellschaft society has exacerbated social division, the decline of community and the experience of isolation and loneliness, at a time when, ironically, the planet has never before supported a larger human population (Putnam 2000, Ife 2002, Hamilton 2003).

Different scales of health as they are considered in this thesis can be
conceptualised in a panarchy illustrated in Figure 10. The largest system is ecosystem health which incorporates ecocultural health. The middle system can be conceptualised as incorporating public and community health, while the smallest system is individual health, which includes familial and genetic biological determinants of human health.

**Figure 10: Three Nested Systems of Health** (Adapted from Evans 2010).

### 5.3 Mental Health

Mental health, as defined by Herman, is as simple as people's ability to "... think and learn... and [to] live with their own emotions and the reactions of others" (cited in Berry et al. 2008; 5).

Definitions of mental health, as with definitions of 'disorder,' 'illness,' 'syndrome' and 'disease' are often confused with or assumed to be biomedical definitions or diagnoses of ill-health. In an ecocultural health model, human experience of disorders, illnesses, syndromes or dis-ease are a function of a SES which is out of balance.
It is depression-related symptomatology of solastalgia that is central to the focus of how participation in community arts might alleviate the experience of solastalgia (Pereira 2008), and by doing so, shift emotional states to positive psychoterratic conditions (refer to Figure 11).

Gail Bell (2005) adequately summarised the 'medicalisation of our sorrows', and the notion of pharmacological “sickness mongering” or “selling sickness” by the industries in 2005, at a time when an estimated ten percent of the population were 'medicated' with psychoanaleptics, or antidepressants. This equated to twelve million prescriptions of antidepressant medication through the Pharmaceutical Benefits Scheme in 2004 alone, in an Australian population of less than twenty million (Bell 2005). Social scientists, as Bell argued, had been watching the mounting depression phenomenon for a decade, and a close association with what has been termed as “change fatigue” by Hugh Mackay (cited in Bell 2005) has been correlated, which can be understood in relation to adaptive capacity or resilience.

The discourse proffered by Bell poses several questions:

- In the rush to medicalise unbalanced emotional states; what is the outcome on overburdened health care services?
- In the bio-medical model of isolation of an individual complaint from the collective whole, how do we incorporate *gemeinschaft* values to community and ecological wellness?
- Is it unbalanced individual systems, or is it an unbalanced cultural-political system creating imbalance in medical health (as the dual awareness of depression across populations might inform system resilience)?
- On a whole-of-community scale of mental health, how is psychological distress as it relates to place adequately treated?

There is a perceptual linguistic shift in health theory from the notion of 'mental health and illness' towards a holistic articulation of 'social and emotional wellbeing' (AIPA undated, Eckersley *et al.* 2001). This praxis is most notable specifically within Aboriginal health services provision, because, as the Australian Indigenous Psychologists Association ('AIPA') suggests, the term 'social and emotional wellbeing' may be less loaded, and may also serve as a euphemism to avoid the stigma associated with 'mental health and illness' (AIPA undated, CAAC 2010, O'Donoghue 1998). Mainstream mental health services may also be shifting linguistic emphasis in the way described by AIPA.
The shift towards an ecocultural health model applied to public health is arguably eclipsing the apogean Western cultural awareness of 'diagnosed cultures' and 'Prozac nations' (Rapport et al. 2003, Albrecht et al. 2008, Bell 2005, Price 2008).

5.4 Ecocultural Health/ Indigenous Health Perspectives

Ecocultural health has been defined in Chapter Two. There is growing incorporation in land management and land practices to seek out indigenous traditional ecological knowledge in enabling diversity in SES health, and appropriate policy implementation (Berkes 1999, Berry et al. 2008, Coyne 2010b, C of A 2008, Mehl-Madrona 2007). Australian Aboriginal culture is intrinsically connected to ecosystem health in an environment which is inherently vulnerable to natural disasters (Atkinson 2002, Castree 2004, Maguire and Hagan 2007).

Holistic health through an indigenous perspective is “the wellbeing of body, mind and spirit, grounded in connectedness to the land- which interprets the link between physical health and mental health” (Berry et al. 2008: 3). This definition applies on a whole of community scale; not just that of the individual, and incorporates a whole-of-life view including the cyclical concept of life-death-life (Berry et al. 2008, Jackson and Ward 1999, Robertson et al. 2000, Moriarty 2010). It has been asserted by the Garnaut Review that this indigenous concept of holistic health is appropriate for Australian policy application (Berry et al. 2008, C of A 2008). Further detail which informs the influence of indigenous health perspectives in ecocultural health is outlined in Appendix C.

5.5 Psychoterratic Conditions

“While place is of particular significance to Indigenous Australians, it is important to everyone. Environmental relationships to health have often been narrowly articulated in terms of biophysical conditions (Horwitz et al. 2001). But, more consistent with an Indigenous sense of wellbeing in a context of connectedness to country, there is a strong relationship between sense of place, the environment and human wellbeing, conceptualised via terms such as ‘biophilia’ (Gullone 2000, Wilson 1984) and ‘solastalgia’ (Connor, Albrecht, Higginbotham, Freeman & Agho 2007). Biophilia describes the relationship between humans and their environmental conditions, while solastalgia describes the distress, the loss of solace, caused
by degradation of the environment, home and sense of belonging.”
(Berry et al. 2008: 8)

Psychoterratic conditions, as defined in the introduction are intimately tied to place. It can be accurately inferred from Berry et al.’s description that psychoterratic conditions can be typified in a dichotomy between positively perceived, or *philic* conditions (from the Greek *philos*; dear or loving), and negatively perceived conditions (from the Greek *algia*; pain or illness) (2008, Albrecht 2005, 2006).

Albrecht has created a typology of psychoterratic conditions as experienced in different realms, listed in Figure 11. In the emotional experience of psychoterratic conditions, the expression of experience occurs on a continuum or spectrum between positive and negative experience, rather than a polarised expression of one or the other (Albrecht 2010f, Lindström & Eriksson 2009).

**Typologies of Psychoterratic Conditions** Albrecht 2010

<table>
<thead>
<tr>
<th>Realm</th>
<th>Negative</th>
<th>Origin</th>
<th>Positive</th>
<th>Origin</th>
</tr>
</thead>
<tbody>
<tr>
<td>Personal and Ecological</td>
<td>Ecoanxiety</td>
<td>Various</td>
<td>Ecophilia</td>
<td>Sobel 1995 Hung ?</td>
</tr>
<tr>
<td>Cultural and Political</td>
<td>Ecoparalysis</td>
<td>Various</td>
<td>Soliphilia</td>
<td>Albrecht 2009</td>
</tr>
<tr>
<td>Personal and Place</td>
<td>Solastagia</td>
<td>Albrecht 2003</td>
<td>Topophilia</td>
<td>Tuan 1974</td>
</tr>
<tr>
<td>Home and Place</td>
<td>Nostalgia</td>
<td>Hoffer 1688</td>
<td>Endemophilia</td>
<td>Albrecht 2010</td>
</tr>
<tr>
<td>Psyche</td>
<td>Global Dread</td>
<td>Albrecht (Jill) 2003</td>
<td>Eutierria</td>
<td>Albrecht 2010</td>
</tr>
</tbody>
</table>

*Figure 11: Psychoterratic Conditions, as typified by Albrecht* (2010).

Within the context of this thesis, the discussion of psychoterratic conditions is limited to the realm of personal and place: the perception of the negative condition, solastagia, and its converse positive, topophilia (Albrecht 2005, 2010f, Tuan 1974).

The negative syndrome of psychoterratic conditions can be described as unwellness or disorder where it is not biomedically defined, but experienced as a psychological condition.
Psychoterratic distress has negative implications to emotional, mental and physiological wellbeing. Dominant agitators to environmentally induced stress have been identified within a community (Upper Hunter Valley, NSW) around three themes: a loss of ecosystem health and corresponding sense of place; threats to personal health and wellbeing; and a sense of injustice and/or powerlessness (Albrecht et al. 2007, Connor et al. 2004)

There is also a correlate experience of a sense of despair and disempowerment in the face of political decision making processes to arrest, mitigate or negotiate with respect to disrupting activities, in which individuals and communities are perceived or actually unable to be heard, or to create significant change through dissenting to decision making processes (Brueckner & Ross 2010). To the contrary, civil disobedience and political unrest can also be causally formative in the creation of strong *gemeinschaft* community bonds through mutuality, problem solving, protest and gathering (Shields 1991, Beatley 2004, Paulin 2006, Klein 2001).

5.5a) Solastalgia

Solastalgia has been defined at the outset of this thesis. It is the “distress that is produced by [negatively perceived] environmental change impacting on people while they are directly connected to their home environment” (Albrecht et al. 2007: s95). Thus, the diagnosis of solastalgia is based on recognition of distress within an individual or community about a loss of endemic sense of place (Albrecht 2006: 36). The symptomatology of solastalgia can resemble depressive illness (Pereira 2008), or be a precursor to serious mental health issues (Albrecht 2005).

5.5b) Topophilia

The positive opposite of solastalgia in Albrecht's dichotomised typologies of Psychoterratic conditions is topophilia. Topophilia describes the affective bond (or sentiment) between people and place, where the suffix *-philia* connotates positive affiliation with that place (Tuan 1974). Topophilia as an embodied experience implies love of and loyalty to home, region or nation. Although it is not a strong human emotion, topophilia has strong biological and cultural roots: from familiarity and attachment to place, for example one's birthplace, to its primordial involvement in more disembodied experiences of place such as aesthetic appreciation of tourism or appreciation of artistic representations of landscape, and nationalist patriotic sentiment (Tuan 1974).
5.6 Sense of Place

“When we fail to understand the real nature of our connection to place, and refuse to understand that connection other than in terms of ownership and control, then not only have we misunderstood ourselves, but we have also lost any real sense of place as such. To have a sense of place is not to own, but rather to be owned by the places we inhabit; it is to 'own up' to the complexity and mutuality of both place and human being” (Malpas in Vanclay et al. 2008: 331)

Our sense of connection to physical and cultural spaces (and social networks/communities therein) is one of the most formative to our sense of wellbeing (Eckersley 2005b, Albrecht 2010, Relph 1976). Distinctive and diverse places are manifestations of a deeply felt involvement with those places by the people who live in them, and that for many such a profound attachment to place is as necessary and significant as a close relationship with other people (Relph 2008, Vanclay et al. 2008, De Blij 2009). As Malpas describes, a sense of place is all encompassing and grounds our geographical bearings and locational sentiment in the world (2008). Further discourse on the significance of place as it informs human health is articulated in Appendix C.

5.7 Health, Psychoterratic Conditions, Sense of Place and the Arts

“Factors which make for health are concerned with a sense of personal and social identity, human worth, communication, participation in the making of political decisions, celebration and responsibility. The language of science alone is insufficient to describe health; the languages of story, myth and poetry also disclose its truth.” (Wilson, Health is for People 1975 cited in White 2009: ix)

According to Dissanayake, the arts enable the aesthetic of place making, and 'Making Special' (1988). 'Making Special' is a term Dissanayake (1988) uses to describe, in her view, a fundamental behavioural tendency of humans in art creation, either as self-consciously aesthetic practice, or contributed by those who make art with no expressed aesthetic motivations. Human tendencies of 'Making Special' is explored from the foundations of behaviour, ritual and play: a distinction Dissanayake makes in modern day practice, and the theory underpinning the
functional (and, as she asserts, biological) importance of art making (Dissanayake 1988, Mills 2007). 'Making Special' is implied in artefacts, bodily decoration, as well as in places, celebration, festivals and events.

Place making and 'Making Special' have been applied to the built and natural environment, and, in the context of the environment and community arts, can be seen in the application of 'public art' in the built environment (Grodach 2009, McLeod et al. 2004), and 'environmental art' in ecology and landscapes (Prigann et al. 2004, Goldsworthy 1990). The benefits of exposure to art and nature in clinical health settings to accelerate recovery and the healing process has also been documented (Sternberg 2009, Lewis & Doyle 2008, Louv 2005).

The evidence for the importance of the place of the arts in human and environmental healing is to be found in a range of settings. The benefits of exposure to art forms is documented in clinical medical settings (McNiff 2004), arts in disability (Mills & Brown 2004), mental arts in health (McLeod 2006, Lewis & Doyle 2008), community based settings (Mulligan 2007, Murray & Tilley 2004, Community Development & Justice Standing Committee 2004) and in environmental sustainability (Curtis 2006, 2009, Kagan & Kirchberg 2008, Sofoulis 2010).

From an ecocultural perspective, art can be instrumental in various therapeutic applications, from narrative therapy, narrative psychiatry, art, drama or music therapy, ecopsychology, transpersonal therapy, holistic counselling, ecotherapy and other experiential practices (McNiff 2004, Sternberg 2000, Kelaher et al. 2008, Little & Froggett 2009, McManamey 2009).

5.8 Health, Psychoterratic Conditions, Sense of Place and Policy

There are evident shortcomings of government policy to appropriately respond to dealing with personal and community trauma at large, and the consequent implications for communities affected by psychoterratic or somaterratic (soma- body, terra- earth related) illness. The shortcomings reach their zenith in the conflict between resource extraction, consumption and economic benefits over non-commodified ecocultural health (Cutter 2006, Lakoff 2010, Hayman & Cox 2003, Beck 2009). This is increasingly publicly exposed in popular media such as cinematic exposés and specifically to this example, in the ABC Four Corners report A Dirty Business (ABC 2010b).
A Dirty Business exposed lack of state or federal government acknowledgement of somaterratic or physical health ailments suffered by residents in the Upper Hunter Valley in NSW, proximate to mining activity (ABC 2010b). Cases of government and corporate economic interest at the cost of ecocultural health, (as evidenced in ABC 2010b, Brueckner & Ross 2010, Beder 1997, 2006a) beg the question: whose responsibility is it to mitigate the collective experiences of solastalgia across a community? And, how might ecocultural health perspectives enable appropriate responses? The research projects cited in Chapter Three highlight new interdisciplinary partnerships being created in the community between arts, social and ecological sciences in enabling understanding and mitigation of risk factors associated with environmental decline, along with bridging healing actions for SESs across disciplines.
Chapter 6: Arts

6.1 Introduction

This chapter defines arts practice as considered within this thesis, and demonstrates examples by way of appendicised case studies. Having defined relevant arts practice, the chapter then turns to look at firstly, the interaction of arts practice with health, psychoterratic conditions and sense of place, and secondly, how arts practice can inform policy. These relationships are illustrated in Figure 12.


In resolving the amalgamation of the three variables of study altogether (as opposed to two dichotomies within this chapter of 'Arts practice influencing Policy', and 'Arts practice influencing Health, psychoterratic conditions and sense of place'), the
following chapter (six) suggests resolution and conciliation of the holistic interaction of three variables as set out in the PAPcH framework.


6.2 Defining Community Arts and CCD Practice

As established in the introduction to this thesis, the parameters around which the study is drawn focuses on arts practice at the scale of community. ‘Community arts’ can be distinguished from ‘high art’ through Krempl’s typology in Figure 14 (in Sonn et al. 2002).

CCD is recognised as a support aimed at strengthening the capacities of communities to develop and express their own cultures (Sonn et al. 2002). CCD creative practices include a wide range of artistic processes from performance (comprising theatre, music, opera, music theatre and dance) to visual arts and
crafts, film, new media/multimedia arts, oral history and storytelling (Mills & Brown 2004, Lewis & Doyle 2008, White 2009, Anwar McHenry 2009b). It is through these divergent creative processes that expressions, enhancements or preservations of community culture are undertaken, by drawing on ‘taken for granted’ knowledge, and appealing to drive through dreaming the future aspirations for a community (VicHealth 2003, 2010, Mills & Brown 2004, Anwar McHenry 2009c). In the breadth of arts practice, there is contention in the CCD field about what is acceptable, rigorous and applicable as community arts best practice (Dunn 2010). This discussion is furthered in chapter seven, and indicated by Palmer’s “Markers of Success” indicated in Figure 16.

**Figure 14: Distinction between High Arts and Community Arts and Culture** (Krempl 2002: 39).

Community arts and CCD can bridge the space between personal wellbeing and environmental impact (McManamey 2009, Mills & Brown 2004). To this end, CCD has the potential as a healing/therapeutic arts practice as suggested in Figure 15.

Significant tenets of CCD practice establish that:

- active participation in cultural life is an essential goal of CCD;
- all cultures are essentially equal, and society should not promote anyone as superior to the others;
- diversity is a social asset, part of the cultural commonwealth, requiring protection and nourishment;
- culture is an effective crucible for social transformation, one that can
be less polarising and create deeper connections than other social-change arenas;

- cultural expression is a means of emancipation, not the primary end in itself; the process is as important as the product;
- culture is a dynamic, protean whole, and there is no value in creating artificial boundaries within it. Artists have roles as agents of transformation that are more socially valuable than mainstream art-world roles – and certainly equal in legitimacy (Adams & Goldbard 2001, Mills & Brown 2004).

In the light of the above features, the processes and outcomes (goals) of CCD have implications for community wellbeing, and also inform policy and development arenas, through community-driven, creative processes. As an inclusive, participatory process the relationship between the artist 'expert' and participant 'amateur' is hierarchically broken down. Hereby, process enhances a sense of empowerment and self-determination to finding community based, and localised solutions to local problems (Sonn et al. 2002, Mills & Brown 2004).

6.2a) Rural Arts

Arts activity in rural areas is identified as distinct from urban arts practice and is identified as unique to non-urban areas (Duxbury & Campbell 2009). Brotman observes that:

"... rural arts are different from urban arts, but in unexpected ways. We often are predisposed to think that rural arts are smaller-scale versions of arts activities in larger towns and cities, or that they are in some sense not professional in a mainstream sense. But in fact rural arts have a richness and complexity congruent with anything seen in larger centres, and have distinct characteristics that arise precisely because these activities happen in particular rural or community settings." (Brotman 2007: 9)

Gard Ewell (2006) describes rural arts activity as holistic, in that it engages participation of people from many walks of life, and can be seen as a catalyst for activating self-determination of a community.

6.2b) Arts in (Community) Health

Arts in community health is an emergent, distinct field which operates concurrent to acute healthcare or clinical settings, and is characterised by the use of participatory
arts to promote health (Lewis & Doyle 2008, White 2009). Participatory arts is an emergent term which can be described as the synthesis of community art and professional art, or collaboration between community (non-arts community members) and professional artists (Duxbury & Campbell 2009).

The conjoining of arts practice in health settings has come about in the growing awareness of, and research emphasis on the connections between culture and wellbeing since the turn of the Century (White 2009). Arts-in-Health practice spans diverse fields of practice, and collaborations between different agencies.

**6.3 Arts and Policy**

CCD is built on an approach which is organic: it is community decision driven in optimising a community's cultural resources. Facilitatory partnerships between local government and CCD-facilitating agencies such as Community Arts Network WA (CAN WA), or Regional Arts Australia (RAA) enable formal strategic cultural development and planning through CCD to enhance social, environmental and economic development, incorporating social capital and community capacity building processes (Krempl 2002, Sonn et al. 2002, Mills & Brown 2004, Anwar McHenry 2009b).

In state-based competition for arts funding, for example in Western Australia, it is noted that there is an unspoken competition for survival, which has been created ironically not by a lack of resources so much as a shift to the entrepreneurial application of the arts to training and community development programmes, where the transformational part of arts has to be played out across a wide gamut of social policy agendas (White 2009). This competition can lead to an over-diversification of practice intra-organisationally and an overlap of services inter-organisationally unless countered by a strong case of mission and a focus on long-term work in specific communities (White 2009).

In WA, an identified infrastructural weakness in the Regional CCD sector is the lack of an integrative network and framework, provided in all other states and territories by Regional Arts Development Officers (RADOs). RADOs provide mechanisms of communication, support and network nodes for the proliferation of Regional Arts projects through a core mandate to provide professional and technical support and inter-sectoral liaison (e.g. skills and knowledge provision for grants and funding application support) (Community Development & Justice Standing Committee 2004, White 2009). The Western Australian comprehensive parliamentary inquiry into the Impact of the Arts in Regional Western Australia has made the recommendation that
RADOs are also allocated and supported in Western Australia, consistent with other states and territories Regional Arts service provision (Community Development & Justice Standing Committee 2004, White 2009).

From an ecocultural health perspective, national and transnational mining giants who act as significant patrons to disability and the arts in Western Australia (Lewis & Doyle 2008) and the arts in Australia at large, present significant ethical challenges to the arts sector in inherent ecocultural unsustainability (for example, through receiving financial gain from activities which are attributable to the psychological distress manifest in the experience of solastalgia), an observation which international ecocultural rights advocate Vandana Shiva (a recipient of the 2010 Sydney Peace Prize) has alluded to in general on a recent visit to Australia (ABC 2010b).

The complexity of enabling the arts through a highly bureaucratised system which employs an inordinate number of 'arts administrators' and 'arts workers' who may be perceived as instrumental in justifying the existence and value of the arts in society (Westbury 2010) may also be taken for granted as ineffectual, 'it is what it is,' or the 'reality' of the sector, which falls short of an optimised state of 'output' between being top-heavy or unbalanced in bureaucracy. Many arts workers are artists themselves, who are employed in Arts Administration out of financial need – they would much rather be 'making art' than 'justifying art'. Without an adequate cultural policy or legislation to legitimise and value the arts and the place of culture nationally, Westbury (2010), Eltham (2010) and Salvaris and Woolcock (2010) argue for a cultural realignment of values.

In seeking fiscal resilience and diversification in the sector, through corporate funding partnership and government non-arts funding approaches, community arts is also being used as a tool for partnership for local and state government agencies such as health promotion, water utilities, regional development agencies, as well as local government (Doyle 2008, White 2009, McLeod et al. 2004, Guard 2008, Lewis & Doyle 2008, VicHealth 2010). Cultural planning is often implicated in these interdisciplinary partnerships. Cultural planning processes map histories and experience of local communities to ascertain what comprises local identity, and through this process, assess what cultural resources can be nurtured and developed to improve social and economic wellbeing and quality of life within a community. Documentation of community aspirations identifies vibrant community components and assists to restore and maintain a sense of community (Sonn et al. 2002).
However, Sonn et al. criticise that in both CCD and cultural planning processes, “there is a lack of a clear, systematic framework to determine how cultural mapping and planning influence individuals and communities, despite its clear and inherent value in community development. As such this has limited the effectiveness and transfer of approaches in other domains including economic, health and environmental planning” (Sonn et al. 2002: 13).

6.4 Arts and Health, Psychoterratic Illness and Sense of Place

There are two notable dimensions of artistic responses to solastalgia to date. In the first dimension, the distinction between explicit or implicit responses to solastalgia can be noted. The community arts projects highlighted in Appendix D are, in part, implicit responses to solastalgia. While explicit use of the term 'solastalgia' is not utilised, the projects seek to redress the psychological distress of the lived experience of environmental change.

The second dimension distinguishes between community arts responses to solastalgia, and those of 'artists in their own right'. Of all known explicit artistic responses to solastalgia to date, all have been of the latter group. They are outside the scope of this thesis.

Of the considered implicit, community arts projects, two categories of arts endeavours can be identified in relation to solastalgia. The first group are community arts projects which implicitly explore solastalgia in rural communities. Five of these have been selected and are detailed in Appendix D. The second emergent category in Regional Australia – using arts to create rapport between researchers and rural communities – has been presented in Chapter Three and Appendix A.

6.5 Ambiguities of Understanding as Access Barriers to Participation in Rural Arts

“Issues well documented in research indicate that, community misperception and stereotypical views of art and culture as phenomena pertaining only to those concerns with arts and crafts appear to work as barriers to broader community involvement” (Sonn et al. 2002: 25).

Sonn et al.’s observation that arts and culture are often the poorly defined features of a society is an identified problem for applying arts and cultural practice within rural
communities (Overton 2009). Overton (2009) observes that rural residents potentially do not see the relevance, or identify with vocabulary of 'arts' and 'culture', but they may well make central community contributions in craft and cultural activities through agencies such as the CWA (Country Women's Association) or Progress Associations.

Arts and culture can be perceived as invisible, 'soft,' intangible, fuzzy, but are described as ubiquitous – suggesting survival value (Diamond 2005, Dissanayake 1992). The practice of arts enhances resilience and provides innovation necessary to deal with positive and negative change (Eckersley 2006, Hawkes 2001, Dissanayake 2000, Kagan & Kirchberg 2008).

Access to arts participation can be restricted through common perceptions that art is elitist (or only relevant to those who are 'cultured') and produced (and therefore consumed as a market/economic exchange), as indicated in Figure 19 (Overton 2009). Overton suggests that the paradigm shift needs to be made from "art as product and citizen as patron" to "art as process and citizen as participant" (Overton 2009: 18). In addition, professional and urbanised jargon such as the 'emergence of creative and cultural industries' – elsewhere articulated by (Eltham 2010; Westbury & Eltham 2010), can be a barrier to acknowledging existing practices of entrepreneurial resilience and resourcefulness in small town communities. The notion of 'creative industries' or 'cultural industries' is unlikely to be incorporated into the day-to-day vernacular of small regional communities (Overton 2009).

Other barriers to arts participation can include the nature of arts penetrating regional areas. For example, some community arts facilitating bodies' greater mandate and interest is in supporting touring performances and exhibitions (overriding participatory community arts delivery, per se) (White 2009). While touring exhibitions and performances enable exposure to the arts to communities who may not otherwise have the opportunity, the limitations of these practices are: short term/passing engagement with the community; potentialities of city-centric, non-endemic, non-local nature of the artform, and passive consumption of touring exhibitions, rather than first-hand engagement with arts creation. Touring groups, however, may reside in communities for a period of time and create rapport with the community in workshops and training in their art form (White 2009).
6.6 Concluding Remarks

Ecocultural relationship building can be enabled through community arts practice. The enabling capacity of CCD as a 'soft' power approach to social cohesion, including between different tiers of government and community enables connectedness of actors (Nye 2004, Fan 2008, Melissen 2005). By linking social and environmental issues, CCD provides “a medium through which community members engage in the joint identification and production of images, symbols and other resources which index their visions and aspirations for their community” (Sonn et al. 2002: 12).
Chapter 7. Resolution: Panarty. The
Remediating Possibilities of Community Arts
in a Time of Environmental Crisis

7.1 Introduction

In a time of environmental crisis, community arts presents the opportunity both as an educational tool for ecocultural health, and as a healing and remediating tool for individuals, community and environment.

Two avenues of possibility emerge for the role of community arts:

- social: community and individual strengthening; promoting, honoring and acknowledging cultural diversity (Pretty et al. 2009) and;
- ecocultural health remediation, by way of localised community arts projects; promoting biological and cultural diversity through community-based conservation (Pretty et al. 2009).

This thesis argues for the significance of community arts practice to mitigating negative type psychoterratic conditions (such as solastalgia) and, at the same time, deployment as an instrumental or catalytic tool to remediate ecological and cultural decline (by way of localised community projects). These representations and assertions made within this thesis are best illustrated by the diagram in Figure 15.

In addition, the observation must be made that the second possibility; environmental remediation, is not a new insight: Arts in environmental remediation is already being applied in various capacities including in the remediation of industrially exhausted landscapes through mining or unsustainable agricultural practices (Prigann et al. 2008, Goldsworthy 1990). On a smaller scale of the local built environment, community orientated projects such as school kitchen gardens, guerrilla street-gardening and community gardens are emergent in a variety of urban and rural settings, and in a variety of social settings: as spontaneous one-off actions, or as collaborative projects organised through incorporated networks such as Growing Communities WA, Cultivating Community, WA Community Garden Network, Australian City Farms and Community Gardens (Shields 1991).

This chapter seeks to explore the two aforementioned avenues of possibility, through the framework(s) of resilience management, and adaptive management and
co-management.

7.2 Encouraging and Facilitating Resilience In Ecocultural Systems: Ecocultural Wellness and Health

A resilience approach maintains the regime of a SES. Another facet of resilience is for new potentialities created by disturbance to an SES (Folke 2006, Walker & Salt 2006). This may particularly resonate in the funding and governance challenges for the CCD sector in Australia (i.e. as an SES) (see Coyne 2010a, Mills 2004).

Development, innovation and new opportunities arise out of regime shifts, cascading up or down panarchical scales. Even small shocks or perturbations to the system can cause dramatic, unintended or surprise consequences (Folke 2006). For example, State and Federal policy and funding of the CCD sector, can be a catalyst for change and diversification of the sector’s self-image and appeal, both within and beyond recent historic grounding within the arts sector (see Kirby 1991, Westbury & Eltham 2010, Coyne 2010a).

The diagram depicted in Figure 15 suggests challenges that have been faced by the rural Australian SES over time, informed by complexity theory principles. Rurality in this context implies primary productive capacity as derived from agricultural practices, and working “on” or “with” the land (depending from which school of thought practices have originated, as demonstrated in the diagram). This diagram informs the place for and the emergent role of community arts in a time of environmental crisis, along with other social attractors which will improve or diminish psychoterratic health, and the resilience of socio-cultural and socio-political value and belief systems in maintaining ecocultural health.

From the far left of Figure 15, the two critical ingredients of this SES are established: ecological systems in the Australian landscape, and land use practices as informed by Aboriginal and non-Aboriginal (colonial, maladapted) values and belief systems in shaping behaviour. Moving across the diagram towards the right, are significant events which have been chronologically mapped in shaping present ecocultural health outcomes. These outcomes (far right) are expressed as psychoterratic wellbeing, community resilience and ecocultural health.
Figure 15: Evolution of the SES of Regional Australia including challenges eliciting the emergent role of Community Arts in a time of environmental crisis (adapted from Higginbotham et al. 2001b)
The six red arrows pointing towards central ellipses indicate external stressors influencing the system over time. The stressors, positively or negatively regarded, cause perturbations to the system depending on vulnerability, thresholds and adaptive capacity of regional Australia. Four central ellipses across the 'central spine' of the image are created by the intersection of two spiralling lines, which also integrate the top half of the diagram with the bottom half. These central ellipses are relatively neutral and enable change and flux in the system, which stimulate socio-cultural and socio-political responses to event perception and interpretation (where 'events' can be, for example, drought or drying climate).

The rural Australian SES depicted in Figure 15 can be viewed as two groups of spirals of interacting forces (top group and bottom group) which inform ecocultural health through the socio-cultural and socio-political values and behaviours which inform landcare and human care: from the mental health of the system’s human constituents to the ecological health of the landscape.

Reading the diagram in Figure 15 from top to bottom, the top representing progressive ‘positive’ developments in socio-cultural and socio-political landscapes which encourage high adaptive capacity and resilience, while the bottom half of the diagram expresses sluggish, conservative or parochial socio-cultural and socio-political behaviours which can be interpreted as enabling low or slow resilience and poor adaptive capacity.

From time to time, the spirals of interacting forces fuse or crystallise to enable the identification of 'social attractors'. Higginbotham et al. describe social attractors as “identifiable sets of shared beliefs and practices which give the social system an emergent order at different historical moments” (2001b: 107). In Figure 15, social attractors are identified as the spiralling lines represent historical emergence of socio-political and socio-cultural behaviours which have shaped the nurturing and husbandry (or lack thereof) of SESs within rural Australia.

Read from left to right then, the spiralling lines represent the emergence of dominant socio-political and socio-cultural values and beliefs. Because of the non-linearity and complexity of the interacting forces, the groupings of these socio-political and socio-cultural forces/social attractors are not discretely linear or fitting into the chronological patterns that the external influences suggest. Rather, the social attractors have tended to be grouped and informed by ecocultural health, as the first group of opposing spirals, with the next subsequent opposing spirals representing the exo- and/or meso- systems of policy and governance of human social systems.
The third group of opposing spirals suggests personal or individual scale social attractors.

7.3 Health, Psychoterratic Conditions and Sense of Place

Negative-type psychoterratic conditions are primarily experienced on an individual scale. When they are collectively experienced at the scale of a small town or community, the scale of collective experience, arguably, escalates to a higher regime to become a community health or public health concern. Preliminary studies by Higginbotham et al. (2007) have sought to validate a methodological tool to quantify the collective experience of solastalgia. The Environmental Distress Scale (EDS) utilises standard pre-coded scales which enable the collection of information/data which is valid across spatial scales: both generalisable across regions, and specifiable to the endemic qualities of specific locations. For example, the pilot implementation of the EDS has compared the experience of solastalgia across populations in the towns of Dungog and Singleton in the Upper Hunter Valley (Higginbotham et al. 2007).

In the same way that solastalgia has earlier been cited as not integrated into Impact Assessment Management protocols, similar observations can be made for the moral issue of powerlessness, sufficient upstream (primary) access to knowledge and information in relation to human-induced land use activity changes and lack of Free, Prior and Informed Consent (FPIC) which is a concern of communities affected by solastalgia. (Connor et al. 2004, Hill et al. 2010). In relation to human-induced environmental change, this powerlessness will be faced in the most severe cases of solastalgia with enforced displacement, either with or without FPIC to environmental activity, e.g. as the Western Australian Barnett Government currently proposes with compulsory acquisition of James Price Point in the Kimberley for gas hub and mining uses (ABC 2010d, 2010e).

From an ecocultural health perspective, the displacement that indigenous communities have suffered has also, fundamentally, been related to white colonialist disrespect for land, grounded in a tenet of ownership, dominion and attachment. Our limited capacity to date to integrate and learn from indigenous understandings of custodianship of and caring for life and nature, combined with a scientistic, rational positivist, deterministic worldview have been attributable to weakening our relationship with nature (Mander 1991, Suzuki et al. 1997, Erzen 2004, Harding
2006, Hamilton 2010). In Figure 15 this is represented in the bottom left spiral as maladaptive land management practices. To the contrary, academic literature and popular culture supports pronouncements that nature is, in fact good for us; as if this knowledge has previously somehow defied our logic or, that these are new revelations (Maller et al. 2005).

### 7.4 Arts

Community arts is a catalytic driver for community social and political change, enabling resilience (Mills & Brown 2004, White 2009, Archer 2010). Using the arts, imagination and creativity as a tool, community arts contends to make changes at the scales of individual, community and local environment through using people’s tacit knowledge to help them take action for a better future in their lives, places, and communities. In this way, the processes and outcomes are diverse, of which, artistic process or production is but one outcome (Palmer 2010, Adams & Goldbard 2001).

The most appropriate arts interventions are driven from the grass-roots or the ground-/bottom-up, whereby community identifies and addresses issues identified in their social environment (O’Meara et al. 2007, Shields 1991). The empowerment processes enabled through development of tools and facilities to create change can often counter a community’s despondency and resistance to unfavourable top-down governance and management approaches to SESs health (Ashton & Seymour 1998). Applied to Figure 13, bottom up, empowerment approaches can enable elements of surprise or unintended outcomes and innovate at smaller and faster scales to inform higher levels of policy. Higher, slower scales of top-down, governance and management may otherwise be sluggish or (inappropriately) responsive to diverse and complex needs of a community (i.e. too large, too slow, too 'one size fits all' and not responsive to particular needs) (Stehlik 2003, Rapport et al. 1998, Rapport & Mergler 2004). Other populist, participatory processes which are more innovative than traditional 'business as usual' consultative practice approaches include deliberative democracy and civic community consultative forums (Carson & White 2002).

The demonstration of the social impacts of the arts and the impact of community arts in health, including in regional, rural and remote settings have been articulated elsewhere in the literature (Duxbury & Campbell 2009, Community Development & Justice Standing Committee 2004, Anwar McHenry 2009c). A point of conjecture remains, however, in the evaluating the parameters surrounding good and rigorous
community arts practice, and best practice models which can demonstrate the definitive positive outcomes of participation, and social strengthening through these practices (Dunn 2010, Matarasso 1997, Palmer 2010a). Palmer (2010a), Dunn (in Moorhouse 2010), Mulligan (2007), Mills (2007) and other commentators caution that there is much arts practice that happens in community settings, which may be considered 'art' but does not concur as 'good' or 'best' practice. White (2009) explains that these practices, (while they may be 'art' in their own right) are detached from the policy debate, historical traditions, and different stakeholders voices about the validity of the arts (White 2009). In seeking to clarify this rule of best practice, Palmer has clarified a set of twelve guiding indicators which he has traced these indicators to sources in the literature. These indicators, expressed as “Markers of Success” are depicted in Figure 16.

From the first public value enquiry of the Arts undertaken by Arts Council England, the public value of the arts has been quantified as occurring in three broad domains:

- building capacity for living;
- enriching the experience of life;
- providing 'powerful applications' in contexts beyond the arts experience itself, eg ‘at an individual level the arts offer an outlet for emotions and a means of expressing what might otherwise be difficult to say’ (in White 2009: 67).

From this assessment made by Arts Council England, clearly, community arts can contribute to ecocultural health and resilience.
Community arts takes an upstream, proactive stance (as opposed to reactive) to enable the engagement of marginalised groups in processes of change, determination and empowerment. In exemplars of good practice, such as Community Arts Network (WA) and Big hArt, these processes can be traced from...
Latin American traditions of social change, including Augusto Boal’s development of *The Theatre of the Oppressed* (1999, 2000), and Paulo Freire’s (1970) *Pedagogy of the Oppressed*. Freirean notions of consciousness-raising and problematisation emphasise the ability of people to create their own destiny through valuing local knowledge and deconstructing tacit, or taken-for-granted social and political realities (Freire 1970, Sonn *et al.* 2002). As such, community arts praxis emphasises the mitigation of power and knowledge inequalities by integration into everyday experiences and realities. In this way, the achievement of change is enabled through the lived day-to-day reality, by drawing on everyday experience and utilising local skills, knowledge and resources: art doesn't become an added extra, but is integrated as a tool for living (Sonn *et al.* 2002).

### 7.6 Human Health Remediation Through Artistic Practice/Social Strengthening and Awareness Raising, Ecocultural Resilience


With reference to psychoterratic conditions, it can be asserted that part of the human condition is that bonding through trauma can be an intimate or intimacy-inducing experience. Often in times of communal tragedy or trauma to a SES, bonds of community recreate and reorganise in a *gemeinschaft* pattern, if (as Tuan proposes), the experience doesn't breed division and/or contempt (Tuan 1974).

The intervention of community arts not only acts as a safe, effective and affordable intervention, but also enables assistance in health-needs assessments of personal and SESs, as demonstrated in therapeutic interventions of arts practice (Lewis & Doyle 2008), and the research projects identified in chapters two and seven. White
(2009) identifies the place of the arts in health-needs assessments in an anthropocentric conception. This identification of White’s can concur with Albrecht’s identification through the continuum of psychoterratic conditions:

“Positive outcomes from the negative experience of solastalgia stem firstly from the recognition of the environmental cause of the distress. Clear acknowledgement of that which needs to be confronted can be an empowering experience. Secondly, a commitment to engage in action to support distressed people and heal distressed environments is itself a profoundly healing act.... engagement in human support networks is an important counter to the solastalgic distress caused by various forms of disaster.” (Albrecht 2006: 36)

By extrapolating the capacity of the arts to undertake health-needs assessments (as White suggests) through the broadening to an ecocultural health perspective, we can gain a broader conceptualisation of “what makes for a healthy community, and in communicating the social values that underpin [ecocultural] health-care in the process of consultation itself” (White 2009: 51). At the same time, the two points of emotional transformation from psychoterratic illness to wellness as articulated by Albrecht, above, can be informed by White’s suggestion of the place of the arts in health-needs assessments (White 2009, Albrecht 2006).

Narrative models of healthcare practice which are gaining currency in biomedical healthcare reinforce strong messages for the validity of, adequate policy support, and commensurate funding for arts in public health, from a bottom up, participatory approach that incorporates a broad ranging focus through epidemiology (Ashton & Seymour 1998, Kelaher et al. 2008, Little & Froggett 2009, Mehl-Madrona 2007).

### 7.7 Adaptive Co-Management

Gunderson and Holling (2002a) assert that the most neglected and poorly understood aspect in conventional resource management and science is addressing how people respond to periods of change, and how societies reorganise following change.

Traditional management approaches use best available knowledge of ‘informed trial and error’, focusing on the need to preserve and the cost of knowledge to generate a risk-averse, ‘best guess’ management strategy (Bunnell 2002, Folke et al. 2002). The result of these approaches can be poor decision making processes, as was
evidenced in the earlier examples of the NT emergency intervention response, or of the National Mental Health framework and the maladaptive policy state as evidenced by the resignation of John Mendoza, Chair of the National Advisory Council on Mental Health in June 2010. The inefficiencies and mismatches of these decision making processes is depicted in Figure 17.

Figure 17: The three pillars of decision making for sustainable development (Gallopín 2002: 362), where the intersection of characteristics determines types of actions taken.

Adaptive management, uses management as a tool to both learn about and change the SES (Folke et al. 2002). Bunnell suggests that adaptive management is about strategically probing the functioning of an SES, through “aggressively using management intervention to test key hypotheses about a SES’ functionality; concerned with the need to learn and the cost of ignorance” (Bunnell 2002:website, Folke et al. 2002).

In Figure 15, the effective capacity of engaging adaptive co-management as a vehicle for driving psychoterratic, ecological system and social system health is enabled by the behaviours, drivers and attractors in the top half of the diagram.
7.8 Perceptive policy shifts

“Traditional models of public health appear ill prepared for the new reality of health risks posed to populations. This has led to a reconsideration of the interdependence between people, their health, and their physical and social environments” (Maller & Townsend 2005: 46)

The limited visioning and trap of occupational specialisation in public health and government sectors limit the capacity of the arts to make an impact. Mulligan (quoted in Chapter Four) cites the need for broadening acceptable evidence 'success' for broader successes of community arts projects. On a second account, this can be linked back to establishing the need for professionalism, and evidencing good or best practice as articulated in Figure 16.

For all the positive words and positioning in favour of the arts, however, Mulligan suggests that high expectations are placed upon the arts (2007). These expectations are reinforced by policy makers employing arts as an instrumental tool to achieve a prescribed outcome (White 2009, Mills 2007). Mulligan (2007) infers that implementation of arts-based strategies is often looked to as a 'single-potion elixir' to solve community problems, rather than integrating more realistic, diverse, strategic approaches to tackle issues (for example: crime or anti-social behaviour). Similar critiques have been made with respect to romanticised aspirations for 'community' and utopian ideals of what 'community development' can achieve to solve issues or problems within social settings (Arvanitakis 2008, Adams & Hess 2001, Bryson & Mowbray 1981, 2005, Bauman 2001).

At the same time, White (2009) perceives difficulties and issues in arts evaluation because of issues associated with the 'trap of the expert' and specialisation of disciplines. For example, White (2009) suggests that in arts in community health, evidence supporting benefits of arts participation is poorly regarded within biomedical paradigms despite methodological tools employed. Positivism informing medical science prefers or can more easily interpret the presentation of individual pathology as opposed to holistic or 'bigger picture' bio-psycho-social wellbeing indicators (Rapport et al. 2001a, White 2009).

Another realm of tension within the arts sector exists in the relationships between funders, the funded, and the public (White 2009). Tunnel visioning and silo mentalities appear where there are conflicts between instrumental approaches or
intrinsic 'art for art's sake' approaches to identifying cultural value and social outcomes (Sonn et al. 2002, Duxbury & Campbell 2009). Further, the silo mentality often exists to pre-determine or anticipate intended outcomes of a project before implementation, which may eliminate any net benefit, surprise/ unintended processes or outcomes of a project over and above what an implemented project may have been instrumentally placed to achieve (White 2009, Duxbury & Campbell 2009).

Certainly there is enough evidence in contemporary Australian political scenarios of complex solastalgic distress, predicated by cultural dissonance in the conflict between Native Title and land acquisition for various 'economically' (but not culturally, spiritually, or aesthetically) viable exercises of land uses especially mining.

Policy to address the most extreme incidents of solastalgia (which includes geographical relocation of climate change refugees, or environmental migrants), has not yet been created by the United Nations, let alone incorporated into nation-state immigration or Human Rights policy (Conisbee & Simms 2003, EJF 2008). The emergent UN Declaration of the Rights of Indigenous Peoples, including the right of Free, Prior and Informed Consent (FPIC) in relation to economic development of indigenous lands is testimony to first hand experiences of solastalgia experienced by indigenous peoples (Hill et al. 2010).

7.9 Concluding Remarks

The two avenues of possibility for the role of community arts in a time of environmental crisis corroborate with existing evaluations and outcomes of community arts practice in the literature (Sonn et al. 2002, White 2009, Mills & Brown 2004). Community arts can contribute to alleviating psychoterratic illness in the four specific ways identified below:

1. Upstream (primary), midstream (secondary) and downstream (tertiary) community arts intervention in regional communities will build and strengthen community bonds, and will play an active role in lifting the burden on stressed or inadequate mental health service infrastructure in parts of regional Australia. Community arts practice will be more beneficial as a primary, proactive health mitigation strategy, than as a tertiary, reactive health mitigation strategy, and is not appropriate to attend to individual, acute mental health issues.

2. Arts plays an active part in economic revitalisation or industrial
diversification (including through development of creative industries) within participating communities.

3. Arts can function as a mediating educational tool and catalyst to understand complexities between economic livelihoods, state of the environment and affective mental health in the regions.

4. Arts can offer a cross-collaborative and transdisciplinary function in enabling new discourses within communities in regional Australia to inspire new ways of living.

These values can be viewed as adaptive co-management approaches and be understood within an ecocultural health perspective when applied to rural research and policy. Distinguished as such, the distinct concerns of mental health; environmental remediation; place, economic, cultural and community strengthening; and psychoterratic conditions are viewed as conjoined/interrelated issues, which enable the building, sharing and affirmation of community narratives around health and the environment.

Praxis in community arts has proved that it can be visionary in supporting the push for policy and social change: it can be political to push a point about the mismanagement of our environment, it can be conciliatory in converging the sciences/environmental management with humanities, social sciences and community development (Mills & Brown 2004, Soufoulis 2010).

In present paradigms of unsustainability, governments are often pre-occupied with the political and economic imperatives of big business, particularly with mining and energy resource extraction interests. The desperate and increasingly unpopular bid to harness the 'last hours of ancient sunlight' to maintain a fossil-fuel based economy takes precedence over and neglects many other land use activities and community and cultural interests and economically decentralised, local and diverse innovations (Fowler 2010, Beder 2006b).

Arts and culture can provide a vehicle for alleviating the psychological distress at mass governmental inaction to take adequate measures to rectify growing anguish about the state of the world. The anguish has been induced particularly, for example, by the paralysis-inducing complicated state of climate change policy, science and economic issues (in spite of their complexity), exemplified in the Howard and Rudd Federal Australian governments (Hamilton 2001, 2007, Monbiot 2006, Pearse 2005, 2007).
Chapter 8 Summary & Recommendations

8.1 Implications of Findings

The emergent role of the arts from an ecocultural health perspective challenges the values and professional responsibilities of the sector. In the nascent integration of an ecocultural health perspective into the community arts and arts-in-health sectors, it seeks to increase the robustness and resilience of these established fields and reduce vulnerability (Rapport et al. 2003, Rapport & Maffi 2010a, 2010b)

This thesis presents a case for two conceptual advances in community arts in health by:

- applying panarchy theory to ecocultural health, mental health and community arts literature, by way of analytical interpretation of the application of Gunderson and Hollings' theory (2002a) to socio-ecological systems;
- presenting a case for CCD processes as a public health vehicle and non-clinical therapeutic intervention, to work with individuals, their stories, emotions and feelings around solastalgia in regional Australian community based settings.

Solastalgia is a newly recognised human response to environmental decline in the late 20th and 21st Centuries. Current research investigating the experience of solastalgia in communities and individuals seeks to widen the understandings of the nature of human health in relation to environmental change and sense of place. This research is being quantified both in the testing of the EDS (Higginbothan et al. 2007), preliminary testing undertaken in the communities of Dungog and Singleton and explicit artistic responses in the international arena (Garrett 2010). The incorporation of psychoterratic type illness will widen existing biomedical understandings and diagnoses of depressive like symptoms and illness where environmental decline threatens the psychological wellbeing of urban and regional populations (Pereira 2008).

It is foreseeable that, although psychoterratic disorders are not biomedically diagnosable, as used in the ICM-10 numeric code (the International Statistical Classification of Diseases and Related Health Problems), solastalgia may, in the future, be incorporated into mental health prevention and public health policy undertakings, particularly as psychoterratic disorders may be indicated by higher associated risk factors in rural, regional and remote communities.
This thesis has presented an understanding of the existing pressures, particular circumstances have been identified and resourcing issues in the rural mental health sector discussed. It has been proposed that community arts can be implemented as an upstream, midstream and downstream community health mitigation measure.

Broadening the capacity of the CCD sector – through an ecocultural health perspective – can enable CCD interventions as upstream, midstream and downstream health promotion measures to mitigate negative-type psychoterratic conditions in the face of (negatively perceived) environmental change or decline, both through human activity inducing change, and through natural events.

The employment of community arts processes to work with psychoterratic disorders as a preventative/ upstream intervention, can also potentially lift the burden of demands on the rural mental health care sector (Archer 2010, Mills 2007, Mills & Brown 2004, Berry et al. 2008, Kelly et al. 2010).

In an adaptive co-management approach to psychoterratic conditions, mental health, and environmental remediation in a regional Australian setting, these key components identified can have direct beneficial consequences by:

- promoting economic development and revitalisation;
- encouraging solidarity of community;
- enabling individual and larger group/community meaning-making of issue they are addressing, assisting them to come to terms with it (as in *A Map of a Dream of the Future*);
- consolidating sense of place, identity with place and pride of place (formerly the role of “Tidy Towns”);
- quantifying scale of issues in a safe environment;
- qualifying or validating emotional, social, economic, and environmental concerns;
- providing/facilitating a space for levity, fun, lightness and conviviality;
- encouraging skills development;
- promoting leadership and clear visions;
- demonstrating local benefit;
- acting as an educational forum and tool;
- preventing crime, or reducing the incidence of crime;
- activating the remediation of ecosystem health: through art-in-
environment/art-in-landscape practice;

- harmonising/creating/re-framing relationships with the environment;

- promoting healthy communities;

- enabling job creation;

- encouraging flexibility and responsiveness;

- connecting communities and individuals across different scales – across municipalities/shires, regions, states or countries;

- enabling skills enhancement through exploration and capacity building;

- acting as a conduit for intergenerational dialogue;

- acting as a conduit for intercultural dialogue (as in the case of the *Rock Hole Long Pipe* Project);

- engaging openness and honesty within the community;

- acting as a conduit for intersectoral collaboration;

- acting as a conduit for cross-pollination of communities, professions and disciplines (see research projects in Appendix B);

- offering an incremental approach;

- relieving the burden of social work, community services and (mental) health professions in the regions;

- inspiring and enable new possibilities for communities;

- reducing anxiety, isolation, depression and depressive-like symptomatology of solastalgia, through sharing, expression and community directed and focused non-clinical therapy.


Through this recommendation, it is anticipated that community arts can act to both alleviate the psychological symptoms of negative type pschoterratic illness, as well as alleviate the pressure on over burdened rural mental health services, and public health promotion.
8.2 Research Opportunities

Further research of the place of community arts as a complementary and consilient practice to bridging rural mental health and natural resource management is an emergent field of inquiry (Curtis 2003, 2006, 2009). It is recommended that this research is extended to incorporate initial understandings of the affective role of solastalgia on a community wide basis.

Empirical studies of the long-term participation of communities and individuals in community arts program participation is recommended, to investigate correlations between ecocultural and human health and wellbeing.

Closer investigation of the role of community arts as a proactive human and ecocultural health educational intervention and promotional tool is recommended.

8.3 Review of Aims and Objectives

Through an ecocultural health perspective, this thesis has investigated the capacity for community arts participation to alleviate the individual or collective experience of solastalgia, through the narrative and storytelling capacity of various community art forms. The emergent role of community arts in a time of environmental crisis is identified as sitting, and encouraging TD dialogue between human grief, loss and trauma psychology (also as these fields inform community arts as therapeutic practice), and NRM or ecosystems management.
9. Bibliography

NOTE: All abbreviations are listed at the front of thesis, as well as within the entry.


Albrecht, G 2006. *Solastalgia : Environmental damage has made it possible to be homesick without leaving home*. *Alternatives*, 32, 34-36.


Albrecht, G & Evans, G 2010g. *Notes for STP311/611: Ecosystem Health: An Indicator of Sustainability*. Perth: Murdoch University.


Australian Psychiatry, 15, Supplement 95-98.


Anwar McHenry, J. forthcoming. Arts Participation and Wellbeing in Regional Western Australia: A Quantitative Study of the Mid West Region. PhD PhD, University of WA.


Arvanitakis, J 2008. Staging Maralinga and Desiring Community: (Or, Why There is No Such Thing as a 'Natural' Community. Community Development Journal, 44.


Buch, B. 2006. Salutogenesis and Shamanism. MA in Health Education Masters, University of Flensburg.


Campbell, D, Wunungmurra, P & Nyomba, H 2007. *Starting where the people are: Lessons on community development from a remote Aboriginal Australian setting*. Community Development Journal, 42, 151-166.


CANWA 2009b. *Voices of the Wheatbelt*, Perth, Community Arts Network WA.

CANWA 2010a. *Voices of the Wheatbelt: Our Place, Our Stories*, Perth, Community Arts Network WA.

CANWA 2010b. *CAN WA's Managing Director elected to new WA Chamber of Arts and Culture*. Perth: Community Arts Network WA.


CCDNSW 2010. *Communities and Artists the Big Losers in Arts NSW Funding Cut*. Lilyfield, NSW: Community Cultural Development NSW.


Community Development and Justice Standing Committee 2004. Impact of the Arts in Regional Western Australia. Government of Western Australia, Perth: State Law Publisher.


Cope, J & Cope, S (eds.) 2006. Pomonal Bushfires : Stories as told by those who were there January 22-27 2006., Horsham, Vic: Wimmerdesign & Print Pty Ltd.


Daly, H & Cobb, J 1989. *For the Common Good: Redirecting the economy towards community, the environment and sustainable development,* Boston, MA, Beacon Press.


Dunphy, K 2009a. Developing and Revitalising Rural Communities through Arts and Creativity: Australia. In: Duxbury, N. & Campbell, H. (eds.) Developing and Revitalising Rural Communities through Arts and Creativity: An International Literature Review and Inventory of Resources. Vancouver, BC: Community Development Network.


Duxbury, N & Campbell, H 2009. Developing and Revitalising Rural Communities through Arts and Creativity: An International Literature Review and Inventory of Resources. Vancouver, BC: Centre for Policy Studies on Culture and Communities, Simon Fraser University/ Creative City Network of Canada.

Duxbury, N, Campbell, H & Keurvorst, E 2009. Developing and Revitalising Rural Communities Through Arts and Creativity: Summary Overview, Vancouver, BC, Creative City Network of Canada.


Eckersley, R 2005a. **Author's response : Culture can be studied at both large and small scales.** *International Journal of Epidemiology,* 35, 263-265.


Eltham, B 2010. **Culture is bigger than the arts.** *Overland,* 200.


Evans, G. 2010. **Just Transitions to Sustainability in a Fossil Fuel Mining and Power Generation Region.** PhD Human Geography Doctoral Research, University of Newcastle.


Gaines, A 2004. **Briefing for a world that works. Developing a guiding orientation to the transition to sustainability and community wellbeing.** *In: Flowers, R. (ed.) Education and Social Action.* Centre for Popular Education, University of Technology, Sydney: CPE, UTS.


Gallopín, G 2006. **Linkages between vulnerability, resilience, and adaptive capacity.** *Global Environmental Change,* 16, 10.

Gard Ewell, M 2006. **Putting the Culture back into Agriculture,** Madison, WI: Community Arts Network Reading Room.


Hale, S 2010. *Arts funding must be for all, not only for established artists say Greens*, Sydney, (former) NSW MLC Sylvia Hale


Ife, J 2002. *Community Development: Community-based alternatives in an age of globalisation*, Sydney, Pearson Education


Keighery, V. 28 March 2010. RE: CCDNSW: NSW Regional community arts responses to psychological distress and environment. Type to COYNE, P.


Mander, J 1991. *In the Absence of the Sacred: The Failure of Technology and the*


McDermott, Q. 2010 *Hidden Voices*, Mental Health documentary Four Corners 09 August Australia: Australian Broadcasting Corporation.


McQueen-Thomson, D, James, P & Ziguras, C 2004. *Promoting Mental Health & Wellbeing through Community & Cultural Development: A Review of Literature focussing on Community Festivals & Celebrations*, Melbourne, Globalism Institute, RMIT.


Mills, D & Brown, P 2004. *Art and Wellbeing: a guide to the connections between community cultural development and health, ecologically sustainable development, public housing and place, rural revitalisation, community strengthening, active citizenship, social inclusion and cultural diversity*, Strawberry Hills, Australia Council for the Arts.


Moorhouse, J (ed.) 2010. *Naked Practice: Outcomes of Two Community Arts Projects in Regional Western Australia*, Perth: CANWA: Community Arts Network WA.


Mowbray, M 2004. *The new communitarianism: Building Great communities or...*


Munro, S 2010. From dwarves to giants : In the valley of the coal corporations. Griffith Review, 28, 73-85.


Palmer, D 2008. I'm only young but that's how I will feel forever. Evaluation of Big hArt's LUCKY Project. Devonport: Big hArt/ Murdoch University.

Palmer, D 2010a. 'Opening the cage, sending smoke and dancing the stories for country' : An evaluation of CAN WA's 'Rock Hole Long Pipe project'. In: MOORHOUSE, J. (ed.) Naked Practice : Outcomes of Two Community Arts Projects in Regional Western Australia. Perth: Community Arts Network WA.


Doyle, D. (eds.) *Proving the Practice: Evidencing the effects of community arts programs on mental health.* Fremantle: DADAA WA Inc.


Reid, J, Sewell, D & Hilliker, C 2010. *Engaging Visions: engaging artists with the*
community about the environment, Canberra, ANU School of Art.


Rogers, E. 12 Mar, 17 Mar 2010. RE: NSW Regional Community Arts responses to psychological distress and environment. Type to COYNE, P.

Rogers, M & Spokes, J 2003. Does cultural activity make a difference to community capacity? A key question addresses by the Small Towns Big Picture project. New Community Quarterly, 1, 7-12.


New York, WH Freeman.


Strano, S. 24 March 2010. RE: Victorian Regional Community Arts responses to environment and psychological distress. Type to COYNE, P.


Throsby, D & Hollister, V 2003. Don’t give up your day job: an economic study of professional Artists in Australia. *Surry Hills, Australia Council for the Arts.*


Townsend, M & Ebden, M 2006. Feel Blue, Touch Green. Deakin University.


Westbury, M 2010b. *Arts in with Regional Development? Let's wait and see.... it might spark an industry revival outside the cities*. *The Age*, 20 Sept, p.16.


Wright, P 2009. *It's like thinking with both sides of your brain. Big hArt's LUCKY Project: an imaginative intervention*. Devonport: Big hArt/ Murdoch University.


Wright, P & Palmer, D 2009b. *People now know me for something positive. An Evaluation of Big hArt’s work at the John Northcott Estate*. Devonport: Big hArt/ Murdoch University.

10. Appendices

Appendix A: Elements of Complex Adaptive Systems

There are several key elements which influence processes of evolution and transformation within SESs, and therefore their resilience. To illustrate these factors the diagram of a “ball in the basin” is suitable, as illustrated in Figures 18 (a) and (b) [below], where the small ball in both diagrams represents a system (Walker et al. 2004).

Figure 18 (a) and (b): A ’Ball in the basin’ representation of resilience (Walker et al. 2004).

Attractors are agents and forces that influence behaviour of other entities within the system and the transformation of whole systems. In Figs 18 (a) and (b), attractors sit in the bottom of the basins. The ball is a system where its dynamics cause it to move to the “attractor” at the bottom of the basin. The system will change regimes at flip points over a threshold of changes in process and system function i.e. through changes in the shape of the basin, as shown in the shift from (a) to (b). In rural farming SESs, government policy enacted to alleviate financial stress is a positive attractor during drought, as is a good rainfall in winter (Holling et al. 2002b).

Basins of attraction are the cumulative effect of a range attractors working together. They will influence system stability and trajectory, and in one of two scenarios, they will either reinforce each other to enhance system stability, or neutralise effects of each other and potentially weaken system stability (Gunderson & Holling 2002a, Holling et al. 2002b).

Features of Social-Ecological Adaptive Systems

Social-ecological adaptive systems exhibit overarching specific features in their nature and behaviours and can be summarised as:

- Local interactions can produce global order, and global order can
affect local behaviour

- the role of disturbance can be both creative and destructive
- small changes to initial conditions can cause massive changes to system behaviour
- complex systems can self-organise and evolve towards states of greater complexity
- the properties of complex systems cannot be reduced to their individual parts
- interactive causal relationships exist within and between entities and are at their richest at the edge of chaos, the point between order and disorder
- complex adaptive systems can form patterns and follow predictable paths of development. The identification of attractors or states, to which a system finally settles, is one clue as to why certain patterns (ie. order) and not others are created
- there is order in what appears to be chaotic; order can spontaneously arise as a result of fluctuations or perturbations within a system
- the evolution of systems becomes increasingly unpredictable the further they move from a state of equilibrium

Appendix B: Cross-Collaborative Arts in Environmental Research Projects.

1. The *Engaging Visions* (EV) Research Project was undertaken in the Murray Darling Basin from 2007 to 2010. The aim is to explore and configure artist engagement with catchment communities to help manage natural resources. The subject of the project was ANU School of Art Program, in collaboration with the Australian National Centre for the Public Awareness of Science. Funding and support was provided by the Murray Darling Basin Authority, Australian National University and the Australian Research Council (Lamberts 2010, Reid et al. 2010).

Field studies and community engagement were undertaken by the ANU School of Art, Environment Studio. Field study students undertook placement in four locations: St George/ Balonne Qld; Tumut, NSW; Riverland SA; Benalla Vic. The study enabled collaborative and joint enquiry between the communities and the artists who took part in the research project. The artists were enabled to understand and interpret local landscapes through dialogue with the community, and the return visual imagery product/outcomes “intended to assist the community to affirm values associated with where they live and work as an important part of sustaining a healthy environment” (Reid et al. 2010).

2. *Iconic Landscapes* is an eleven month interdisciplinary research project headed by Arts and Science scholars from the University of Sydney from September 2009 to August 2010. The study seeks to understand the relationship between biological events and social values, and in doing so addresses how scientific researchers can create rapport with people who live in the communities that scientists investigate. In turn, the possibility arises for information exchange between two groups: local knowledge is shared with researchers, and the community can gain accessible scientific knowledge (Coleman et al. 2010).

The Iconic Landscapes study incorporated three distinct geographic regions: Sydney Harbour, the Simpson Desert, the Rangelands of Western NSW. Specifically, the research focused upon how researchers were investigating and communicating their knowledge of engineered habitats for seawalls; wildfire and predators; and the grazing behaviour of sheep and kangaroos in the respective regions. Using cross-disciplinary techniques, scientific data-gathering was
combined with qualitative investigations through storytelling, memory-gathering and word-associations in response to emotions attached to particular places (Coleman et al. 2010).

3. Creating Inspiration: How Visual and Performing Arts Shape Environmental Behaviour. The Creating Inspiration project was funded and supported by Land and Water Australia, a PhD project undertaken by David Curtis at the University of New England. The project aims to explore how the visual and performing arts influence attitudes and behaviour towards the environment, and how these art forms can be harnessed to improve land sustainability through environmental programs like Landcare (Curtis 2009). The aim is undertaken through several objectives, including:

- exploring how the arts are deliberately and unconsciously used in shaping environmental perception; and to use selected events to evaluate this exploration;
- investigating the historical links between arts-based communications and environmental conservation and repair;
- exploring relationships between environmental programs and the arts in government and community initiatives (Curtis 2009).

4. Cross-Connections: Linking Urban Water Managers with Humanities, Arts and Social Scientists. Cross Connections seeks to advance the National Water Initiative, through a research partnership between the Centre for Cultural Research, University of Western Sydney, and the Australian Government’s Raising National Water Standards program from March 2010 to March 2011. Through a consultation process with the water sector and development of an inventory of recent projects, the Cross Connections project seeks to “build knowledge and capacity to address social and cultural issues, especially via greater engagement between the water industry and the humanities, arts and social science sectors” (Sofoulis 2010).

5. A significant cultural inventory of assets in Regional Australia, is currently being undertaken by the CAMRA project: Cultural Asset Mapping in Regional Australia. Currently focused in New South Wales, the cultural terms of reference are in line with Cocks’ culturally diverse definition (2006). CAMRA is a
collaboration between industry partners (e.g. Regional Arts NSW, Local Governments, Local Government associations and regional arts organisations) and the Universities of Sydney, Technology Sydney, Wollongong and New England. Multiple tools are being utilised to gather information, including a website, http://www.culturemap.camra.org.au, and the Outhouse Storycatcher: an touring iconic Australian “thunderbox” fitted with digital audio-visual recording devices to gather information from rural regional and remote communities in Australia (Livy 2010, Andersen 2010). Livy (2009) reports that the CAMRA project has a two-fold benefit. Firstly, it serves as a valuable databank of cultural resources which will enable the support to government in improving policy making and cultural planning relevance to particular sites and locations. Secondly, the CAMRA project examines economic revitalisation possibilities through engaging new approaches in arts and creative activities while consolidating existing cultural assets in the regions (Livy 2009, Andersen 2010).
Appendix C: Indigenous Health Perspectives and Sense of Place

a) Indigenous Health Perspectives

To Aboriginal people, ill-health is more than physical illness; it is a manifestation of other factors, including spiritual and emotional alienation from land, family and culture. Aboriginal people have a spiritual link with the land which provides a sense of identity, and which lies at the centre of their spiritual beliefs. Land is the crux of Aboriginal health and well-being. (Jackson and Ward 1999: 438)

Spirituality is recognised as an inherent attribute of indigenous perspectives of culture and health (Ungenmerr-Baumann 1992, Mehl-Madrona 2007). Cultural values, kinship bonds, and relationship to country is intrinsically related to spiritual lore (Palmer 2010a, 2010b). Indigenous worldviews incorporate the spiritual, physical, intellectual and emotional realms (Strong 2009).

As applicable to individual and community notions of health, and combined with an ecocultural health perspective, the definition of holistic health which Berry et al. have proffered (2008) is also relevant and applicable to enquiry herein (Berkes 2008, Mehl-Madrona 2007, Dissanayake 2000, Moriarty 2010). It is significant to that the lived experience of holistic indigenous perspectives have not been without challenges to this day. As Strong articulates:

“Aboriginal families who originally had a holistic approach to health have suffered transgenerational trauma caused by colonization, which delivered the experience of massacre, the stolen generations, as well as disempowering attitudes and laws. This has ultimately impacted negatively on the capacity of Aboriginal families to access health services.” (Strong 2009: 35, Atkinson 2002)

The transgenerational trauma described by Strong is further compacted by entrenched and ingrained colonial practice beliefs and values in biomedical healthcare interventions (O'Donoghue 1998, Atkinson 2002, Strong 2009).

There is significant power in the vernacular of discourse around 'social and emotional wellbeing', as opposed to 'mental health and illness'. In indigenous mental health service delivery and practice, this linguistic discrimination has enabled a shift in treatment, complementary to a salutogenic approach in mental health (CAAC
b) Sense of Place

The catalyst involved in distinguishing identification of a physical location or its interpretation as a place is the process of *experiencing deeply*. A place then, is a physical location which has been transformed by the application of feelings and first hand experience (Relph 1976, Krempl 2002). A sense of place – particular to a specific geographical location – is also reinforced over time scales; past, present and future. Attachment to place is more strongly felt by those who have ancestral ties or association from birth to that location (Relph 1976).

Geographical identifiers and ethnographic context frame our understanding of the world, exemplified when we proclaim where we are from, or how far we have travelled (country, region or suburb). As Hawkes suggests, “[p]lace names are among the things that link men [sic] most intimately with their territory” (Hawkes in Relph 1976: 16). In Western *gesellschaft* social settings, place-based identity is often a component of perfunctory personal introductions formally or informally, along with occupation as foundational status identifiers (de Botton 2003, 2004).

Colonialist values of ownership, dominion and attachment along with “-isms” inherent in Western culture (globalism, materialism, individualism), are also attributable to a diminished sense of place – notably as antecedent to conceptions of indigenous “custodianship” (Vanclay et al. 2008, Kagan & Kirchberg 2008, Prigann et al. 2004). A limited capacity to date of Western culture to integrate an ethos of custodianship of life, land, nature and place is complex and multifaceted. Spivak and Portmann (in Relph 1976) suggest that there is a deep and presymbolic differentiation of, and attachment to place that is perhaps universally biological in origin rather than a peculiarly human characteristic. They propose that place experience takes on a human interpretation in cultural symbolism. There are various theories of the genesis of anthropocentric detachment from nature. Three are proposed here.

Firstly, various commentators propose that a detached scientific, deterministic relationship was established through Enlightenment thinking, through incorporation of Cartesian and Newtonian philosophy were a significant turn in detachment of man from nature, body from mind and earth from spirit (Harding 2006).

Secondly, a Judeo-Christian paternalistic theology of a detached, externalised conception of an instrumentalist “God (or Creator) in Heaven”: where the world is
created by God but is not God and where man assumed superiority over other sentient and nonsentient life forms evolved in the West (Jensen 2006, Diamond 2005b). By contrast, those belief systems which maintained an embodied relationship in nature can be grouped as Eastern theological and indigenous spiritual, the latter of which include shamanism, pagan and other animistic religions/philosophies. Eastern theological conceptions perceived an internalised God or Creator: “the divine within”. Indigenous (matriarchal) spiritual, animistic, pagan and shamanistic perspectives value a God or Creator being in the world, desert, mallee scrub or savannah (Strong 2008, Buch 2006). The religious roots of detachment, and dis-identification of humans from nature and mind from body was further demonstrated in the conceptualisation of the sin of the body or flesh, medieval witchhunts and burnings, and prohibition of pagan/Druidic (earth-related) and indigenous/traditional spiritual practices.

Thirdly, Lipton and Watts (2004) propose that anthropocentric alienation from nature, was perhaps borne out of the agricultural revolution, of our relationship to the agro-culturing of our food crops and keeping them separate and removed from the chaos and uncertainty of nature: weather, pests, and unmanageable or unpredictable contingencies.

“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 communities” (Krempl 2005: i)

As Krempl proposes, in a dominant culture of secularism, it is argued that values of a deeper, holistic conceptions of the world and ourselves are bereft (Hamilton 2008, Schumacher 1977). Place and country are commodified or owned, and emotional distress is medicalised and treated with pharmaceuticals (Bell 2005, Diamond 2005a). de Botton indicates the internal conflicts inherent in the human condition:

“We seem divided between an urge to override our senses and numb ourselves to our settings and a contradictory impulse to acknowledge the extent to which our identities are indelibly connected to, and will shift along with, our locations.” (de Botton 2008: 12)

The observation of de Botton’s is taken further by Hamilton on the issue of negatively perceived environmental change (as it affects sense of place) in his work
An ecocultural health perspective enables the conception of multiple ways of knowing within an holistic paradigm (Rapport 2001). The conceptualisation of the word “solastalgia” by Albrecht, was motivated by holistic ecological traditional worldviews when he articulates:

“Many traditional cultures and their indigenous languages have words for home-heart-environment relationships, however, it is interesting to note that modern English has very few. [Albrecht] created the concept of ‘solastalgia’ to fill this void and to give expression in the English language to a fundamentally important relationship between people, communities and their home environment.” (Albrecht 2010a; Albrecht 2010b)

Our colloquial, idiosyncratic sense of place in Australia has been reinforced by a nostalgia for the heroism and legend of the pioneering era of settlement in many parts of Australia in the late 19th century. Davison & Brodie suggest that this is a nostalgia which is evident in detailed scholarly historical accounts of the pioneers which commonly segway into comparatively brief or selective abstracts of 20th Century rural history thereafter (e.g. the end of the honeymoon of European colonisation- including poorly adapted agricultural methods, subsequent hardship, depression etc.) (Davison & Brodie 2005).

Psychological sense of community (‘SOC’) has been introduced by Sarason (1974), and investigated and embellished in an Australian context by Sonn, Bishop, Fisher, and Pretty (Fisher et al. 2002, Pretty et al. 2006). SOC is a component of one's sense of cultural space in a geographic locale but it is differentiated as it is not tied to geographic communities. For example, an SOC can be experienced in an online community or a community who gather around a common or shared interest. However, SOC has widely been investigated in localities and neighbourhoods furthering the conceptual framework proposed by Sarason (Fisher et al. 2002, Pretty et al. 2006).

Conservation psychology and terrapsychology are emergent fields of enquiry complementary to environmental conservation and human health (Saunders & Myers 2003). Albrecht et al. state that “human action and reaction to environmental change cannot be understood without consideration of concepts derived from the psychological end of the transdisciplinary ecosystem health spectrum” (2008: 67). Conservation psychology complements health psychology in understanding self-place relationships and understanding movational behaviours towards ethics and
values of environmental and interpersonal care *inter alia* (Bott *et al.* 2003, Saunders 2003, Saunders & Myers 2003). Conservation psychology also enables transdisciplinarity between psychology, environmental management and sciences and the social sciences (Saunders 2003).

Terrapsychology is a term coined by Chalquist (2007) which describes the encounter of the presence, soul or ‘voice’ of places and things - the genus loci or indwelling spirit (Seddon 1997). Terrapsychology engages trans-empirical approaches to explore the relations between how localised ecological woundings can resonate inter-generationally, unconsciously or symbolically into the lives of a place’s current inhabitants, and how these woundings are often re-manifest in the inner lives of current inhabitants (Chalquist 2007).
Appendix D: Selected Case Studies Detail

All of the chosen case studies of both categories have been selected on merit of their:

a) demonstration of community arts/ CCD practice;
b) regionality, or (where previously cited Iconic Landscapes Research project interacts in urban location) range through (bio)diversity of ecological landscapes;
c) connection to ecological/ conservation issue of concern to local community.

The projects' collective scope across Australia incorporates a diversity of regional communities with different local socio-economic, socio-cultural and bioregional qualities.

1. Big hArt's GOLD Project- is an ongoing community arts project, initiated in early 2006 targeting two particular drought affected communities in Western NSW (Trundle and Boree Creek). GOLD is exemplary of an implicit community-arts focused response to solastalgia for farming communities in the Murray Darling Basin.

Big hArt's mandate is to “work in small towns and cities with people who often lack opportunity because of policy decisions, circumstance, survival issues or personal choice” (Big hArt.org: about). A core objective is creating rapport and trust in the community, which is achieved through a commitment of time to project work: a history which is proven through projects which have a median time scale of between three and four years (Big hArt 2010).

GOLD has had a multi-faceted arts components including theatre making, film making, photography, music workshops, and a “Lab”: community-accessible shopfront workspace directed to young people (which was located in Griffith town centre between March 2007 and May 2008). Exhibition of works has been a component of the project, with a showcase in Sydney. These conduits have strengthened ties in the communities, through the commonality of sharing experiences of farming during times of drought. GOLD targets processes and outcomes for education, skills development, crime prevention, social justice, community development/ participation and policy research. GOLD has a strong community building/ networking orientation further enabled though the online community portal at http://www.au.org.au

The project is a partnership between
Big hArt, consulting arts workers, farming families, young people, Individual community supporters, and organisational partners (including government, private/corporate and community groups. Gold's funding partners include state and federal government departments (Big hArt 2010)

"The [Big hArt] company experiments with the process of making art with [communities] over long periods of time and in doing so provides opportunities that are inclusive and responsive to the community. This often creates new opportunities for participants, builds skills, assists regional development and helps foster a more inclusive Australian culture" (Big hArt 2010).

2. The Rock Hole Long Pipe (‘RHLP’) Project was a collaborative project between the residents of Coolgardie and Kambalda (on the edge of the Great Western Desert), and community artists, facilitated by Community Arts Network WA in 2007. The project used water as a theme to promote community dialogue. The project was directed by the participating communities and the core outcome of the project was development of a story: “Captain Cool Gudia, The Monster, and The Girl” (“Cool Gudia”). The culmination of the project was a whole-of-community street performance of Cool Gudia in Coolgardie, and development of a storybook which illustrated the community process, story development, project summary and evaluation (CANWA 2009a, www.coolgudia.canwa.com.au) RHLP facilitated community exposure to performance, dance, animation, costume and set design- in a remote location where professional arts production in the region is rare (Palmer 2010a).

RHLP enabled facilitation of intercultural dialogue and the sharing of stories about the history of the area: from the stories of the Anangu Pitjinjarra (Spinifex) People who speak of the challenges they faced when glaciers of the last ice age melted- causing immense flooding in the area, to the colonialist establishment of the area during the gold rush of 1897-1910, when, at its peak, Coolgardie township boasted a population of 40,000 people (Scott 2002, cited in CANWA 2009a, Palmer 2010a).

3. A Map of a Dream of the Future (MDF). MDF was an art installation featured at the 2010 Regional Arts Australia National Conference: “Junction 2010: Connecting the Future” in Launceston, Tasmania 26-29 August. The project was
a collaboration between the University of Tasmania, Tasmanian Regional Arts, “Earn Your Stars”- Tasmanian Education Department, with other project supporters and federal funding.

MDF was a “contemporary art data-scape:” an artistic installation, based on qualitative data collected from Tasmanian primary school students. Year five and six students were asked their opinions about climate change through dissemination of the MDF “Fresh” education package to schools throughout the state. The “Fresh” package, incorporating storytelling, workshops, exercises and a participant survey explored 'Island Life', climate change and resilience (Low, Douglas et al. 2010; Low 2010a; Low 2010b).

Collection of the survey data from a sample of 100 students informed the mapping and graphic “data-scape” created at the culmination of the project. The (static) installation in a warehouse space consisted of grouped hanging plants in varying relief as they graphed the responses of 100 students in three polar planes:

- optimism and resilience - pessimism;
- libertarian- authoritarian;
- nature- technology

The installation was accompanied by IT/Google map and graph simulations of the geographic locations of the project participants (Low 2010b, 2010a).

4. The Claypans Project was an ephemeral sand-art installation undertaken to coincide with the Cossack Art Awards near Roebourne, WA in September 2008. The theme centred around people and place, located at the “Claypans" outside of Karratha (proximate to Cossack, Roebourne and Wickham); a mangrove and tidal plain. The claypans is a fishing destination for locals, and a watersource for birdlife. After the community involved process (including consultation with Ngarluma Elders from Roebourne Art Group and 400 participating students from nearby schools), the final artwork depicted local Aboriginal stories of fishing on the coast. The narrative that comes alive, the Elders told, was that the fish enabled the connecting of the far past, the past, the present and the future for their children, and secondarily, was a narrative that connected the whole community (Jansen 2009/10). The art piece was a sand art narrative inscribed into the Claypans measuring 500m long.
5. *Drought Stories*: was a project aimed to record a spoken and visual history of the recent and previous drought events in Victoria (within the Murray Darling catchment), as they affect farming communities. The project was facilitated by a partnership between the History Council of Victoria and Regional Arts Victoria, from May 2009 to May 2010.

The project has recorded a total of forty eight interviews, representative of farming realities across the state, from two regions. The Wimmera in the Central West was chosen for dryland farming, where the Towns of Horsham, Warracknabeal, Birchip and Minyip participated.

The region of Northern Victoria, incorporating the Towns of Kerang, Cohuna, East Lodden, Pyramid Hill was representative of irrigated farming communities. Drought Stories sought to capture first hand accounts of the impacts of past drought, and that of the recently alleviated drought. Through doing so, many moving accounts of pain, hardship and good times have been recorded as a community resource.

“These oral stories of the current drought and accompanying visual material will be kept by local historical societies. In addition, selected material will be added to collections held at the State Library of Victoria. These local and Melbourne-based archives will make an important contribution to understanding Australian society at a crucial and revealing stage of adjustment to the environment, and thus provide an invaluable resource for future researchers." (Ballinger 2010: audio recording)

It is worth noting some commonalities of the five distinct Community Arts interventions discussed above:

- most of the case studies (with the exception of the Claypans Project) are co-located in more than one geographical location. Some incorporate neighbouring or adjacent towns or regions, while some stretch across regions. Overton (2009) defines that the former pattern of intra-community and inter-community collaboration is an emergent experience he terms the *new localism*, while patterns of inter-regional collaboration and interrelations he identifies as the *new regionalism*;

- They reinforce sense of place and community identity (or poetry of place (Overton 2009) *within* a regional community, thereby enabling community
strengthening within the immediate town, but also reinforce relationships to the wider region;

- they have all been undertaken over a significant time period—stretching from at least 8 months to several years. Overton (2009) and others (White 2009, Palmer 2010, Big hArt 2010) identify that true CCD practice requires long project time to establish rapport, trust and cooperation within communities, and shared visions, security and outcomes for stakeholders. Unfortunately, scale mismatches are experienced where these needs of practice often conflict with short term political and funding cycles, and policy demands for ‘quick wins’;

- they incorporate first person narrative in various formats (photographic, oral history, qualitative/quantitative survey response, performance) to be undertaken by the participants to enable the 'sharing of stories' and creative outlet for dreams and hopes for the future, as well as ruminations on the past.