

Report to the Future Melbourne (Arts, Culture and Heritage) Committee

Agenda item 6.4

Adoption of the City of Melbourne Creative Strategy

4 September 2018

Presenter: Kaye Glamuzina, Manager Arts Melbourne

Purpose and background

1. The purpose of this report is to seek endorsement of the City of Melbourne Creative Strategy 2018–2028.
2. In 2016 Melburnians, through the Future Melbourne 2026 community plan engagement process, reaffirmed their desire for Melbourne to be a creative city. Their feedback formed the basis of the creative priorities outlined in Council Plan 2017–2021, which guide our core service provision.
3. The expiry of the City of Melbourne Arts Strategy 2014–17 provided an opportunity for the Council to take a fresh strategic look at the forces shaping Melbourne, bearing in mind Future Melbourne as well as international trends and competitive city positioning. The result was the draft City of Melbourne Creative Strategy 2018–28, which provides a blueprint for engaging creative practitioners and applying creative thinking to all Council activities.
4. At its meeting on 21 June 2018 the Future Melbourne Committee agreed to seek public feedback on the draft Creative Strategy.

Key issues

5. Feedback on the draft strategy was overwhelmingly positive, with the vast majority of stakeholder organisations congratulating the City of Melbourne on its boldness and ambition and wanting to be involved in our journey. People said the strategy was ‘fantastic, big-picture work’, ‘an energetic call to arms’, with ‘the potential to reshape our thinking of the relationship between art and the city’.
6. Other feedback mainly relates to work that continues under other plans, is already captured, or will be captured in the published strategy, with only a small proportion not able to be incorporated. Refer to Attachment 2 for the community engagement report, Attachment 3 for verbatim comments and responses and Attachment 4 for the amended strategy.
7. The tenor of the feedback gives us confidence in proceeding with the strategy, subject to minor amendments that will be incorporated in the final publication. Further work will be required to develop and document an implementation plan for the strategy during its first year.
8. Central to implementation will be the formation of temporary multi-disciplinary teams of highly regarded creative practitioners to tackle challenges and opportunities related to Council goals. After comprehensive briefings by subject experts, these teams will develop new thinking to be shared within the City of Melbourne and externally to help the transformation of Melbourne.
9. Once approved by the Council, the Creative Strategy will be communicated to stakeholders and made available online. Given the strategic rather than tactical nature of the strategy, it is anticipated the approach will capture the public’s imagination fully once the first projects conceived of, developed and implemented via the strategy can be experienced by people. This is when we will expand our communications to generate substantial and perpetual interest, engagement and investment.

Recommendation from management

10. That the Future Melbourne Committee:
 - 10.1. adopts the City of Melbourne Creative Strategy 2018–2028
 - 10.2. authorises the Director City Communities to make any further minor editorial changes to the Creative Strategy prior to publication.

Attachments:

1. Supporting Attachment (page 2 of 43)
2. Community engagement summary report (page 3 of 43)
3. Creative Strategy feedback and responses (page 8 of 43)
4. Creative Strategy (revised) (page 16 of 43)

Supporting Attachment

Legal

1. No direct legal issues arise from the recommendation from management.

Finance

2. The core cost of meeting the requirements of this strategy (Paragraph 8, Key Issues) will be met from the existing Arts Melbourne budget.
3. Every topic tackled through the strategy will be drawn directly from matters already under active consideration by the Council and of demonstrated community interest. Projects that result from the ideas generated will be funded from a variety of sources.
4. In many cases, the topics selected will have pre-existing project or programming budgets that will cover the ideas generated.
5. The nature of the ideas is likely to appeal to external funding sources such as other government departments, philanthropists and corporates, which will be approached.
6. In other instances, additional funding may be required to realise an ambitious idea related to a Council goal or priority. These would be subject to the usual budget process and require a resolution of Council.

Conflict of interest

7. No member of Council staff, or other person engaged under a contract, involved in advising on or preparing this report has declared a direct or indirect interest in relation to the matter of the report.

Stakeholder consultation

8. A full report on stakeholder consultation is included in Attachments 2 and 3.

Relation to Council policy

9. Future Melbourne 2026: all community goals, including Goal 3: a creative city.
10. Council Plan 2017–2021: all Council goals, including the goal of Melbourne as a creative city

Environmental sustainability

11. In developing the strategy, the following environmental sustainability matters have been considered:
 - 11.1. The strategy aims to harness the potential of creativity to advance all Council goals, including the ambition for Melbourne to be a sustainable city.
 - 11.2. Any ideas arising from the process outlined in the strategy will be assessed for their environmental sustainability, as are all Council projects.
 - 11.3. Most information about the strategy has and will be housed online – printed information will be kept to a bare minimum. The strategy itself fits on one page – contextual information is intended to be viewed online.

COMMUNITY ENGAGEMENT SUMMARY REPORT – SEPTEMBER 2018

CITY OF MELBOURNE CREATIVE STRATEGY 2018–28

Executive summary: Overview and Key Findings

In June 2018 the Council agreed to seek public feedback on a draft Creative Strategy to harness the full potential of creative practice in Melbourne.

The nature of the draft strategy is that of a decade-long rolling program of engagement with creative practitioners and subject experts, informed by the community, to fundamentally embed creativity within the most pressing challenges and opportunities facing the city at the time. This negated any need to include and gain buy-in on a host of actions that may be out of date in a year. Also not needed was any process to select the most important goals/objectives to include, as the strategy is anchored directly on the nine goals recently set by citizens in Future Melbourne.

For these reasons, our community engagement process, while open to all, focussed on creative practitioners, related organisations and funding bodies that were most likely to be interested in any perceived shift from previous approaches.

Feedback was overwhelmingly positive, with the vast majority of stakeholder organisations congratulating the City of Melbourne on its boldness and ambition and wanting to be involved in our journey.

Other feedback related to elements already included in the strategy or elements that have since been included. Only a small proportion has not been incorporated.

This gives us confidence in proceeding with the strategy, subject to minor editorial amendments. Further work will be required to develop and document an implementation plan for the strategy during its first year.

We will communicate the strategy once the Council has considered the final draft and given its approval, however a more comprehensive communications plan will be created for when the first projects conceived of, developed and implemented via the approach can be experienced by the public. It will be at this point the strategy is likely to have widespread appeal and be more readily understood by those outside the creative sector.

Background

In 2016 Melburnians, through the Future Melbourne community plan engagement process, reaffirmed their desire for Melbourne to be a creative city. Their feedback formed the basis of the creative priorities outlined in Council Plan 2017–2021, which guide our core service provision.

The expiry of the City of Melbourne Arts Strategy 2014–17 provided an opportunity for the Council to take a fresh strategic look at the forces shaping Melbourne, bearing in mind Future Melbourne as well as international trends and competitive city positioning. The result is the draft City of Melbourne Creative Strategy 2018–28, which provides a blueprint for engaging creative practitioners and applying creative thinking to all Council activities.

Methodology

The draft strategy itself did not begin with blue-sky thinking but rather, built upon extensive pre-existing consultation for Future Melbourne and Council Plan as well as an assessment of the of the expired Arts Strategy – some of which continues as business as usual and some of which had potential for a fresh approach. In drafting the strategy, we revisited all comments submitted to the Future Melbourne community plan process that related to creativity.

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On 22 June this year we added a page to the Participate Melbourne website (participate.melbourne.vic.gov.au/creative-strategy) that featured:

- the draft creative strategy
- a one-page summary
- international case studies
- frequently asked questions; and
- three examples of the approach applied to current city challenges/opportunities.

We held three information sessions and a series of individual or small-group sessions with key stakeholders.

The web content and information sessions were promoted through direct email to key stakeholders, paid and unpaid social media and Arts Melbourne e-newsletters to subscribers. Our communications reached almost 200,000 people. Our most engaged posts were on CoM Facebook, reaching 130,000+. Our social media targeted a mix of creative professionals.

The Participate Melbourne page attracted more than 4450 views from almost 3300 visitors. Of these, 50 made contributions, while others emailed their feedback to Arts Melbourne and many others spoke directly to staff.

Engagement findings

Key stakeholders – such as the NGV, Victorian Arts Centre, ACCA, Melbourne Recital Centre, Arts Access, Melbourne Theatre Network and many more – gave their feedback directly to Arts Melbourne, rather than posting on Participate Melbourne. Their feedback was overwhelmingly positive.

More than 40 people left positive comments about the strategy on the website or emailed it through. Highlights included:

- It is an energetic call to arms in the way it views other cities and their level of investment in culture.
- I love that we have an Indigenous focus. It's so important not to forget the heritage of the land.
- That it may create jobs for artists to be artists and recognises this is a relevant and important job.
- It is ambitious – it seeks to be systematically transformative.
- It's a great piece of work and I like the long-term vision of the strategy and the focus on placing creativity, innovation and people at the heart of it.
- It's a very exciting rethinking of art and the future that has the potential to reshape our thinking of the relationship between art and the city.
- It's exciting to see art at the basis of everyday life at the core of this strategy
- Fantastic, big picture work.

Other feedback fell into four categories:

- 52 elements that already are in the strategy, some of which will be clarified in the final publication
- 26 elements that are City of Melbourne business as usual and will continue
- 19 elements that relate to implementation, which will be finalised, documented and shared during the first year of the strategy
- 26 ideas that are for noting only or are not part of the scope of the strategy document. Some of these ideas potentially could arise as part of a future project arising from the strategy. Others might suit an arts grant application. Others are clearly beyond the Council's remit.

A sizable proportion of feedback urged the City of Melbourne to advocate for, provide or require developers to provide infrastructure for creative practice. The Council's approach to this is set out in the Melbourne Arts Infrastructure Framework, which is current and in its third year of implementation.

Two submissions posed a series of questions about the strategy, most of which were answered in the strategy itself or in the frequently answered questions that accompanied it. As a result, where relevant we have amended the strategy to be clearer about our intent. Other points will be covered during the implementation

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phase. These submissions also wanted the document to make a call now on all the significant actions the Council will take in relation to creativity and related infrastructure over the years ahead. This is not recommended. The draft strategy's approach is to develop and propose actions over time based on up-to-date community priorities and the expert advice of creative practitioners and subject experts.

Given the vast majority of feedback validated the draft strategy's approach, it was not necessary to rethink the core ideas. However, editorial amendments have been made to the strategy to clarify and expand on some points in response to individual comments and patterns in the feedback.

The most substantive change has been to include within the document the Council Plan goals, intended outcomes and actions so that those seeking assurance that we will be responding to issues (including social inclusion, sustainability and Aboriginal people) will be able to see where our work will be grounded. We also added a section on implementation and our business as usual work and included a second case study related to a city for people.

Along with the development of the strategy's implementation plan will be the drafting of a communications plan to close the loop with those who wanted more information about implementation, once it was known.

Throughout implementation, the City of Melbourne will continue to work with the stakeholders who expressed great interest in being involved on the journey, as well as those few who may take a little longer to see the opportunities.

Recommendations

- The core principles of the draft creative strategy remain in the final version
- Editorial amendments be made to improve clarity and detail on some elements
- Council Plan goals, intended outcomes and actions be included in the document

Conclusion

The initial response to the City of Melbourne's draft strategy has been extremely positive, with both major and independent stakeholders keen to work with us as we begin to implement the approach.

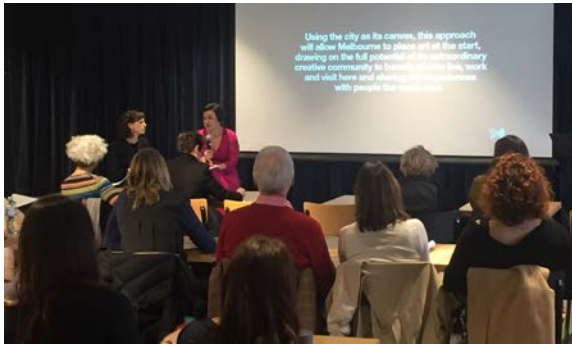
The nature of the feedback suggests that some people still need clarification on some elements, particularly in relation to being assured that our regular work will continue, such as pursuing opportunities for future creative infrastructure and providing grants programs.

The strategy does require a considerable shift in thinking so it follows that it will take a while for the approach to be widely understood. Most likely this will occur when the City of Melbourne has projects that have been conceived of, developed, implemented and evaluated using the creative strategy's methodology. This is when we will expand our communications to generate substantial and perpetual interest, engagement and investment.

APPENDICES

A verbatim copy of the feedback received through Participate Melbourne and email – along with our response – can be found on in Attachment 3 of the Council Report.

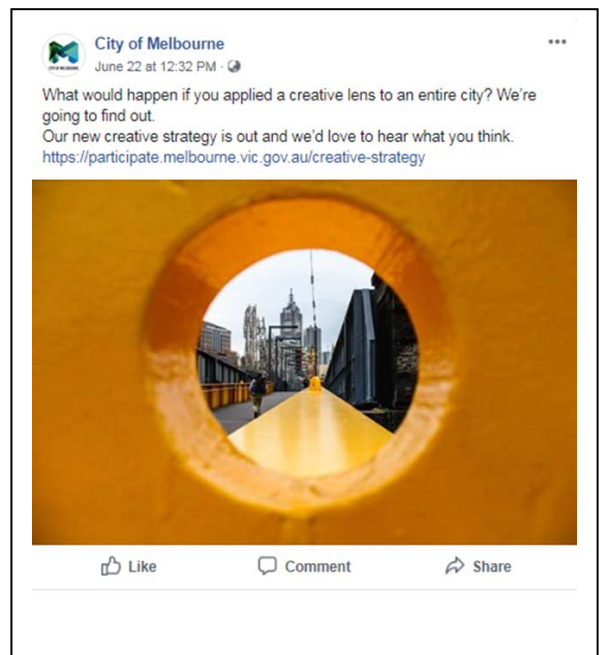
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Draft creative strategy information sessions at ACMI X

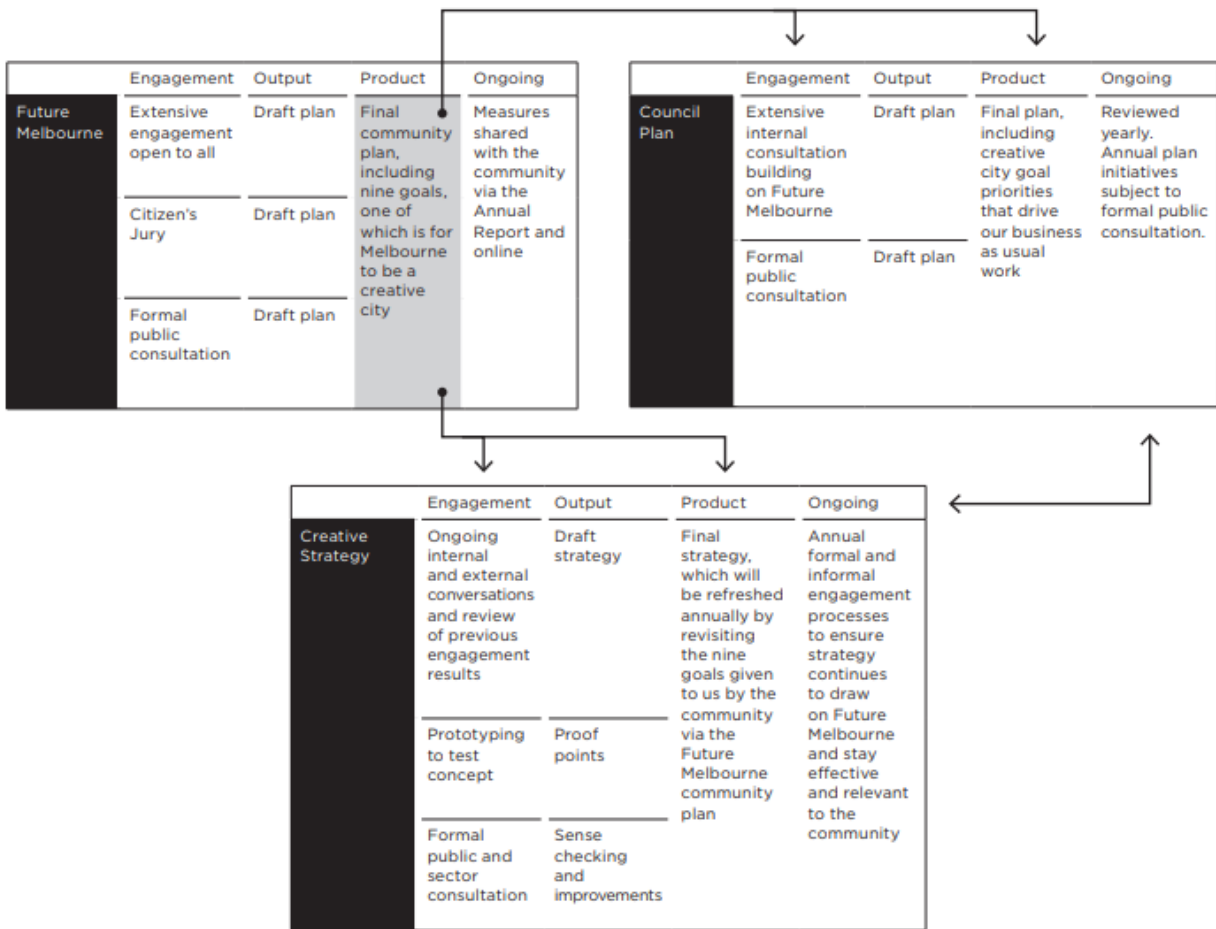
Key stakeholders that attended individual, small group or open briefing sessions

NGV, ACCA, ACMI, Arts Access Victoria, Melbourne Recital Centre, Victorian Arts Centre, Multicultural Arts Victoria, Regional Arts Victoria, Melbourne University, RMIT, Committee for Melbourne, Australia Council, Creative Victoria, National Association of the Visual Arts, Theatre Network Australia, Polyglot, Sidney Myer Foundation, Melbourne Fringe, Federation Square, Arup, Destination Melbourne, Traveller's Aid, Victorian Opera, Melbourne Convention and Exhibition Centre, Nicholas Building Arts, Auspicious Arts, the Municipal Association of Australia, Gandel philanthropy, PBS FM, independent creative practitioners and producers.



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How Melburnians contributed to this strategy



CREATIVE STRATEGY FEEDBACK AND RESPONSES

1. What do you like about the draft strategy?	2. What would you improve about the strategy?	3. Do you have any other comments?	Summary	Response: blue = in strategy, green = in BAU, pink = for implementation, black = not for strategy document
Nice but in 3D as picture speak 1000 words	Input from school kids	Run competition in every school and office who ever wins should get free travel for 1 year	<ul style="list-style-type: none"> • Include input from school kids • Give people free travel 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including a deliberative city and a city for people • Free travel is outside of the remit of the strategy however ideas related to travel will be able to be canvassed as part of the strategy's implementation
The strategy look exciting and makes logical sense. As always it is the implementation that will test its effectiveness.	The explosion of real estate rental/lease costs and redevelopment of lower grade buildings has forced many artists from the CBD. While many of these spaces are now occupied by creatives □ these are the clean, desk based creatives that need less space and have less impact on those around them. Co-sharing workspaces where tools of the trade can be packed up at the end of the work day (i.e. laptops) have the capacity to pay these higher rents because they can squeeze more people into less space. Those of us that need a robust space where light power tools can be used and tools and projects can stay in situ for a period of time, need more work spaces. The city's creative ecosystem is becoming mono-cultural. Venues such as River and Boyd studios certainly help but provide for only a tiny amount of the demand. The commercial real estate sector must be encouraged to make space for artists whose space needs are more complex than an office chair and a laptop. I urge the council to consider further developing a housing the arts strategy that supports artists who need studios that make a bit of noise, use power tools, open flames and running water.	For 'Creatives' to be creative they must have flexible support. A quick response financial support program where small amounts of seeding funds (up to \$5000) would allow ideas to be quickly materialised, to take advantage of short term opportunities and would provide responsive support for a nimble city.	<ul style="list-style-type: none"> • Provide more creative infrastructure including dirty spaces • Provide quick response grants 	<ul style="list-style-type: none"> • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • Quick-response grants are being investigated as part of the Creative Investment Framework, referenced on Page 5 of the Creative Strategy
Big picture. Art form the start.	Would be great to see final Strategy detail full process, outcomes and lessons learnt from the city challenges.		<ul style="list-style-type: none"> • Share implementation plan • Report on results 	<ul style="list-style-type: none"> • An implementation plan for the strategy will be developed during its first year • A reporting regime will be developed as part of the implementation plan
It is great that you have one! Like the old train reference - re-using old things - opening a sense of play	The strategy seems measured once again purely on economic indicators centred around product □ The actual value of creativity is much wider than this - prevention (depression), social enterprises enabled with creative input, wellbeing are not just measured through products - the savings made through such interventions should definitely be measured. More \$ spent on artists and creatives working together for public outcomes that are broad and not so traditional accounting based in terms of measurement.	Not so much focus on incubators / spaces - more funding on paying creators to create and making these open conversations for creatives (not so many forms / restrictions which are cyclic conversations - we want artists to be creative and not fit into our guidelines but in actuality artists need to eat and so need to be creative through the lens of your guidelines rather than the other way around. It needs to be a two way dialogue.	<ul style="list-style-type: none"> • Measure more than economic benefit • Artists should be able to define their own terms of work 	<ul style="list-style-type: none"> • A measurement regime will be developed as part of the implementation plan and will include a range of desired outcomes, not merely economic • Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these allow artists to propose works of their own choosing • The strategy will open new avenues for dialogue with creative practitioners that will allow greater, not fewer, opportunities for two-way exchanges
That creativity is part of everyday life.	A bigger focus of story telling.	I love this initiative. My further suggestion: The written arts and story telling could be spread through a magazine that focuses on the personal-angled telling of stories from all walks of life. From the business people to the teens who walk the streets to the mothers and fathers and individuals who work and eat and play. The idea would be: Melbourne Life from street level. As an ex Journo and an author I would love to be involved should this ever be the case.	<ul style="list-style-type: none"> • Increase focus on storytelling: start a magazine about Melbourne people 	<ul style="list-style-type: none"> • Specific tactics such as a magazine about Melbourne people is not part of the creative strategy's scope although a diverse range of storytelling may be part of projects that arise from it. Proposals for publications can be made as part of the Council's annual arts grants program.
I like that the you have offered people a provocation not a vision statement. This is the true purpose of arts and culture- to provoke, disrupt. It is a living experience. Art as business as usual is great. I like the Aboriginal art and culture emphasis. How wonderful to point to this and celebrate it. The large scale case models you have are excellent. More of this. As long as you have the resources to sustain it and that artists are being paid properly.	There is no thought at all around inclusion and how you actually intend to do it. No mention of people with disabilities. No mention of access strategy in your planning stages. If you are going to make great art and culture, for all people, consider how do these art works exist in other formats? Braille, Auslan. Where is your vision around access and its aesthetics in the arts, culture and civil society. please lets break the cycle of alienating these people in your plans.. put the money in to plan access first in the project.. you are the government and it's the law- follow it. There's no sense of new technologies and how they can interact in the city. There's no augmented reality experiences or virtual reality spaces. Is the city of Melbourne really understanding the potential of these as art forms, the budget required and how much all of this needs investment.. as this is on the horizon.	I congratulate you all in pushing scope of creativity.. as long as it's sustainable, pays artists well and reaches as many diverse audience members possible I think it's great. I just hope there won't be many blind spots.... one thing I urge you to consider is how to creatively respond to homeless people.. I can imagine a great city.. but when you see so many homeless people around it makes it bitter sweet. A city for the privileged.. and we know Melbourne can be much greater than that.	<ul style="list-style-type: none"> • Inclusion and diversity are essential • Include references to technology and its role in great cities 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including a City for People and a Knowledge City
		How about a 'Sky Walk' like in a forest, going up buildings and across roof tops and so on	<ul style="list-style-type: none"> • Build a sky walk through the city 	<ul style="list-style-type: none"> • Specific tactics such as a sky walk is not part of the strategy's scope, however ideas of this scale will be able to be canvassed as part of the strategy's implementation
It talks big	First Nations need to be reflected more strongly within it Needs to ensure that you capture diverse range of audiences and its not just about catering to elite, the artsy crowd and fringe arts mob.	Would like a webinar that people can log into with someone explaining this via a PowerPoint maybe as its a lot to take in. There needs to be opportunities throughout the development of the strategy for those of us who live in Melbourne to be more involved in this i.e. community meetings, briefings, webinars, various media i.e. TV, Facebook, etc..	<ul style="list-style-type: none"> • Include more references to First Nations and diversity • Communicate final strategy via webinar to encourage involvement 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including a City for People and a City with an Aboriginal Focus • Ongoing communication methods will be considered as part of the implementation plan developed during the first year of the strategy's roll out
It's not called the Arts Strategy or similar and has mentions of citizen engagement, which indicates at least some acknowledgement from the council there's a string need for open, inclusive engagements.	There's nothing new or bold. There's some hand-waving in the document about citizen engagement but without much substance or concrete strategy. In the end, it seems to go right back to the usual consultation approach. Creative vs arts, likewise. So it doesn't seem sincere and shows the council only has a superficial grasp of what these things actually mean.	Back to the basics! Where are the people? This strategy had one job of improving citizens' lives through creativity. Just do that well. You don't have to pretend to know glitzy design agency lingo. It's meaningless anyway. Just show us how, meaningfully and strategically you plan to commit to improving our lives through creativity (not just arts either). As a citizen, I'd like to see the details about how this strategy and engagement was managed with the tax we contributed in good faith.	<ul style="list-style-type: none"> • Improve citizens' lives through creativity • Show how community engagement contributed to the strategy 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions, all of which aim to improve liveability in the city. The creative strategy is to apply creative approaches to each of these goals to improve the lives of citizens.
The focus on Melbourne as a CREATIVE city rather than a rampantly sporting city. Creativity underpins (or at least should) everything we do!			<ul style="list-style-type: none"> • No improvements suggested 	<ul style="list-style-type: none"> • No response required

<p>That you consulted artists in its development. That it prioritises the arts as integral to the way we live, work and cohabit. It's an energetic call to arms in the way it views other cities and their level of investment in culture. It says we can and should be doing more, not only for ourselves and our communities, but on the world stage, as a strategy that feeds into the local economy and tourism.</p>	<p>There is nothing about inclusivity; going above a basic level of expectation in the way we work creatively with disabled people. Some of the very best creative work and commissioning projects are borne out of hard to reach communities, isolated and vulnerable people. The way we treat our disabled communities is the truest mark of a great cultural city. Outdoor arts, outdoor arts, outdoor arts! As Chair of Outdoor Arts UK, having lived and worked here for 15 years - excited to be moving back to Melbourne this year - there is no better way of engaging non-attendees of arts and culture. Make a lot more of it free and in the public realm! Then there is potential to change lives and build new audiences, by allowing people across socio-economic and racial backgrounds to be curious and seek further engagement. Not just those who can afford or feel compelled to buy the tickets. Media. More focus on arts in the media please! Lobbying to get more and better media and press coverage of our cultural events. Creative discussion and dialogue can become better enriched, with more of it in our living rooms.</p>	<p>Great work! I look forward to following this. Please feel free to contact me if I can help with any of the consultation. I'm a creative producer and looking forward to having a conversation with Melbourne again after many years overseas!</p>	<ul style="list-style-type: none"> • Include references to inclusion • Improve access to free outdoor arts • Lobby for more arts media 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including a City for People, which deals with inclusion • Our Public Art Framework, arts grants programs and Creative Investment Framework outline the Council's approach to providing and encouraging free creative programming and artworks. These are referenced on Page 5 of the strategy or online. At its heart the strategy emphasises the whole city as a canvases, including the public realm. • Lobbying for more arts media is outside the remit of this strategy
<p>I love that we have an Indigenous focus. It's so important not to forget the heritage of the land.</p>	<p>Diversity of culture is also an important aspect of the evolution of Melbourne, so diversity should also play an important role.</p>	<p>I would love to be a part of helping bring the vision to life. I am passionate about arts, culture and connection, if you're looking for creative leaders.</p>	<ul style="list-style-type: none"> • Include references to inclusion 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including a City for People, which deals with inclusion
	<p>In the People section I would like projects and facilities to be put in place that make Melbourne a more inclusive city embracing both the poor and teenagers who often don't have access to an expensive consumerist lifestyle. For example open Cafes using donated food and shops with quality recycled clothing. A music venue where teenagers can explore their skills and talents. Table tennis tables with free access and a dance area where people of all ages can dance together. A playground for big kids.</p>		<ul style="list-style-type: none"> • Include references to inclusivity, particularly young people 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including a City for People, which deals with inclusion
		<p>Have sculptures take the place of the concrete block bollards. Think creatively. Get artists on board.</p>	<ul style="list-style-type: none"> • Replace concrete bollards with sculptures 	<ul style="list-style-type: none"> • Replacing concrete bollards with sculptures is not part of the strategy's scope, however ideas of this nature will be able to be investigated as part of the strategy's implementation
<p>That it has intention. Unfortunately most of the time the intention is not rolled out to benefit the greater population. Intention is not enough. The blurb above merely reinstates the obvious which has been expressed in writing through various sources. It seems we like to visit art but do we take it seriously, that is to truly fund and nurture it. Providing places for Art practices to thrive \$ is the key. I've seen too many artists having to stop their art to pay the bills. It's now or never where we need to nurture our Artists to tell our stories. The public & global interest is there, now is the time to feed it with a real Creative Strategy that targets all areas of expression which include children to the retired, not only architects!</p>	<p>Provide a strategy that enables all Artists a space, a community, a voice, a job so they are supported. Supported to develop their Art practice. The wider artists community are not heard, they don't have a space or the financial and sometimes the intellectual support to expose their work. Perhaps an Art Agency can be developed. A collective funded by the government to find, lead, guide and support Artists. The Agency finds the artists. So many don't have the capacity to seek support. Contemporary & Indigenous art has many avenues. It's been my observation that there are many elderly and retired people who need proper venues for development and guidance in their Art practise. They also have stories to tell and need to move among the young and the rest of the Art world. Not banished to elderly groups like U3A.</p>	<p>The Art Strategy is limited and limiting. It supports only the established. Building spaces is great but spaces need continual content. We need to target the artists at ground level and develop a creative thread which ties all races, ages, sexes and stories of this country. We have many varied stories to tell and we need better mentors and art directors to discover where and support this potential. One offs are a time fillers. We need to continuously give the audience a new story consistently. Thus creating art as part of their lives not just a Sunday afternoons outing. Make theatre and the MSO more affordable. Create our own West End. Why not? We have the space and we have so much talent. Imagine the creatives who don't have to leave this country for work! Melbourne is the creative hub of Australia. Now is the time to expand, dedicate and ride the wave. Rolling out the obvious each year creates stagnation.</p>	<ul style="list-style-type: none"> • Improve arts infrastructure • Improve employment in the arts • Develop a government agency to support artists • Support older artists • Make the arts more affordable 	<ul style="list-style-type: none"> • The strategy fundamentally places artists as artists as critical to building a great city of great citizens. The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • The Council's supports the work of artists through its arts grants programs, programming of Arts House, Art Play, Signal and elsewhere, public art commissions and more. The creative strategy is expected to lead to many more opportunities for artists to find work through the projects realised as part of the strategy's implementation • The federal, state and local governments each have mechanisms to support artists. Peak bodies represent artists in regional areas, from diverse backgrounds and from a variety of practices. The City of Melbourne does not believe the creation of another agency should be its focus. • Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these apply to artists at all stages of their career. Our programs prioritise free and low-cost programming
<p>The focus on indigenous culture in the city and diversity.</p>	<p>The strategy is forward thinking but it seems a little to much "between" everything and perhaps non specific. It could be anything and everything to everyone. The idea and use of "Creative" is so strong that it seems to loose the idea of a genuine authentic engagement with the arts. The Arts grants and activities in the City of Melbourne in the past have been thriving, popular and even supportive of original projects and young emerging practitioners. It seems that at this moment with rising rents and real estate issues the City of Melbourne needs a focus on how creative artists can live and practice in the city. How will the city enable the engagement and activities in the heart of the city if the communities of artists are unable to afford to live, occupy and invigorate the city.</p>	<p>Melbourne has a significant strength in its jewellery community. It is regarded internationally for this. The heart of the city is home to jewellery artists, industry and creatives. Contemporary jewellery has been missed off the wheel/chart of practices existing in the city, but in reality many studios are occupied in small spaces throughout the city.</p>	<ul style="list-style-type: none"> • Improve arts infrastructure • Retain arts grants • Include jewellery makers in the wheel related to creative practice 	<ul style="list-style-type: none"> • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue • The wheel related to creative practice is indicative, not an exhaustive list. Text has been added to explain this and Jewellery has been added to the wheel itself.
<p>I like that it's focused around creativity, as every industry has a creative element to it.</p>	<p>I'd like to see a focus on restoring historical elements of Melbourne, rather than replacing them with new. History should not be forgotten, but rather remembered.</p>		<ul style="list-style-type: none"> • Include a focus on historical Melbourne 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city planning for growth, which refers to respecting and preserving our heritage
<p>I think it's a fantastic idea. Lots of spaces could be used creatively or to display existing work.</p>	<p>I think the input of those who work in artistic fields behind the scenes need to be considered too. While an actor may know a bit about performance venues, for example, a stage hand could probably give better insights into what makes a good venue to work in. I say this as a stage manager who has had to work in venues that are terrible in design, layout, or equipment but are great to actually perform in. I feel this applies to spaces to display art, or provide interactive displays as well.</p>	<p>I love that Melbourne has so many creative spaces (definitely one of our biggest selling points) and am glad that, especially Indigenous, work will continue to be highlighted in our living spaces. I would, however, like to point out that there are suburbs almost an hour out of the CBD by car and travelling museums/art galleries/etcetera is possibly the best idea I've heard in ages to get those in the outer areas involved. Hopefully the artistic architecture can apply to those areas too.</p>	<ul style="list-style-type: none"> • Broaden definition of creative practice to include behind-the-scenes experts such as stage managers • Engage with regional creative communities 	<ul style="list-style-type: none"> • The wheel related to creative practice is indicative, not an exhaustive list. It will be reviewed to be clearer about this • The strategy covers the City of Melbourne municipality and is funded by its ratepayers. However, ideas that extend beyond our boundaries to the suburbs and regions may well be generated as part of the implementation of the strategy.
<p>Hello, I'm a journalist and I'm testing this site to see if you verify responses. If you don't, then how seriously do you consider the feedback your receive? Could you argue this is simply a placation mechanism?</p>			<ul style="list-style-type: none"> • Not applicable 	<ul style="list-style-type: none"> • Not applicable

I like that it's looking at different aspects of value in creativity	Including creativity in solutions to homelessness	I'd also love to see creative food solutions	<ul style="list-style-type: none"> • Include references to social inclusion • Include references to food 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including multiple references to social inclusion, health and healthy food
Yeah not bad, should kill more plane trees though.	Kill all the plane trees.	Kill every single fucking plane tree.	<ul style="list-style-type: none"> • Not applicable to strategy 	<ul style="list-style-type: none"> • Not applicable to strategy
I like that the draft has been opened to the public for comment. I like how other well known, creative cities have been looked at as a source of inspiration.	I would like to see more about engaging school aged children. I would also like to see reference to the importance Art education has in making a city creative and the need to have younger generations actively involved to enable a creative city to be sustained.		<ul style="list-style-type: none"> • Engage with school-aged children and younger people 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city for people and A deliberative city
That it recognises the importance of art and creativity as being central to all development and that it impacts health and well being. That measures aren't just financial and that it may create jobs for artists to be artists and recognises this is a relevant and important job.	Ensure there is funding to support artists at all stages of their career. Including subsidised spaces for them to create and network. Subsidised training for artists to continue their professional development to be able to contribute meaningfully to the discussions. To train other people to be able to work with creatives in a way where risks are taken and accepted as part of business.	I hope artist advisors get paid as much as the engineers and legal teams etcetera to properly recognise and value the importance of their role.	<ul style="list-style-type: none"> • Ensure artists are funded at all stages of their career • Support creative infrastructure • Subsidise professional development for artists • Train others to work with creatives 	<ul style="list-style-type: none"> • Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these apply to artists at all stages of their career • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • In asking creative practitioners to respond to the city's challenges and opportunities, creatives will have opportunities to extend and develop their skills and portfolio on projects of ambition and scale • The ongoing training of people to work with creative practitioners is core to the ambition and implementation of the creative strategy
This initial contact and the opportunity to consult is appreciated. Also that the creative industries are valued and recognised for the various positive impacts by the Melbourne City Council.	Specifics need to be revealed. For example: Where will the spaces for artists be located? What level of investment is the MCC intending to offer? To whom/which arts organisations? How will artists and creative industry members and organisations be made aware of the MCC investment plan. And, how will this process work?	I hope that this plan/strategy is acted on immediately so that maximum progress can be made over the remaining 3 years and benefits can be seen and enjoyed by all concerned.	<ul style="list-style-type: none"> • Make more detail available in relation to implementation • Work quickly to enable benefits to be realised by the community 	<ul style="list-style-type: none"> • An implementation plan for the strategy will be developed during its first year • Work against the strategy has been scoped to progress swiftly, however the nature of ambitious projects is that they can take some time to be realised on the ground.
The significance it draws to creativity, culture and arts to the activation of a city	The creative public, rather than the creative elites, helped shape Melbourne. However, publicness does not exist in a apolitical, non-economic related vacuum. More attention should go to the regulation of the commercial agents residing in the public realm, and the hybridity of a technologized human actors.		<ul style="list-style-type: none"> • Prioritise the interests of people in the public realm over those of commercial or corporate entities, which should be more strongly regulated 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and will be amended to feature more detail on them, their outcomes and actions. These are agreed by the Council in a formal process to strike a balance between commercial imperatives (prosperity, innovation, transport) and people-centric ones (health, environment, inclusion, open space).
<ul style="list-style-type: none"> - It's clear where it sits and the influence it seeks to have is clear - Its recognition of the place of art towards the end of the document is central and therefore NOT a starting point: "art is not a product or a service but, rather, it informs how the world is and how to be in it." - The collective and connected nature of creative problem solving at a civic scale is exciting - It is ambitious - it seeks to be 'systematically transformative' 	<ul style="list-style-type: none"> - It is unclear why 3 of the 9 goals of the Future Melbourne Plan are not addressed as they all have a relationship with creativity most particularly in the City of Melbourne strategic plan and local context where the vision is for creativity to systematically lead the transformation of the city and is central to a cultural connection. The 3 goals of an aboriginal focus, planning for growth, and a knowledge city have not been addressed by the plan. The plan ought to address these to be coherently connected to Future Melbourne and its considerable community consultation process. - While strategic transformation is emphasized, later in the plan only 'economic transformation' is mentioned. This is generic and on every Creative Cites plan. The plan could be more ambitious and show leadership through expressing other transformations beyond economic. 	<p>"art is not a product or a service but, rather, it informs how the world is and how to be in it." Creativity and Art. Creativity is not a profession. It is an approach - a process that uses skills and imagination to SOLVE problems. So fostering creativity and working with creative professions on a civic scale, which is a large part of the draft plan, is about solving civic issues and engineering a result. It is a utilitarian approach that often asks HOW. "How to thrive in a world of change?" Arts professionals use skill and imagination to render the yet unseen visible, to open up questioning through new forms (this has been articulated in the plan under A City Managing Change). Art can sometimes enter the civic realm but its central purpose is, as you have articulated, not to solve a problem. Art 'informs how the world is and how to be in it' as well as providing visions of possible futures. It engenders emotions, raise questions, focuses on form, and incites wonder and wondering. It often asks WHY and WHAT IF? The WHY is often philosophical, or socially critical, or making a claim or provocative and results in a deliberate aesthetic (rarely a civic function. If civic scale is the frame, its relationship to WHY will be critical to the involvement of arts professionals. - Time and temporality. This is at the core and has been overlooked in the Draft Plan. In times of constant change, how time operates IS the change. Times have changed - rather than times are a-changing. Time in the Draft Plan is determined by a flow linked to the Future Melbourne Plan, is institutionalised and governed by a political calendar and driven by a month by month cycle for addressing civic projects. With the Plan's "Art at the start" approach the creative process is in fact linear - a line that starts with an issue and progresses towards an engineered solution. Yet, time and processes for Artists and 'Creatives' are episodic and interval driven by experiments, testing and results, a 'gig economy' or time available outside pay the rent jobs. Time in the city for many citizens is dominated by the yearly calendar (as opposed to seasonal cycles) and is filled with disruptions - positively interrupted by events (linked to family, leisure, or spontaneous celebrations like street closures for a festival or party) or negatively interrupted (family, public protest, public transport breakdown, bad weather). Many of the civic challenges highlighted in the plan are interruption issues (and for citizens the interruptions often mean taking more time - waiting for the next train, waiting for the downpour to stop, taking the time to organise solutions ironically the very thing that sees people using their imaginations and creative problem solving. Then there's the Future Melbourne Aboriginal focus and this too implies a different temporality and an embracing of the way Aboriginal citizens live time - Sorry time, Dreaming...Where a city has an Aboriginal focus then Aboriginal time is critical. And of course there's 24 hour time - the global cycle. So a visionary Creative Strategy would be to recognize the heterogeneous distribution of time as a creative driver for new ways of understanding the present. We live in several times at once and this creates a tension which remains unsolved. Art forms that work at the crossroads of temporalities and world experiences then become central to the civic arena (and therefore it's not 'art at the START' but art in time: If art's at the start, what's left at the end? In constant change there is no end, there is transformation as a constant, and there's art just in time.</p>	<ul style="list-style-type: none"> • Address all nine of the community's goals • Measure more than just economic transformation • Allow art to question Why? and What if? • Consider ways of thinking about time other than purely linear 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions. The creative strategy is designed to address every goal, every year through a perpetual process of engagement • A measurement regime will be developed as part of the implementation plan and will include a range of desired outcomes, not merely economic • Core to the strategy is the invitation to creative practitioners to question Why? and What if? and to harness their skills in asking or responding to these questions to develop new insights for our city • The nature of the strategy means that at any one time there will be multiple irregular criss-crossing timelines related to thinking, development, execution and reflection related to our historic but rapidly changing city. An Aboriginal world view will provide further perspective to every project we undertake.
I like the focus on making creative practice at the centre of the life of the city.	I think there needs to be more emphasis on low cost, permanent spaces being made available for artistic practice. On the one hand you have temporary projects in the Queen Vic market and in Laneways, which is great, but artists need time to develop from and reflect on intense public interactions. On the other hand, the strategy seems to be promoting large scale redevelopments that often bring gentrification in their wake, leading to conversion of important commercial and light industrial spaces to (luxury) housing. I would like to see an explicit commitment in the Strategy to investment in affordable studio and rehearsal spaces for practicing artists and musicians. In addition I would like to see issues of class and equal access and opportunity to both create and participate in art address more fully.	Assemble is wonderful, but remember their animating principle is the provision of low cost housing. I don't want to see Melbourne become Manhattan.	<ul style="list-style-type: none"> • Increase focus on creative infrastructure and beware of gentrification • Increase focus on equity of access to the arts 	<ul style="list-style-type: none"> • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city for people, which deals with social inclusion

<p>The recognition of the role of employment and the changing nature of employment types in the future. A lot of companies are talking about work like integration but very few are actually delivering it. As a broader sense the COM creative strategy has the opportunity to bring this to life and support businesses further.</p>	<p>Drawing further on case studies that consider social interaction and connectedness of the population. Not only tourism but existing population. Now more than ever the need for social connection and ways to bring people out of their homes to feel connected to be a Melbournian. Look to global examples of healthy happy people and the principles of their way of life.</p>	<p>In the context of a creative city, place making principles need to be considered in regards to the city and the various zones within in. While we want to have a creative mindset in the way in which we activate the city, we need to consider the way in which various user groups engage with different spaces, and the transitional nature i.e. business v tourism etc. Green space - urban park. I think further consideration needs to be given to the space in which people engage - to be creative. We can apply creative principles to the city but if the space still feels uninspired or not creative then the execution may not flow through.</p>	<ul style="list-style-type: none"> • Add case studies that focus on social connection • When implementing the strategy, consider place making principles to help boost chances of success 	<ul style="list-style-type: none"> • A case study has been added that deals with social connection • An implementation plan for the strategy will be developed during its first year and will include input from our Placemaking and Engagement team
<p>Controversy is good! More art, push our own boundaries! Bring in them tourist dollars!</p>	<p>I love how incorporated Maoris are into no culture. We should embrace it more here, tourists love that shit.</p> <p>Change names of streets and suburbs to aboriginal names? (If they would like that) Monuments to aboriginals and sacred sites. (If they would like that) They probably would rather the money spent on welfare stuff for them, but again, you'd need to ask them.</p> <p>Always eco friendly.</p>		<ul style="list-style-type: none"> • Consider ways to depict Indigenous culture in the city • Ensure strategy is eco friendly 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city with an Aboriginal focus and A city that cares for its environment
<p>Key questions to consider in refining this work: Have artists or Elders of the Boonwurrung or Wurundjeri communities had the opportunity to contribute to this document prior to publication? Are references to Aboriginal and Torres Islander culture informed by their guidance? Arts Strategy 2014-2017 articulated a sophisticated set of outcome areas and plans on achieving them across the key areas: connecting artists and audiences; activating artists ideas into the public realm; spaces for artists to live and work; funding for artists to test, develop and realise ideas; recognising and celebrating artists; and inviting artists to explore, interpret and reinterpret cultural heritage. The expertise of Melbourne's artists was central to that strategy, while in this strategy they are absent. How will the provocation on imagining the worlds most creative city address current needs and expand current thinking in a city already recognised as a global arts capital? How can the detail of Melbourne's arts scene be articulated more usefully throughout this strategy so as to inform its approach? How does the strategy understand its relation to the previous strategy of 2014-2017? The language with which city context is offered is generic, applying equally to any of a range of global cities. The introductions reference to Adelaide Contemporary is inaccurate: no government commitment has been made, and a separate proposal by the South Australian Museum is also under consideration by the newly-elected government, with a final decision to be made within six months of the appointment of AGSAs next Director. The strategy section risks confusing readers by suggesting that the best way to develop new thinking is by starting from scratch, rather than taking as its starting point both the previous strategy and the current context. How can context be offered which presents the sophistication of Melbourne's arts scene as well as using a language that presents a clear understanding of the local culture? How can the document present a more useful cultural, creative, demographic and economic context of the city to which it must respond? Has the strategy been informed via reference to the creative strategies of analogous Australian and international cities? Missing from the document is an account of how the strategy addresses the most significant factors to impact on creative practice and the local industry during the strategies term, such as: the relocation of multi-year-funded organisations from Council-owned buildings, and the future of City Village; NGV Contemporary and the Southbank Precinct development, and their impact on place development, spaces for artistic production, and the availability of philanthropy; the end of Federation Squares non-commercial public space, and its impact on arts and community festivals and events. How does the strategies framing understand its local industry context? The impact of the metro rail development is overemphasised in this document, including through the Düsseldorf case study. How can the strategy avoid depicting Melbourne as a set of problems about to be disrupted by a metro upgrade? How can the document articulate what is analogous to Melbourne about Düsseldorf? Melbourne already has a performing arts centre and a visual arts precinct under further development. How does the The Oro case study relate to the framing of this strategy? How are the lessons relevant to the contemporary Melbourne context? How can the existing and emerging conditions be brought to bear on it, as well as better articulating how Auckland offers a useful analogue to Melbourne? The diagrams articulating the strategy have not yet reached that point of clarity where they come across in the way that they intend. The terms surrounding the circle diagram are inconsistent (some nouns, some verbs), making their function unclear. The long-term timeline omits reference to any element of creative program e.g. grants, commissioning, peer review and assessment etc. What is the strategy? Is it a commissioning process for addressing urban planning issues? Who determines which projects are selected? Is there any scope for artist-initiated proposals, such as those that would be received through a contestable grant program? Or is the strategy exclusively about tackling existing problems through creative projects? Are the project examples offered in the one-page outline indicative of the entire scope of the City's next creative strategy? Through this document, is the City of Melbourne rejecting all past strategy and program areas to devote the entirety of the arts budget to redressing urban planning problems? If the strategy is a monthly ideas brainstorm for an annual commissioning process, how will decisions be made? How will the strategy support fair pay and fair working conditions for artists? How will artists moral rights and intellectual property be respected and remunerated through the ideas generation process? How does the strategy link into and collaborate internally on achieving other Council policy priorities? How will this strategy make best use of functions and regulations within Council's scope to foster the sector and champion artists e.g. Brokering relationships across Council departments? Facilitating public space permits? Incentivising property owners to offer spaces for art? How are accessibility, disability arts, cultural diversity, audience diversification and audience development going to be addressed by the strategy? The appendix on measuring creativity omits reference to current standards and approaches, including those used by the city's funded organisations and those mandated by Council, and those developed by local universities who are active in creative industries research. How does the strategy inform, relate to or impact upon multi-year organisation funding? Is Council moving towards funding that is exclusively project based? If so, how will organisations be supported through that disruptive transition, and how will Melbourne continue to foster a sophisticated arts ecology without losing artists and organisations to other municipalities, towns or cities? The City of Melbourne has earned a national and international reputation for initiating and leading artistic development e.g. via Creative Spaces, Biennial Lab, the Arts House and Meat Market programs, and through its grants programs. Both emerging and established artists, and both independent organisations and major institutions, have chosen to create work by and for Melburnians because of the expert leadership of Council's past arts strategies. How does the new strategy understand the context from which it begins and the impacts of its implementation? How should the reader interpret the absence of all existing City of Melbourne arts strategies and programs from the documents articulation of its strategy? How will artists continue to lead and inform the City of Melbourne's creative strategy, program and decision-making?</p>			<ol style="list-style-type: none"> 1: Ensure Indigenous people and Elders have been consulted. 2: Ensure the expertise of Melbourne's artists is central to the strategy and that they lead and inform decision making 3: Articulate the detail and sophistication of Melbourne's art scene, local culture, demographics, economic context, major creative infrastructure developments in clear language so it informs the approach 4: Ensure the strategy understands and builds on the previous strategy rather than starting from scratch 5: Amend references to Adelaide Contemporary 6: Ensure the strategy is informed by analogous Australian and International cities 7: Tone down the emphasis on the Metro rail development 8: Consider the relevance of the Dusseldorf and Te Oro case studies. 9: Clarify the terms around the circle diagram. 10: Provide more detail on how the strategy will be implemented. 11: Be clearer about whether business as usual will continue, i.e. annual and triennial grant programs, Arts House. 12: State whether the strategy supports moral rights, fair pay and working conditions for artists. 13: Explain how the strategy will work across the Council and embrace cultural diversity. 14: Ensure measurement of the strategy takes into account current standards and approaches 	<ol style="list-style-type: none"> 1: Many Indigenous people have been consulted about this strategy, including Elders. This engagement will occur continuously throughout the life of the strategy. 2: Respecting the expertise of Melbourne's artists and creative practitioners and giving them greater input into city decision making is the central premise of the strategy 3: The strategy is a high-level document rather than an encyclopaedia of the arts. Detail on the sector can be found elsewhere, particularly under the Creative Victoria website's research section. City demographics can be found on the City of Melbourne's website. The strategy was informed by them but did not seek to replicate them. Deliberation on matters related to major cultural infrastructure (such as the Southbank precinct, City Village or Federation Square) has not been frozen in time in the strategy document. Instead it will occur as it arises as part of the Council's standard decision-making processes. 4: Our expired arts strategy had six themes, of which four are now enshrined in our daily work, in Council Plan and other tactical documents. The new creative strategy takes the two that were less enshrined - connection and recognition - and builds upon them. 5: The references to cultural investment in other cities has been updated. 6: Research for the strategy included reading and reviewing creative strategies from London, Paris, New York, Singapore, Tokyo, Montreal, Adelaide, Sydney, Brisbane, Auckland, Portland, Boston, Berlin and many more. 7: The strategy makes one 11-word reference to transport projects and disruption - this is not considered an overemphasis. 8: The Dusseldorf case study was included not because it is a metro system but because of the cultural statement the creative team came up with in relation to a city connection project. The Te Oro case study was included not because it is an arts centre but as an example of a deep decade-long genuine partnership with a First Nations community that informed all project aspects from governance to implementation. Headings have been added to the case studies to be clearer about the goal they respond to. 9: The goals have been amended to be written in full. 10: An implementation plan for the strategy will be developed during its first year 11: Business as usual is dealt with in the diagram on Page 5 of the strategy in the Council Plan creative city goal and on the Council's website. A section on implementation has been added to provide further clarity. 12: The Council pays NAVA rates or above and recognises moral rights. This is part of our business as usual. 13: The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions. 14: A measurement regime will be developed as part of the implementation plan and will align with best practice, if not improve upon it

It will open up Melbourne as one of the leaders in creativity and as a city as a destination. The transparency and public engagement is encouraging.			<ul style="list-style-type: none"> • No improvements suggested 	<ul style="list-style-type: none"> • No response required
It's a great piece of work and I like the long-term vision of the strategy and the focus of placing creativity, innovation and people at the heart of it.	I would like to see a clearer link between the intersection of creative projects and the environment and sustainability. I think the link between these two disciplines could be better articulated rather than assuming people will read this strategy in conjunction with the Council Plan (and pulling out the relevant bits). I would like for this information to be easily accessible for the everyday folk who don't necessarily know about . For instance, under the heading of 'A city that cares for its environment' it would be great include an overarching statement such as "the environment and sustainability are key considerations in all our creative projects..." and then launch into the refuge example.	I have to admit there was a sense of trepidation when it comes to articulating a new strategy, especially one that replaces another and that's slightly different. I think you have done a fantastic group in pulling this together and getting input from stakeholders as well as the public. Well done! I'm looking forward to seeing Melbourne continue to transform and maintain its liveability.	<ul style="list-style-type: none"> • Improve the link between creativity and sustainability 	<ul style="list-style-type: none"> • The strategy has been amended to include more detail on Council Plan goals, outcomes and actions including A city that cares for its environment
That it focuses on key environmental and social justice issues.	There should be greater emphasis on: 1. Acknowledging the existential threats we are facing and how art can: a) build community b) build resilience c) accelerate the uptake of innovative solutions. 2. There should be more cross-sectional collaboration with the tech/start-up world, futurists and systems thinkers. 3. There should be more focus on how art can be used specifically to educate and motivate business leaders and decision makers directly. 4. Existential challenges are global, so there should be acknowledgement of this - i.e. art that can be exported globally (films, plays, music etcetera) should be looked upon favourably.		<ul style="list-style-type: none"> • acknowledge challenges to society and address through the strategy • collaborate with futurists, systems thinkers and the startup community • increase focus on using art to educate and motivate decision makers • focus on art that can have a global influence on our challenges 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and will be amended to feature more detail on them, their outcomes and actions including A city that cares for its environment and A knowledge city • The ongoing training of people to work with creative practitioners is core to the ambition and implementation of the creative strategy • The central provocation of the strategy is to ask: if Melbourne were the most creative city in the world, what approach would it take to this challenge? This is intended to prompt people to be ambitious and think on a global scale.
What is creative and whom determines who is creative? For example, birds are creative in the manner they utilise blustery conditions. Guess that has something to do with adaptive behaviour ... you need to be resourceful to be truly creative.	By promoting a form of creativity which recognises a 'sense' of privacy ... perhaps I would review the strategy in terms of basic needs - clean air, clean water, light and thermal comfort ... by doing so all participants are able to recognise the imperative.	The synopsis is very thoughtful, but supposing the reality of life as distilled by outcomes will demand a prominence; hence focus, the Assemble concept/initiative reverberates and recognises the wisdom of the broader city concept. Well done.	<ul style="list-style-type: none"> • Increase focus on basic needs (clean air, light, thermal comfort) 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city that cares for its environment
It's pretty much spot on.	I believe there's something missing around the built environment. Architecture is the ultimate form of experiential design and unfortunately, the current building code still allows for the development of undesirable living spaces (e.g. cheap built, tiny and non-functional apartments, money spent on facade and fake luxury such as communal cinemas and garden rooftop that are barely used over community living and new forms of housing, too much focus on developers' ROI). There shouldn't be a dichotomy between indoor living and street life.	Minus the comment above this is a great draft.	<ul style="list-style-type: none"> • Amend the planning regulations to encourage higher quality housing and architecture 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and will be amended to feature more detail on them, their outcomes and actions, including A city planning for growth. This goal, agreed by the Council in a formal process, outlines the Council's position in relation to urban planning and architecture.
I like the fact that creative practitioners of all kind will be engaged.		I personally would love to be involved. I have been photographing Melbourne for over 10 years. I love to showcase this beautiful city to the rest of the world.	<ul style="list-style-type: none"> • Not applicable to strategy 	<ul style="list-style-type: none"> • Not applicable to strategy
I think its a great bold idea that thinks about art and creative people beyond an outcome focused model. It is very exciting rethinking of art and the future that has the potential to reshape our thinking of the relationship between art and the city.	<p>Further Questions: how is the plan tackling affordability? there is little detail about how the strategy will address issues of affordability for artists. How can you have a creative city if independent artists cannot afford to live or show work within in.</p> <p>The proposed activities are very transient or large scale public art works, does the strategy plan to address smaller independent creative life of the city.</p> <p>who will be selected to participate and how? There is a lack of transparency about which artists will be selected to participate. is there any provisions for artists who are also residents of the city?</p> <p>Will there be a reciprocal relationship between artists and other departments in the city, how will this collaborative practice function in a way that doesn't treat artists as 'novelty'.</p>		<ul style="list-style-type: none"> • Increase focus on social inclusion • Increase focus on creative infrastructure • Address small independent creative life as well as large-scale works • Increase information about implementation 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city for people, which deals with inclusion • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these support small and independent creative life as well as large-scale projects • An implementation plan for the strategy will be developed during its first year
Laudable aims building on the already creative base of our city.	An inclusive strategy could include a broad definition of who is considered an artist and the creativity of people experiencing homelessness - e.g. the Youth Projects art program producing creative pieces by those who are homeless. "And while many in our city are thriving, others risk being left further behind as cost of living pressures grow and people are priced out." This is a lens through which the city can better understand, interpret, navigate and thrive amid this world of change,	Loneliness and exclusion are key drivers of homelessness and only now are such factors being recognised as part of the solutions to widespread homelessness. When you give people outlets to build their self worth and dignity after long periods of exclusion, we can then build on the positivity and motivation that art delivers. The solutions to homelessness are more than bricks and mortar, there needs to be a raft of creative ways that empower and deliver trust and honesty, Creative initiatives have the potential to contribute to fairness and equity in our city ensuring those with few resources and means can participate and enjoy all that a creative city has to offer.	<ul style="list-style-type: none"> • Increase focus on social inclusion 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city for people, which deals with inclusion

<p>Not a lot, there's not much substance to it.</p>	<p>You need some creativity in your creative strategy. How about some original thought and thinking?</p>	<p>You need to harness the art and artists community in Melbourne. Create artistic spaces embedded within the city. and then create spaces that display and showcase that art. Build the connections with the artists - have arts festivals every month. Our city has amazing talent but it needs to be coordinated and projected to reach a wider audience.</p>	<ul style="list-style-type: none"> • Harness the arts • Creative infrastructure • Build connections • Increase programming 	<ul style="list-style-type: none"> • The strategy will harness the arts and artists by asking creative practitioners to respond to the city's challenges and opportunities • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy • The strategy will build connections with artists • In researching the strategy, Melbourne was found to be very well serviced by programming and already has many festivals every month
<p>As a vision statement, there is little to fault - increasing the impact and reach of creative practice in its many forms can only strengthen Melbourne's reputation.</p>	<p>As a strategy, the provocation needs to lead to specific outcomes - in this instance there should be some direction about how this process is going to occur within Council and outside it.</p> <p>Recognising the scale of infrastructure projects that are undertaken by Council would be useful - the Dusseldorf case study is misleading, for us public transport is a State government responsibility. It is much more likely that City of Melbourne projects will be small scale - new and upgraded public spaces and street scale projects. These can be powerful interventions over time - as can be seen in the urban forest strategy, increased pedestrianisation of the CBD and other urban design strategies implemented over the last 10-15 years. The development of the Queen Victoria Market is an outlier in terms of scale and would provide a tremendous case study in which to develop a process for the sort of creative provocation envisaged in the draft strategy.</p>	<p>From an urban planning perspective, there will be opportunities for creative contributions to private developments through the planning process. I believe there are one or two current examples of new developments that were approved under interim planning guidelines that have as a condition of their planning permit, new cultural spaces included in the new build. It is crucial that Council has a partnership role with private developers, in matching uses and users for these spaces, in order to imbed meaningful and complimentary creative activity into new developments across the city. And as outlined in the draft creative strategy, this needs to be part of the development from the beginning.</p>	<ul style="list-style-type: none"> • Provide more details on how the plan will be implemented • Work with developers on creative infrastructure 	<ul style="list-style-type: none"> • An implementation plan for the strategy will be developed during its first year • The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy
<p>It's ambitious for art and artists and their potential to play a central role in City of Melbourne projects and programs at a grander scale in terms of development and infrastructure. It is great that creativity has been recognised as one of the nine goals for the council and that the new creative strategy claims this space naturally for the arts but also as broadly underpinning success in all disciplines and work areas.</p>	<p>More on the how the small to medium arts sector will be supported as well as emerging artists, within a healthy ecosystem. With grander scope, scale and presumably budget for the larger projects and initiatives, the tendency could be to engage the well-established or superstar artists who will bring attention and deliver, which is understandable, though would be a shame if emerging and diverse artists were left to experiment and gain support in other council areas and only brought in to City of Melbourne once successful or corralled within festivals. Artist run initiatives and development space / studios could be key. Also it would be great to hear more about how the City of Melbourne intends to collaborate with and showcase its CALD communities and artists and connect with CALD residents - i.e. with 40% of City of Melbourne residents having Chinese heritage, it is clear there are opportunities and a cohort to serve and reach.</p>	<p>Given its ambition, the internal as well as external advocacy around this strategy will be key to achieving any of these larger outcomes. Getting internal alignment around process, vision and players is important to convince the various sectors it serves (residents, artists, public / private arts companies / museums, developers, retailers) that the City of Melbourne will be able to deliver this strategy. In this sense, the City of Melbourne could learn from the cross-disciplinary nature and processes of arts and design projects that creatives regularly undertake, to combat the unconnected internal silos that can prove fatal to any such strategy.</p> <p>The city's public arts organisations or universities could be brought in as well to help facilitate particular projects or provide venues or meeting spaces, within their own specific areas of expertise.</p>	<ul style="list-style-type: none"> • Ensure the Council continues to support the small to-medium creative sector • Include a focus on social inclusion, particularly with CALD communities • Ensure the CoM is well aligned internally • Consider using external stakeholders to help facilitate and/or host elements of the strategy's implementation 	<ul style="list-style-type: none"> • Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue. These and other Council initiatives will continue to support the small-to-medium sector • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city for people, which deals with inclusion • An implementation plan for the strategy will be developed during its first year and will ensure the CoM aligns to implement the strategy. Implementation will include extensive work with external stakeholders, including universities
<p>I like the inspirations drawn from around the world and the basic concept of having creative thinking at the centre of the city and approaches to its challenges. I like that going back to the aboriginal roots is a key focus.</p>	<p>I would like to include more ways of emerging artists to be involved - from those of minority backgrounds who don't have as much of an opportunity as their Anglo colleagues to fast track their practice as well as arts career. Who is invited to collaborate and participate says a lot and makes a big difference. Consciously include more diversity across the board - cultures, gender, ability and articulate issues of inclusion and accessibility.</p>		<ul style="list-style-type: none"> • Increase focus on social inclusion/diversity of practice 	<ul style="list-style-type: none"> • The strategy responds directly to the Council goals and has been amended to feature more detail on them, their outcomes and actions including A city for people, which deals with inclusion • Bringing together people from a diverse range of creative practices is a core element of the strategy
<p>It is exciting and bold, and places artists at the heart and at the beginning of imagining the city's future. Too often, artists are brought in too late with the task of beautifying an ugly design. Instead, this strategy elevates the role of our city's most creative thinkers with potential to shift the city and change the way it uses and values artists. It's exciting to see art at the basis of everyday life at the core of this strategy.</p>	<p>The strategy does not reference or make any commitment to the City's existing infrastructure or programs, for example triennial grants or individual grant funding programs, or spaces like Arts House or Artplay or Signal. These programs are important and play a vital role in contributing to the civic conversation within our city, and the strategy must affirm their role as central to its strategy and explicitly make an ongoing commitment to them (which is referenced in the FAQs associated with the strategy but not included in the strategy itself). This could be in the form of an additional framework (to sit alongside the public art and street art frameworks that it references), for example - a programming investment framework that includes arts grants, organisations, ensuring affordability for artists in the city, etc. The strategy also needs more information on how the artists participating in the creative projects will be chosen - what is the process for artists to be included and how will emerging artists be supported and developed in this process? Some additional information around the benefits of the strategy to the arts sector, and to the citizens of Melbourne, and some words around the value of art as civic purpose in itself would really make the strategy more effective.</p>	<p>The strategy is exciting in its vision that art is seen as part of everyday life. But part of that also needs to include art which doesn't otherwise serve a civic purpose (art, for example in theatres, which creates its own civic purpose by helping us to understand ourselves and the world around us).</p>	<ul style="list-style-type: none"> • Strategy should reference business as usual - i.e. Arts House, Art Play, Signal, grants programs to ensure that continues to be a focus • Provide more information on implementation - how will artists be chosen, will emerging artists be supported in this process? • Add information about the benefits of the strategy to the arts sector and the citizens of Melbourne • Add words around the value of art as a civic purpose in its own right • Bear in mind that art inside theatres, for instance, also helps us understand ourselves and the world around us. 	<ul style="list-style-type: none"> • A section on implementation has been added that references our business as usual work. The strategy aims to provide a succinct explanation of our intended approach and the reasons for it - it does not set out to be an encyclopaedia of everything we do. Some of our business as usual is referenced in the diagram on Page 5. More still is included under the Council Plan goal, A creative city, which is the Council's four-year commitment to its citizens. More detailed information again can be found on our website, melbourne.vic.gov.au • An implementation plan for the strategy will be developed during its first year • Wording has been added to the Why Creativity and Strategy sections to be clearer about this. These benefits will be expanded on in the implementation plan that will be developed during the strategy's first year. • Wording has been added to the Why creativity section to be clearer about this. • We recognise the role art inside venues such as theatres plays. We will continue to program art in venues such as Artplay, Arts House and Signal as well as drawing on the expertise of creative practitioners who traditionally work inside venues

<p>The integration of art, planning and outcomes. The recognition that art recognises and provides language for non-linear experience and values. So that art provides a voice for valuable parts of Melbourne's culture, activities and built environment that can otherwise be bypassed or addressed only as an optional add-on attraction.</p>	<p>I would love to see the development of some sort of "pool" where artists, planners, administrators could share ideas continuously - so that engagement of artists did not start with the announcement of a plan or need. Either a place, or a virtual place might enable artists to be more aware and to make contributions independent of formal invitations to participate in specific projects or issues. It may be possible, if a virtual information forum was successful, to partner this with an actual place or series of events where people could relax informally eg on a Friday after work - with no specific agenda.</p>	<p>I hope the Strategy will be productive. Congratulations.</p>	<ul style="list-style-type: none"> Consider developing a physical or on-line space where people could share ideas related to the city's challenges 	<ul style="list-style-type: none"> An implementation plan for the strategy will be developed during its first year, including consideration of ongoing engagement techniques
<p>I like that on the face of it the strategy feels inclusive and that it looks like you are seriously looking for and sector collaboration and partnership. A concern would be that this is tokenistic and that while you want to look like you are seeking opinion and consultation it is actually a fait accompli with disengaged bureaucrats mandating a strategy developed in isolation of the sector.</p>	<p>I would be more overt in looking at creative solutions from the broader and the creative industries of the future. The presentations have included examples of what I would consider 'Arts' organisations and I wouldn't dismiss digital creative industries. I run a Melbourne gamification company using video games design and thinking to solve social issues. I also work with an AI company applying machine learning and motion-capture to help vision and hearing impaired citizens better engage with their environments. I believe both of these companies sit firmly in the creative sector and feel the strategy should welcome participation from creative tech.</p>		<ul style="list-style-type: none"> Ensure creative industries includes digital industries such as gaming. 	<ul style="list-style-type: none"> The wheel related to creative practice is indicative, not an exhaustive list. It has been reviewed to be clearer about this
<p>Fantastically all consuming and all involving and all consulting - first cab off the rank! Being the leaders and don't be risk adverse! Keeping the Aboriginal and Torres Strait Islander focus; not defined by the triple bottom line; Fantastic big picture work; keep the democracy;</p>	<p>Levy the developers; percentage of all new space for creatives; target the unused and under recognized parts of CoM LGA; partner with PTV as trams are free all weekend; partner with communities who do not come into the city and who are very unfamiliar with it and what happens here; a Quick Response program or opportunities would be great;</p>	<p>Institute a lottery for the arts; look to greater Melbourne; keep funding the individuals and the daggy; reclaim spaces in the City either unused, underused or misused - lots of smaller spaces are going from the CBD; Can we inveigle Melbourne's patrons to provide a MONA here? accessibility is very important at the outset as well; not work just by Melburnians for Melburnians but invite all in; how do we harness and use the new media?</p>	<ul style="list-style-type: none"> Developers to contribute to creative infrastructure Leverage free public transport to connect with people unfamiliar with the city Introduce a lottery for the arts Advocate for a Melbourne MONA Consider quick-response grants Fund individual artists 	<ul style="list-style-type: none"> The Council's ongoing efforts to obtain more space for creative practice are outlined in the Melbourne Arts Infrastructure Framework, referenced on Page 5 of the Creative Strategy Specific tactics such as free travel, a lottery for the arts and a Melbourne MONA are outside of the remit of the strategy document however ideas of this nature may arise and be canvassed throughout its life cycle Quick-response grants are being investigated as part of the Creative Investment Framework, referenced on Page 5 of the Creative Strategy Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these fund individual artists
<p>I like the way it continues, and builds on, a strong commitment to the arts over the years.</p>	<p>Melbourne is the capital city of Victoria yet there is nothing there about the city's connection to the regions. Regional Victoria is part of your community and must be included in your thinking.</p>	<p>Please articulate your connection and commitment to all of Victoria. Melbourne is our capital city and as such is intricately connected to the life and culture of all of the state. Out in the regions we love our capital city and need to see a recognition of our relevance. You do not exist in isolation to the rest of the state. We help build your culture. Shame on you for not recognising and celebrating this vital interconnectedness.</p>	<ul style="list-style-type: none"> Make a commitment to connect and recognise regional Victoria 	<ul style="list-style-type: none"> The strategy covers the City of Melbourne municipality and is funded by its ratepayers. However, ideas that extend beyond our boundaries to the suburbs and regions may well be generated as part of the implementation of the strategy.
<p>The provocation questions are good. The case studies are interesting. The three focus areas are sensible, especially the Wombat theme for winter.</p>	<p>What about a case study that isn't infrastructure based, such as poetry or music?</p>	<p>The section on creative discipline is narrow; not only First Nations people understand creativity and not only ancient civilisations but also medieval and modern society understands the nature and power of art and how to draw meaning from the world around them. Art has the potential to lead us to a shared future, although it often does not. It can be manipulative, divisive and oppressive, depending on the socio-political context. A shared future is a desired outcome not a guarantee of the strategy.</p>	<ul style="list-style-type: none"> Consider a case study that is not infrastructure based Note that contemporary as well as ancient civilizations understand the power of art and that art is not always virtuous. 	<ul style="list-style-type: none"> A people-based case study has been added Points noted
<p>An arts-first approach to all projects and endeavours.</p>	<p>Focus on community and social outcomes, both as participant and viewer, not just economic benefits.</p>	<p>Better support needed for individual art practice, especially for emerging artists outside of education streams. Both financial and infrastructure - studio and rehearsal spaces, mentorship, easily-accessed micro-grants. Encourage risk and innovation in arts practice - don't play it safe for populist sake.</p>	<ul style="list-style-type: none"> Focus on community as well as economic benefits Ensure individual artists, particularly emerging ones, are supported Support creative infrastructure Encourage risk and innovation in art 	<ul style="list-style-type: none"> A measurement regime will be developed as part of the implementation plan and will include a range of desired outcomes, not merely economic Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these fund individual and emerging artists Council funding mechanisms such as annual and triennial arts grants and expressions of interest will continue and these fund individual artists The strategy invites creative practitioners to imagine Melbourne were the world's most creative city and respond with ideas that are bold and inspirational.
<p>The open-ended framework is a strong point - it seems to place the City of Melbourne as a facilitator for the positive influence of creatives to unfold across the city. The source being the creatives rather than the Council. The subject of their work being various dimensions / aspects / event / locations across our city. The benefit of this being for the good of all - an engaging, diverse, stimulating place to live, work and recreate. This in turn appears to be understood in terms of its cultural value, its contribution to a sense of liveability and enjoyment, its contribution to local, national, and international tourism, its economic contribution to Melbourne and its brand.</p>	<p>The strategy appears to be at its nascent stage and it will be interesting to see how specific strategies develop. Some key examples: "At the heart of this is the idea of creating new connections" "We will engage creative practitioners of all kinds to work with subject experts on compelling city opportunities and challenges that relate to the nine goals Melburnians have set for their city" "We will develop the capability of our creative practitioners to apply their skills to a city-sized canvas" It will be interesting to see the strategies develop in terms of facilitating and promoting this connectivity and engagement.</p>	<p>There may be some exciting opportunities in relation to developing how council interfaces with creative practitioners. Perhaps some form of virtual space where ideas can be exchanged, initiatives and projects launched, concepts proposed, a place for feedback and discussion, and where people can connect with other people or suggest a person within their network that might be ideally suited to help out with all contribute to something. Perhaps it could be a protocol where relevant council offices checking regularly with such a space - i.e.. to make announcements, to promote discourse on a topic or proposal, to make inquiries. It might be useful if a clear line is made to particular individuals at Council for those seeking information or engagement on a particular project, proposal or field - something other than council offices work email addresses - i.e. specific channels to specific people. There appears to be some emphasis on the city of Melbourne as instigator, the initiator of projects. It would be interesting to explore how a framework might be developed to support bottom-up proposals, where an idea or strategy is initiated by members of the community and the city of Melbourne has an open door, a listening ear, and provides facilitation for things to happen. We would be very open to assisting the City of Melbourne with this endeavour and with projects as they unfold over time. Apart from the diversity, skills and experience of our creative community, we also have extensive networks of our own, all of which may be helpful in terms of enablement.</p>	<ul style="list-style-type: none"> Interested to see how the strategy will be implemented Consider developing a virtual space where people can share ideas related to the city's challenges, including the work in progress related to the creative strategy 	<ul style="list-style-type: none"> An implementation plan for the strategy will be developed during its first year, including consideration of ongoing engagement techniques

<p>Although the strategy seems to be basing itself around some important targets (I think I read the terms 'aboriginal focus, growth, deliberative, connected etcetera at least ten times) the actual execution of and implementation of the strategy and how to integrate it into the creative framework of Melbourne seems practically non-existent. It seems to rely heavily on the creative industry supporting itself (or recognising that there is already a creative community), as opposed to outlining actual ideas and a strategy from council to facilitate, activate and cultivate creative activity. Firstly, based on the graph on page 13, I assume the strategy is supposed to be in place until the year 2028? I can't find anywhere else on the document stating the duration of the strategy and therefore how long council is giving itself to implement it. If indeed it is supposed to be adopted and in place until 2028, this seems like an excessive amount of time, particularly as Council have been stressing how quickly Melbourne will be developing, in regards to permanent residents, infrastructure and surges in tourism. Surely with these changes a five year council strategy would be best? After reviewing the Road Map on page 5, I can see there that there are complimentary plans in addition to the strategy. Perhaps the goals and timeframe to execute these plans could be outlined in the creative strategy, so that it really does act as a document to provide context and guidance to these programs? Surely the Music Plan, Arts Infrastructure, Creative Investment Framework, Public Art Framework, Street Art Policy, and Plaques and Memorials Policy should be rolled into and inform the creative strategy as opposed to the other way around? In thinking about our own creative approach, the City of Melbourne has arrived not at a 'vision statement' but a provocation that is grounded in principles understood by Indigenous and ancient civilisations whereby art is not a product or a service but, rather, it informs how the world is and how to be in it. We will engage creative practitioners of all kinds to work with subject experts on compelling city opportunities and challenges that relate to the nine goals Melburnians have set for their city. Should ways in which how this is going to occur, or begin to occur, be highlighted in the strategy? Actually addressing the nine points, as opposed to just saying they've been established? Eg: • Aboriginal focus: Engage directly with indigenous communities to activate more public spaces through art and dance; look at integrating traditional language into Melbourne signage; Indigenous art award (collaborate with galleries?) etcetera • A city planning for growth. Melbourne will grow by X by 2021. Look into more public parks, devise a public art program, activate footpaths and walls with street art, create an aesthetic or plan for apartment developments. • Deliberative city: more arts industry forums, more opportunities for artists to partake in council art ideas, more support for existing art spaces within the city of Melbourne and consultation with galleries – not just the public ones. • Connected City: With art? Public participation in events. White Night continued, Fed Square Winter continued etcetera, Moomba any plans for other events? • Knowledge City: ? • Prosperous City: (Won't it be prosperous by addressing the above?) • Creative City: How? The strategy? • City for People: As above again? • Cares for Environment: Integrated arts ideas to focus on environmental concerns, public art for parks, creative design for infrastructure, investment in the arts to highlight environmental concerns to allow the audience to connect with these issues in a new way. Either way, these 'nine goals set by Melburnians' need to be addresses thoroughly. I have attached a creative strategy that is publically available from South Gippsland Shire Council who have recently adopted a new strategy. Although the council itself is much smaller than Melbourne, upon revision the strategy seemed an ambitious one, and perhaps something to aspire to? I have also attached the Arts and Culture Strategy for Wellington Shire Council. Again, a document that was adopted in 2016 and outlines directly the aspirations, attitudes, past progress and a future strategy highlighting where they will focus their energy on strengthen the sector as a whole. How will Melbourne place art at the start? After reading the strategy I'm still unsure...</p>	<ul style="list-style-type: none"> • Provide more details on how the strategy will be implemented • Be clearer about how the strategy will support creative activity • Consider making the time-frame shorter, given the city is changing rapidly • Be clearer about the timeframes of complementary plans on Page 5 • The complementary plans should inform the creative strategy - not the other way around • Comprehensively list specific future projects to be completed under each Council goal 	<ul style="list-style-type: none"> • The strategy provide a succinct explanation of how the strategy will support creative activity. The mechanics of how this will occur will be set out in an implementation plan to be developed during the strategy's first year • The creative strategy is the first of the Council's new suite of 10-year strategies. The timeframe allows for bold, ambitious thinking that could not achieve the same impact with a shorter timeframe. The strategy has been designed to respond to a rapidly changing environment through a perpetual process of engagement with community goals and conversations • Details of our shorter-term complementary plans are readily available on our website, including their timeframes, which alter periodically as they are refreshed. Several plans are still under development and their timeframes are not yet set. • The creative strategy provides the high-level framing around which conversations about city opportunities will occur over the coming decade. The conversations themselves will be informed by a range of information and documents relevant to the subject, including complementary plans. Effectively there is a two-way exchange between the document types. • The nature of the strategy is that projects will be selected through a perpetual discussion about the most pressing challenges and opportunities facing the city. The starting point for these discussions is the goals, outcomes and actions outlined in Council Plan, which will be written into the strategy document.
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CITY OF MELBOURNE CREATIVE STRATEGY 2018–2028

Attachment 4
Agenda item 6.4
Future Melbourne Committee
4 September 2018





Acknowledgement of Traditional Owners

The City of Melbourne respectfully acknowledges the Traditional Owners of the land, the Boon Wurrung and Woiwurrung (Wurundjeri) people of the Kulin Nation and pays respect to their Elders, past and present.

For the Kulin Nation, Melbourne has always been an important meeting place for events of social, educational, sporting and cultural significance.

Today we are proud to say that Melbourne is a significant gathering place for all Aboriginal and Torres Strait Islander peoples.

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September 2018

Cover Image: SIBLING, *Over Obelisk*, part of Biennial Lab 2016. Photo by Bryony Jackson

Image on left: Image: *Circle* by Naretha Williams performed at YIRRAMBOI Festival 2017. Photo Bryony Jackson

Disclaimer

This report is provided for information and it does not purport to be complete. While care has been taken to ensure the content in the report is accurate, we cannot guarantee it is without flaw of any kind. There may be errors and omissions or it may not be wholly appropriate for your particular purposes. In addition, the publication is a snapshot in time based on historic information which is liable to change. The City of Melbourne accepts no responsibility and disclaims all liability for any error, loss or other consequence which may arise from you relying on any information contained in this report.

CONTEXT

Melbourne, a city that can't stand still

Every month thousands of people arrive in Melbourne to forge new lives for themselves. They come from all over Australia and all over the world, drawn by the city's reputation as a great place to live.

Melbourne strives to be bold, inspirational and sustainable. It values knowledge, innovation and good design. It builds public places with the people of Melbourne in mind.

And Melbourne is a highly creative city. It overflows with live music, performances, public talks, festivals and events. People show up rain, hail or shine. Threaten the future of live music, for instance, and people will rally in their tens of thousands to defend it. Walk down any main road or laneway day or night and creativity is out and proud in the clothes people wear, the galleries, bars, cafes and shops, architecture, street design and street life.

But Melbourne is not alone. We live in a global age – and a mobile and highly competitive one. Other cities recognise the desirability of creativity and are snapping at our heels.

Hong Kong is investing hundreds of millions on its West Kowloon Cultural District, Singapore more than \$500 million on its Esplanade, Adelaide anticipates spending more than \$200 million on a contemporary art gallery. Today there are 29 UNESCO Cities of Literature – in 2008 when Melbourne joined the network, there were only two.

If Melbourne is to retain its edge as a creative city it cannot stand still.

How to thrive in a world of change

The city Melburnians know and love is changing at an unprecedented pace.

Our population is growing rapidly, accounting for the vast majority of Victoria's population growth this decade and much of Australia's.

In Melbourne, more than 40 per cent of people are born overseas and one third speak a language other than English. The city's resident population is highly transient, with a high turnover including many young people and students.

Melbourne is a magnet for knowledge workers, who account for about two thirds of the workforce. Manufacturing has declined and more than a third of Australian jobs are likely to be automated over the next 10 to 20 years.

Climate change is resulting in more very hot days in the city and less but more intense rainfall that places pressure on our drains and floods our roads. Scores of high-rise developments are transforming the fabric of the city.

Mammoth public transport and road construction projects are disrupting our streets. Digital innovation, which brought us Uber and O-bikes and heralds the arrival of driverless cars, is changing, well, everything.

And while many in our city are thriving, others risk being left further behind as cost of living pressures grow and people are priced out.

To help us understand, interpret, navigate and thrive amid this world of change, Melbourne is looking to the people who throughout time, across the globe, have always helped society make sense of the world around them – to creative people of all kinds, from artists, musicians and performers to industrial designers, scientists and poets.

Our roadmap to a bold, inspirational future

Melbourne is no stranger to rapid change. Our city's enthusiasm and capacity to create and evolve has brought many of the benefits we enjoy today – high-quality public spaces, greener streets and buildings, vibrant laneways, fewer cars, more places to wander and secrets to explore.

These have not come about by chance. The city has been guided by decades of carefully thought through strategies that imagined the Melbourne that could be and systematically stepped out how to make that vision a reality.

As we approach the close of the second decade of the 21st century, Melbourne is looking again to the future and creating a new suite of strategies to steer us through the third decade and beyond.

These strategies are designed to work as an integrated and united network, to help us continue to develop bold, inspirational and sustainable approaches to managing transport, climate change, urban planning and other critical challenges and opportunities.

Central to them all will be a shared understanding and approach to harnessing Melbourne's incredible creativity and putting it to use for the city and its citizens. This approach will build on the solid foundations of the Arts Strategy 2014-17, embedded now in our daily work, and will invite creative practitioners of all kinds to play a critical role in Melbourne's future.

The creative strategy also will provide context and guidance for a host of related documents, existing and planned, that outline our intent in relation to particular disciplines of creative practice.

Our roadmap



Completed documents from this diagram can be obtained by searching melbourne.vic.gov.au. Documents in development will be posted online as they are completed.

Why creativity? Work, wandering and wellbeing

Across the globe, the way people live, the choices they have, their challenges and their joys are being transformed.

Advanced robotics, autonomous transport and machine learning are bringing ever-faster transformations.

The World Health Organisation (WHO) estimates more than one-third of skills considered important in today's workforce will have changed within five years. Some jobs will disappear, others will grow and jobs that don't exist today will become commonplace.

A WHO report, *The Future of Jobs*, asked chief human resources and strategy officers from leading global employers what the shifts would mean for employment. They ranked creativity the third most important skill required for jobs in 2020. This follows other reputable surveys also placing creativity in the top 10 – some even in first place.

Cities that foster creativity in their resident populations not only position themselves for the jobs of the future but attract the world's travellers.

It is little wonder the cities that regularly top creativity league ladders – London, Paris, Berlin, New York – are eternally popular with visitors.

In Victoria, with Melbourne as its capital, cultural tourism is worth more than \$1 billion each year and is predicted to be worth \$1-\$2 billion annually from Chinese visitors alone by 2025.

Creativity plays an equally vital role in social cohesion and wellbeing. Beauty, harmony, joy, a sense of wonder, even a sense of discomfort – these experiences transport us beyond the every day. They change the way we view our city. They change lives.

CASE STUDIES

Creative Disciplines

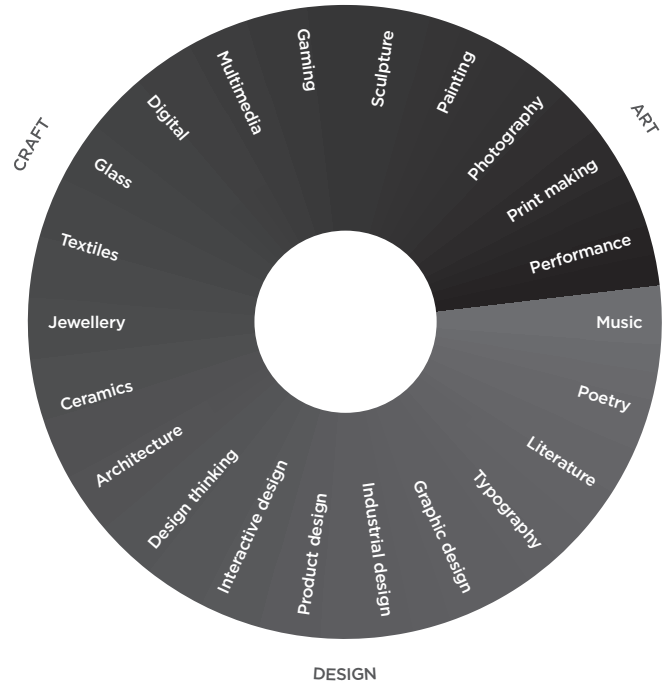
From First Nations people and those who study ancient civilizations we know that throughout history creative people have always helped others understand and draw meaning from the world around them.

Creativity is a behaviour; its practice takes many forms, just a very few of which are listed in this diagram. There are many more. Creativity allows people to explore ideas, connect with one another and participate in conversations larger than themselves.

It stimulates ideas, insight and delight and enriches existence. It connects us to our past, to today and leads the way to a shared future.

To demonstrate seminal, inclusive and expansive creativity in action, we began with the goals set out in Future Melbourne, a community plan that sets out the long-term aspirations of Melburnians. We then collected examples from far afield and close to home where creative practitioners have approached similar goals.

These case studies, some of which are referenced below, showcase many creative disciplines, from architecture to performance art and poetry.



Creative practice applied to city goals

A creative city

Traditionally museums are housed in impressive buildings in significant locations that require people to travel distances to visit. Berlin's Public Art Lab flipped this experience by inviting artists to create mobile museums that could travel to their audiences. The resulting mini museums, which travelled between cities, transformed the atmosphere of each space in which they were located and made readily available to all citizens the assets they own.

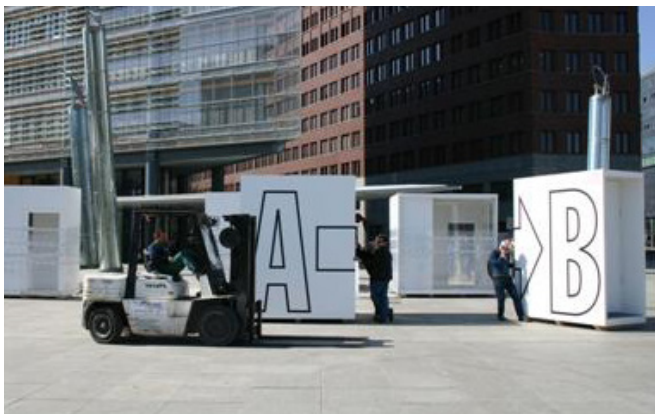


Image courtesy of Hans J. Wiegner for Public Art Lab - Susa Pop

A prosperous city

The transformation of an obsolete elevated train line in New York into an international tourism attraction more than 2km long is known the world over as a demonstration of the power of creativity and community engagement to drive urban renewal and prosperity.



Image: by Mike Peel www.mikepeel.net of New York's Highline

A deliberative city

The Queen Victoria Market precinct is much loved by Melburnians and opinions are divided on its future direction. Rather than hide from contentious perspectives, in 2016, as part of the Council's Biennial Lab program, artists built a 24-hour radio station and for 9000 minutes everything they ate, drank, wore, discussed or interviewed was sourced at the market.



Image by Bryony Jackson of Field Theory's *9000 Minutes*, part of Biennial Lab 2016

A city managing change

In 2015 the Turner Prize, Europe's most prestigious contemporary visual art award, was bestowed on Assemble, a collective of mainly architects, for their Granby Four Streets urban regeneration project. Judges praised them for using art, design and architecture to offer alternative models to how societies can work and for showing how artistic practice can shape urgent issues.



Image of Assemble building the Yardhouse in London courtesy and copyright of Assemble

A city that cares for its environment

Refuge is a five-year City of Melbourne project - led by artists, working with emergency management experts and communities - that explores and builds resilience in the face of climate disasters such as floods, heatwaves and pandemics. Through annual simulated emergencies, all involved look deeply at the implications and consider with new insight how cities plan for the future.

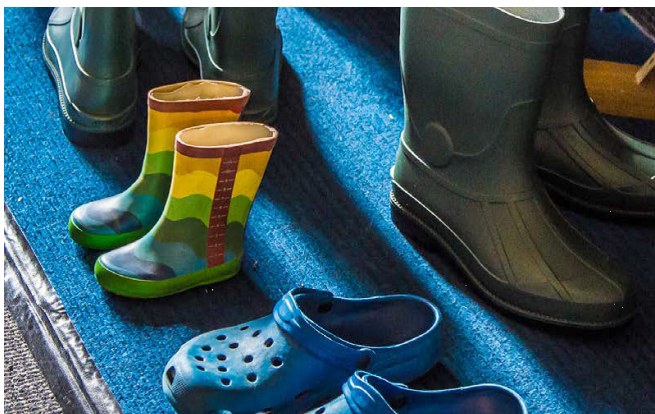


Image by Bryony Jackson

A city for people

Between 2001 and 2008 the City of Melbourne invited artists to develop temporary works of art responding to a laneway of their choosing. The enormously successful Laneway Commissions program is now credited with playing a significant role in the revival of central Melbourne. Today laneway culture is as synonymous with Melbourne life as a great cup of coffee.

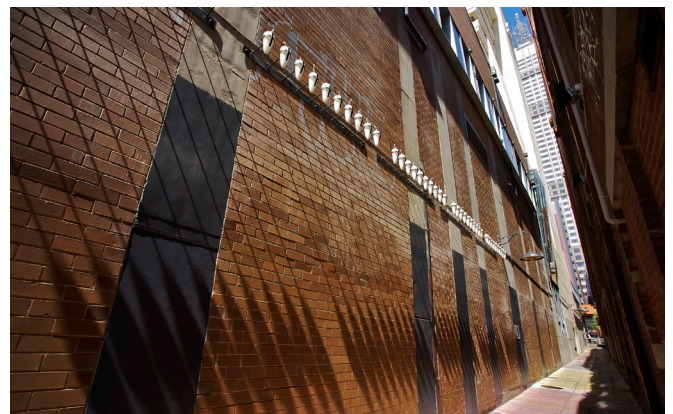


Image by Mila Robles of Laneway Commissions 2011, Yhonnie Scarce, *Iron Cross*

CASE STUDY: DÜSSELDORF METRO, GERMANY, 2016



Image by Jörg Hempel of Düsseldorf Metro Image by Jörg Hempel of Düsseldorf Metro

A connected city

Context

Düsseldorf Metro is the largest public transport project completed in Düsseldorf for 20 years. Consisting of a 3.4 kilometre subway tunnel and six new stations, each artistically unique, the project connects the city's eastern and southern districts and involved 15 years of planning and construction. The result is an exciting combination of new technology, architecture and art that make the project one of the most dynamic, user friendly subways in Europe. Given Düsseldorf's relatively small population of 600,000 people, some commentators were surprised that Germany's first 'art on the underground' project took place in the city. However, Düsseldorf has a long and proud artistic history, with all artists working on the project having links to the city's Kunstakademie, a renowned art school dating back to 1762.

Process

One of hallmarks of Düsseldorf Metro was genuine, long term cooperation and respect between engineers, architects and artists that led to a strong interdisciplinary approach and widely praised artistic outcomes.

The project was overseen by Darmstadt-based consultancy, netzwerkarchitekten and artist Heike Klussmann, who won a two-stage EU-wide architecture competition. Together they developed the concept of a metro tunnel as an 'underground continuum' similar to a giant snake as it slips through the earth, widening at each station before continuing on its path. The aim was to create a direct visual connection between each station and the city, and whenever possible, bring daylight down to track level. These long views not only aid passenger wayfinding but create a greater sense of security,

while countering the feeling of being in a confined space. A key part of the original proposal was to maintain an overall identity for the line while allowing for diversity in the design of individual stations. During the initial stage, 16 artists were invited to come up with a basic station concept, which was then taken further in stage two. Five artists were ultimately selected to work alongside Heike Klussmann and the architects, each on their own station.

Outcomes

The most impressive aspect of Düsseldorf Metro is the way art and architecture come together. “It’s hard to know where the engineering begins and the art ends,” says artist Thomas Stricker. Although there other examples of underground art projects, two factors make Düsseldorf stand out – a complete lack of advertising and a common architectural language. Following its official opening, The Guardian reported the “new metro represents a rare moment when people who never usually interact – city bureaucrats, engineers, architects and artists – created something bigger than themselves” while The New York Times called the project “Art and magic in a German Metro”.

Spaciousness, clarity and generous sightlines between stations and concourses are a key feature of the project and the decision to ban advertising creates a purely spatial, immersive experience. At Pempeiforter Strasse station, Heike Klussmann uses graphic black-and-white designs to dazzlingly effect that run over the ceiling and floor of the station, halting or unravelling, depending on the geometry.

At his station, Ralf Brög provides three scenarios – ‘theatre’, ‘laboratory’ and ‘auditorium’, each of which emits alternating acoustic impulses and sound bites while Ursula Damm uses aerial views of Düsseldorf in the entrance of her station. A giant LED wall overlooking the concourse displays real-time footage of pedestrians overlaid with geometric structures that respond to passenger movement. At Graf-Adolf-Platz, Manuel Franke creates an immersive journey where sweeping layers of green rock strata accompany passengers down to the concourse and combine hand-painting with laminated security glass. Meanwhile Thomas Stricker conceives his station as a space ship lined with six screens that offer 3D views of planets like a ship’s bridge. The feeling of other-worldly travel is enhanced by the station’s angled walls and panoramic windows.

Lessons

Uniting the artwork is an understanding it is not intended for a gallery but aimed at people on the move. Each work is designed to slow people down and generate calm.

Lack of advertising helps the architecture and art respond to each other, and influences how people experience the space.

Visits to the artists’ studios by city officials were important to take them on the same journey as the project team.

As the artists had to use new and unfamiliar materials, a life-size mock-up of every station was built in a decommissioned tunnel to test how the materials performed on site.

Unlike many projects, the architects didn’t just find ways of realising what the artists had dreamed up. Everything was decided together.

Last word

Düsseldorf Metro is a public space that allows people to be people, not consumers. It is all about the art and the space, and takes people wherever their imagination can lead.

CASE STUDY: TE ORO, NEW ZEALAND, 2015



Image by Alt Group

A city with a First Nations focus

Context

Te Oro is a music and arts centre in Glen Innes, Auckland, that was developed over 20 years with local Māori people. It is a testament to the community's persistence and passion.

A multi-purpose space, the centre was designed as a place for young people and the local community to come together to perform, practice and celebrate their culture.

The seed for Te Oro was planted in 1995 when the first workshop was held with the Glen Innes community to explore the idea of an arts centre. A long period of research into community needs followed, which eventually resulted in a design concept and funding from the local Maungakiekie-Tāmaki board of Auckland Council.

Process

Co-creation was at the centre of the design process from the beginning. The design team worked closely with local iwi, Ngāti Pāoa, from early discussions pre-brief, throughout the development process and up to final delivery. The dual concepts of preservation and evolution were central to the overall project.

A key aspect of Te Oro was working with local knowledge holders as well as master carvers and weavers who informed the final design. Glen Innes sits between Taurere (Mount Taylor) and Maungarei (Mount Wellington) and is next to Te Wai o Taiki (Tāmaki River).

The name Te Oro was gifted to the building by the Ngāti Pāoa who have lived on the land and surrounding area for

hundreds of years. It refers to the humming reverberations created by wind as it passes through the ancient crater chambers of Maungarei.

Working in collaboration, architect Lindsay Mackie of Archimedia and artists Bernard Makoare, Martin Leung-Wai and Petelo Esekielu, developed a concept for Te Oro that saw the building as a grove of trees under which communities could gather, shelter, share knowledge and express their culture and creativity. From this concept came Te Oro's signature roof form, a floating geometric 'leaf canopy' that sits atop a series of 'timber trunks'. Historically the grove of trees or 'uru' is a response to remnant karaka uru trees on nearby Taurere and an important part of local story telling.

Te Oro is made up of three two-story pavilions linked by a naturally lit circulation space. The first pavilion houses two large dance studios and working areas while the second contains a double height 394 seat performance space, digital editing suite and recording studios. The final pavilion houses fine arts workshops for jewellery making, whakairo (carving) and painting.

As well as Te Oro's physical form, there are six community driven artistic elements of the project. These include soundscapes, whakairo and kōwhatu (stones), a logo and branding, tukutuku (traditional wall mounted woven panels) and a metaphorical Manaia (a stylized figure that binds everything together).

Each creative group was empowered to direct their piece, the stories they told and the artists they used. The six installations tell different stories about the same place from different perspectives. They honour everyone's voice but none is heard above the other.

The overall brand for Te Oro was inspired by distinctive Māori taniko and tukutuku weaving patterns that are highly mathematical and precise. Gridded horizontal and vertical rods set the foundation for the work while the physical process of creating tukutuku, and the act of binding the material symbolises the reciprocity of people working together.

Outcomes

Since opening in 2015, Te Oro has been a resounding success by clearly reflecting its community through a strong connection to local cultural history yet providing opportunities for this cultural expression to evolve.

The process of engagement undertaken to realise Te Oro's final design was complex, time consuming and sometimes difficult but it allowed for the development of a rich, meaningful and nuanced building in an area that historically lacks social and cultural infrastructure.

An interesting, sophisticated piece of architecture, Te Oro sets a new standard for Māori community buildings by not succumbing to easy or cheap options and resourcing appropriately.

Over the last three years Te Oro has helped many young people connect with their culture through new forms of expression and technologies. The centre's vision is to inspire new generations of creative practitioners and contribute to the creative economy of wider Auckland.

Lessons

Respect for Indigenous culture, art practice and a flexible, multi-layered engagement process was central to Te Oro's success.

Relationship building with the local community took time but delivered rich, meaningful creative outcomes.

Co-creation with key knowledge holders provided opportunities for strengthening and reinterpreting local cultural expression sometimes using modern materials, technologies and methodologies.

Working with cultural leaders to engage the community at key junctures was important to keep the project on track and relevant.

Last word

Te Oro demonstrates how a community facility can work equally for Māori people and the broader community while staying out of the shadows of the mainstream.

CASE STUDY: NEIGHBOUR DOORKNOB HANGER CANDY CHANG, USA, 2010



Image: candychang.com

A city for people

According to the website of world-acclaimed artist Candy Chang, thanks to good neighbours Chang has shared a ladder, inflatable bed, air pump, chairs, a bike, wi-fi, books, a drill, an iron, professional studio lights, a corkscrew, a large pot, wine and food. And this was only from a few neighbours because she rarely bumped into many of them.

Chang is a trailblazer in participatory art and her profoundly moving projects use the built environment to help communities explore issues that include loneliness and social isolation, mental health and depression.

For example, when Chang was experiencing grief and depression after the death of someone she loved, she realised how much any discussion of death is avoided.

In response she covered a crumbling house in her New Orleans neighbourhood with chalkboard paint and covered

it with these words, written many times over: Before I die I want to _____ Anyone walking by could pick up a piece of chalk and add their reflections to the wall. Hundreds of people shared their hopes and dreams through the project, which, since then, has been created in more than 4000 cities and 75 countries, including China, Iraq, Argentina, Russia, Haiti, Kazakhstan and South Africa.

For the Neighbourhood Doorknob Hanger, Chang created a simple cardboard design that was printed into GOOD Magazine, where it could be torn out and used by people to encourage sharing and connection between neighbours, without disturbing each other at inconvenient times.

Artwork for the doorknob hanger has been made available for people to download, free of charge, from Chang's website, candychang.com, which features many projects that use creative practice to build community resilience and social inclusion.

STRATEGY

A provocation for all Melburnians

Looking at case studies from close to home and around the world illustrated the profound impact creative practitioners can have on a city and its citizens when they are respected, valued and invited into civic spaces, projects and conversations. It led the City of Melbourne to contemplate: what if these were not occasional projects but business-as-usual. Imagine the potential transformation of city life if creative processes and projects such as these were just the way our city managed every-day opportunities, challenges and change. Imagine if we placed art at the start, harnessing the full potential of our creative practitioners and applying their thinking city wide, at civic scales, integrating it into the very fabric of the city and its long-term vision.

So in thinking about our own creative approach, the City of Melbourne has arrived not at a 'vision statement' but a provocation that is grounded in principles understood by Aboriginal and Torres Strait Islanders and ancient civilisations whereby art is not a product or a service but, rather, it informs how the world is and how to be in it.

We will engage creative practitioners of all kinds to work with subject experts on compelling city opportunities and challenges that relate to the nine goals Melburnians have set for their city:

- A city with an Aboriginal focus
- A city planning for growth
- A deliberative city
- A connected city
- A knowledge city
- A prosperous city
- A creative city
- A city for people
- A city that cares for its environment

We will ask:

If Melbourne were the world's most creative city, what approach would we take to this challenge?

- Where would we start?
- What would we do differently?
- How would we behave?
- How can creative thinking deliver extraordinary results?
- What processes would we follow?
- What would we produce?
- What would we measure?

Month by month, year by year, over a decade, by issuing our provocation we intend to support the systematic transformation of our city through bold, inspirational, sustainable creative thinking that draws on the remarkable and expansive expertise of our creative community.

These approaches could take all manner of shapes and sizes. They might be beautiful, thought provoking, funny, disturbing or all of the above. They might be in a theatre, or a church, out on the street or on your phone. Their number could vary year to year. Those involved will be as diverse as Melbourne itself. Their individual impact could be highly visible or more subtle but, for our city that can't stand still, collectively they will make a profound contribution to our ongoing transformation.

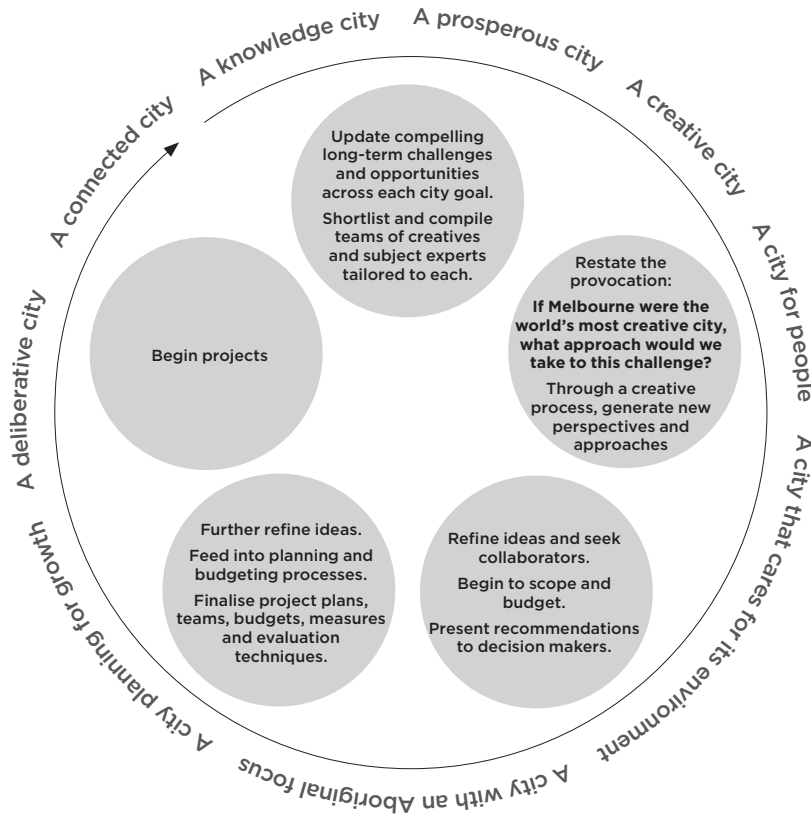
In the process, we will develop the capability of our creative practitioners to apply their skills to a city-sized canvas while demonstrating to city decision makers the power of a creative lens to make infinite possibilities visible.

At the heart of this is the idea of creating new connections:

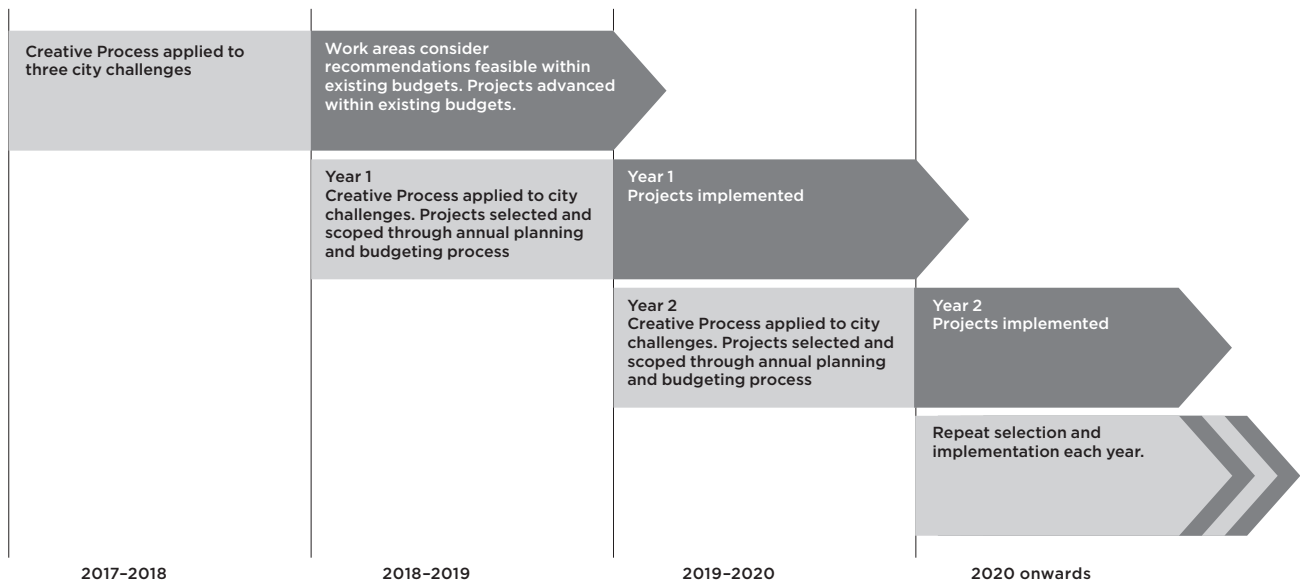
- across everything the city does
- between disciplines
- between public and private organisations
- between the city and its communities
- between creative practice and civic scale
- between experiences
- between aspirations and reality.

Through this approach Melbourne will draw on the full potential of its extraordinary creative community to benefit all who live, work and visit here, our people will develop skills the future demands, our creative practitioners will have opportunities to hone their skills on projects of scale and ambition and our experiences will be shared with others the world over.

Our creative strategy month by month



Our creative strategy year by year over a decade



Note: some projects may run over multiple years

APPENDICES

Implementation

The creative strategy will make its mark on the City of Melbourne's work from late 2018 to late 2028, with an implementation plan developed and posted online by June 2019.

Throughout the strategy's life, we will continue working closely with the creative community on the core services we provide. These include:

- Providing, communicating and pursuing new working, development and presentation spaces for creative people, as set out in the Melbourne Arts Infrastructure Framework and communicated via our Creative Spaces program.
- Directly funding creative practitioners through a comprehensive range of grants and programming opportunities.
- Developing policy positions when required, such as our plans or frameworks for public art or music.
- Acquiring art works as part of the material record of the city's history and exhibiting them to provide opportunities for people to engage with the city's heritage, stories and issues.

More information about our services can be found in the Arts and Culture and Council Plan pages of our website, melbourne.vic.gov.au

The relationship between the strategy and these services will be a dynamic one, a continuous multi-directional conversation as we progressively build opportunities for creative practitioners in the city.

Measuring creativity

It is notoriously difficult to measure the impact of creative input.

How, for instance, do you measure the impact of an average city experience compared with an inspirational one?

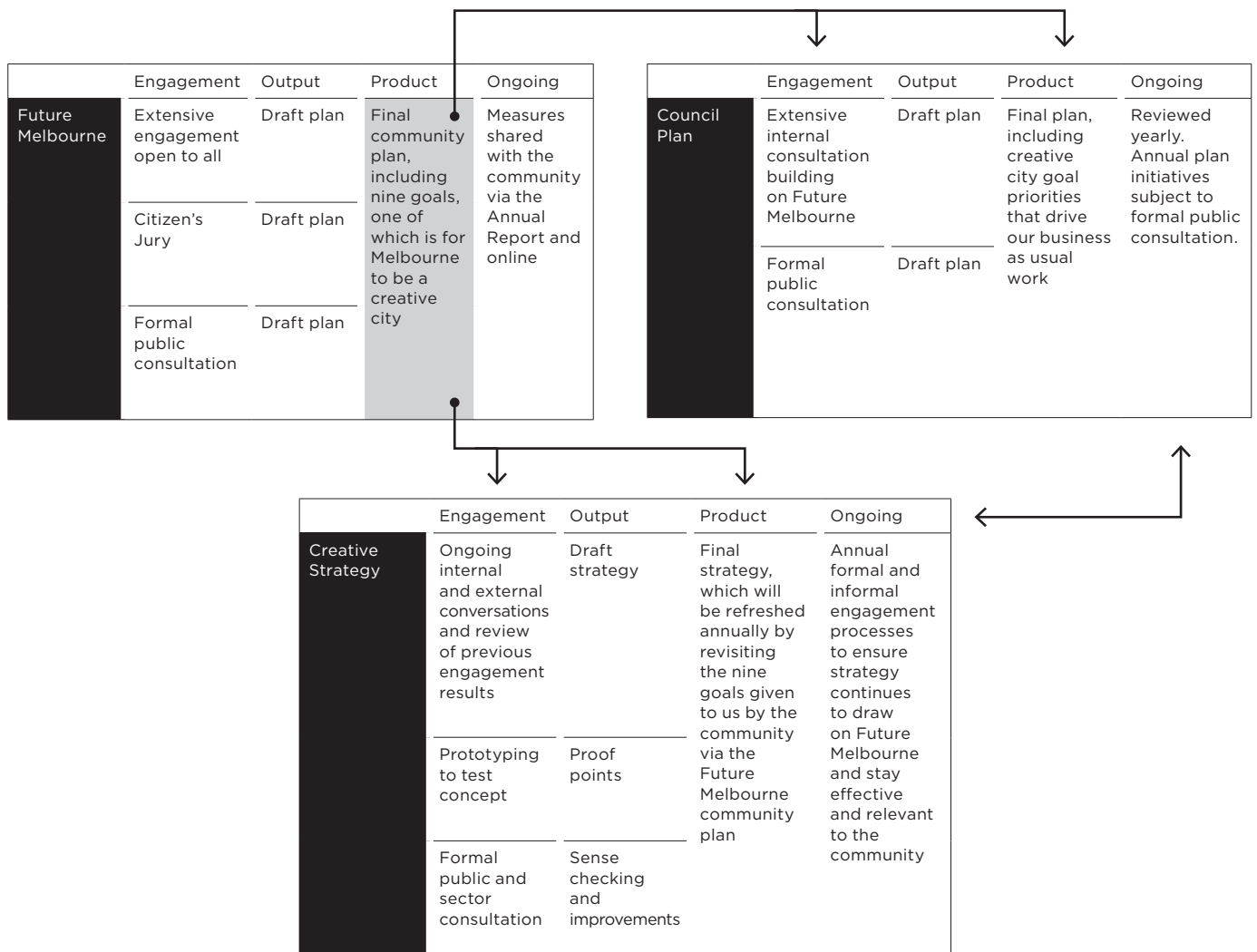
It is understandable that many have resorted to measuring economic rather than cultural outcomes – more visits, more spending, more businesses. But what about more or better ideas, increased feelings of wellbeing, a greater sense of belonging?

To understand the impact of our strategy, we are developing a range of measures.

These will include standard ones such as the number of problems tackled, the projects undertaken and the number of creative people involved.

However we also will go deeper, by looking at a series of outcomes, not just economic, derived from all of this activity and the impact it has on the people closely involved, the people of Melbourne and the city generally.

How Melburnians contributed to this strategy



COUNCIL PLAN 2017–2021

Goal: A city that cares for it's environment

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

Melbourne's reputation as a global city leader of sustainability is maintained.

Melbourne is adapting well to climate change (also a health and wellbeing priority).

Melbourne will meet its pledge to help deliver the Paris Agreement to limit global temperature rise.

Melbourne uses its resources efficiently.

WE WILL PROVIDE

Protection and enhancement of habitat to support greater biodiversity in a changing climate. This relates to Future Melbourne Community Plan priority 1.1 Maintain its urban biosphere.

Nature-based climate adaptation and integrated water management solutions. This relates to Future Melbourne Community Plan priority 1.2 Adapt for climate change.

Improved water infrastructure for flood mitigation. This relates to Future Melbourne Community Plan priority 1.4 Capture and reuse stormwater.

WE WILL PARTNER TO

Play a leadership role within the C40 Cities Climate Leadership Group, International Council for Local Environmental Initiatives (ICLEI) Cities Biodiversity Centre and 100 Resilient Cities network. This relates to Future Melbourne Community Plan priority 1.2 Adapt for climate change.

Strengthen the municipality's resilience, liveability, health and wellbeing through community education and mitigation of the impacts of climate change (also a health and wellbeing priority). This relates to Future Melbourne Community Plan priority 1.2 Adapt for climate change.

WE WILL FACILITATE

Introduction of 'caring for country' principles for urban land management. This relates to Future Melbourne Community Plan priority 9.4 Engage Aboriginal people in urban land management.

Greater greening of the private realm (also a health and wellbeing priority). This relates to Future Melbourne Community Plan priorities 1.2 Adapt for climate change and 1.1 Maintain its urban biosphere.

Promotion of environmental sustainability by linking businesses to new initiatives and key sustainability projects, including sustainable food practices (also a health and wellbeing priority). This relates to Future Melbourne Community Plan priority 1.2 Adapt for climate change.

Greenhouse gas emissions reduction across the municipality and the uptake of renewable energy. This relates to Future Melbourne Community Plan priority 1.3 Emit zero greenhouse gasses.

Innovative solutions to minimise the municipality's waste. This relates to Future Melbourne Community Plan priority 1.5 Use resources efficiently.

* Also a health and wellbeing priority.

Goal: A city for people

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

People feel welcomed and included.*

People are safe.*

People are supported to find pathways out of homelessness.*

Melbourne's housing meets the diverse needs of its population.

People are healthy and well.*

Children and families have access to quality early years programs.

WE WILL PROVIDE

Opportunities to celebrate cultural diversity.* This relates to Future Melbourne Community Plan priority 2.7 An inclusive city.

A review of the options for housing in the municipality taking into account the needs of a diverse population.* This relates to Future Melbourne Community Plan priority 2.4 Affordable for all to live.

WE WILL PARTNER TO

Improve community safety through crime prevention with Victoria Police, business and resident groups.* This relates to Future Melbourne Community Plan priority 4.1 A safe and flexible city.

Create and maximise use of recreation spaces.* This relates to Future Melbourne Community Plan priority 2.5 Quality public spaces.

Ensure early years programs deliver quality outcomes for children and families by working with service providers. This relates to Future Melbourne Community Plan priority 5.1 Lead in early learning.

Support people sleeping rough to access the services they need.* This relates to Future Melbourne Community Plan priority 2.9 Support the homeless.

WE WILL FACILITATE

Integrated service provision for people experiencing homelessness.* This relates to Future Melbourne Community Plan priority 2.9 Support the homeless.

Opportunities for the community to participate in activities that improve their health and connection to the community.* This relates to Future Melbourne Community Plan priorities 1.2 Adapt for climate change and 2.2 A healthy community.

Opportunities for international students to acquire leadership skills, integrate in and contribute to the wider community.* This relates to Future Melbourne Community Plan priority 2.7 An inclusive city.

Ongoing education and promotion regarding urban agriculture and access to healthy food.* This relates to Future Melbourne Community Plan priority 1.2 Adapt for climate change and 1.6 Capture the sustainability benefits of urban density.

WE WILL ADVOCATE FOR

Increased access, inclusion and participation of all people in public spaces, programs and services irrespective of ability, background, class, gender and orientation.* This relates to Future Melbourne Community Plan priority 2.1 A great place to be

Promotion of gender equity and prevention of violence against women and children including in the home.* This relates to Future Melbourne Community Plan priority 2.1 A great place to be and 2.8 A family-friendly city.

* Also a health and wellbeing priority.

Goal: A creative city

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

Artists are supported to test, develop and realise ideas.

People participate in the creative life of the city.*

The economic value of Melbourne's creative industries sector grows.

WE WILL PROVIDE

Resources for artists to develop new ideas. This relates to Future Melbourne Community Plan priority 3.2 Value the creative community

Opportunities for the public to experience and participate in art.* This relates to Future Melbourne Community Plan priority 3.1 Foster creativity and 3.3 Celebrate creative diversity

Public and purpose-built spaces for community arts and performing arts.* This relates to Future Melbourne Community Plan priority 3.2 Value the creative community

A completed plan for the renewal of the North Melbourne performing arts precinct. This relates to Future Melbourne Community Plan priority 3.2 Value the creative community

Co-working and incubator spaces for creative industry practitioners. This relates to Future Melbourne Community Plan priority 3.4 Prosper by investing in creativity

WE WILL PARTNER TO

Integrate public art in projects. This relates to Future Melbourne Community Plan priority 3.1 Foster creativity

WE WILL FACILITATE

Affordable creative spaces for artists. This relates to Future Melbourne Community Plan priority 3.2 Value the creative community

Support for creative arts industries and arts infrastructure, including technology, through new funding mechanisms. This relates to Future Melbourne Community Plan priority 3.4 Prosper by investing in creativity

* Also a health and wellbeing priority.

Goal: A prosperous city

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

Melbourne is the destination of choice to visit, live and study.

Melbourne's businesses are supported to thrive through a period of disruption caused by major projects.

Melbourne prospers through global business relationships and investment attraction.

Melbourne supports new businesses and a vibrant start-up economy.*

WE WILL PROVIDE

Enhanced support to small business during a period of major disruption. This relates to Future Melbourne Community Plan priority 4.2 Attractive and supportive for new and existing businesses

Marketing and branding campaigns to support and grow the visitor and international student economy. This relates to Future Melbourne Community Plan priority 4.4 A great place to visit

Support to local, national and global public events that stimulate the economy and contribute to a vibrant city life. This relates to Future Melbourne Community Plan priority 4.3 An events city

Support to Melbourne's start-ups and innovative businesses. This relates to Future Melbourne Community Plan priority 4.2 Attractive and supportive for new and existing businesses

Opportunities for increased economic participation through social enterprise.* This relates to Future Melbourne Community Plan priority 4.5 A philanthropic society

WE WILL FACILITATE

Attraction of national and international businesses to Melbourne. This relates to Future Melbourne Community Plan priority 4.2 Attractive and supportive for new and existing businesses

Attraction of conferences and conventions to Melbourne. This relates to Future Melbourne Community Plan priority 4.4 A great place to visit

Opportunities in the Asia-Pacific for small-and-medium enterprises by growing global connections with Business Partner City Network cities. This relates to Future Melbourne Community Plan priority 4.2 Attractive and supportive for new and existing businesses

Business relationships between Melbourne and partner cities in China and other key markets that support investment. This relates to Future Melbourne Community Plan priority 4.2 Attractive and supportive for new and existing businesses

* Also a health and wellbeing priority.

Goal: A knowledge city

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

Melbourne has a thriving knowledge sector and industry.

People have access to knowledge resources and forums.*

People have options to actively participate in lifelong learning.*

WE WILL PROVIDE

Opportunities for people to participate in knowledge festivals and forums.* This relates to Future Melbourne Community Plan priority 3.4 Prosper by investing in creativity.

Opportunities for people to participate in lifelong learning through use of our libraries, digital technologies and other resources.* This relates to Future Melbourne Community Plan priority 5.4 Support lifelong learning and 8.6 Support people to transition to new technology.

WE WILL PARTNER TO

Strengthen collaboration within the sector including with tertiary institutions and other providers beyond our municipality. This relates to Future Melbourne Community Plan priority 5.3 Lead in adult education, research and innovation.

Broker access to resources and assets in the municipality that help grow the knowledge sector, including open data. This relates to Future Melbourne Community Plan priority 5.4 Support lifelong learning and 7.5 Open up government data.

WE WILL FACILITATE

Growth of Melbourne's reputation as a leading knowledge city in alignment with the local tertiary, research and business sector. This relates to Future Melbourne Community Plan priority 5.3 Lead in adult education, research and innovation.

WE WILL ADVOCATE FOR

Provision of lifelong learning resources and assets to support our changing population, including schools.* This relates to Future Melbourne Community Plan priority 5.4 Support lifelong learning and 5.2 Lead in primary and secondary education.

* Also a health and wellbeing priority.

Goal: A connected city

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

People of all abilities are able to move freely, safely and sustainably around the city.*

People and goods are able to move sustainably in and out of the city.*

Melbourne's street network is optimised for current and future travel modes.

WE WILL PROVIDE

High quality major streetscapes and boulevards including in urban renewal areas. This relates to Future Melbourne Community Plan priority 6.1 A great walking city

An expanded pedestrian network, including wider footpaths to make the city more walkable and accessible.* This relates to Future Melbourne Community Plan priority 6.1 A great walking city

Safer on-and-off-street routes for cyclists to support Melbourne as a cycling city.* This relates to Future Melbourne Community Plan priority 6.2 A cycling city

WE WILL PARTNER TO

Improve opportunities for more seamless travel for cyclists around the municipality and between neighbouring areas, including through the Inner Melbourne Action Plan. This relates to Future Melbourne Community Plan priority 6.2 A cycling city

Manage the disruption to transport networks from the Melbourne Metro Project, with the Victorian Government and the community. This relates to Future Melbourne Community Plan priority 6.3 Provide effective and integrated public transport

WE WILL FACILITATE

Planning for alternative transport modes, including electric and autonomous vehicles, share-cars and water transport. This relates to Future Melbourne Community Plan priority 6.5 Transition to future transport technologies

Alternative future use of car parking spaces for new transport requirements or other community needs. 6.5 Transition to future transport technologies

The flow of people and goods by enhancing the inner Melbourne transport network, including last-kilometre freight. This relates to Future Melbourne Community Plan priority 6.4 Implement innovative and effective urban freight solutions

WE WILL ADVOCATE FOR

An integrated public transport network that is carbon-neutral.* This relates to Future Melbourne Community Plan priority 6.3 Provide effective and integrated public transport

An expanded public transport network that includes a focus on the next metro line and a rail link to the airport. This relates to Future Melbourne Community Plan priority 6.6 Connect regionally and globally

The best interests of the municipality in regards to significant transport projects. This relates to Future Melbourne Community Plan priority 6.3 Provide effective and integrated public transport

* Also a health and wellbeing priority.

Goal: A deliberative city

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

People participate in co-creating Melbourne's future.*

We are transparent and accountable to our community.

City of Melbourne's open data platform is available for public use.

WE WILL PROVIDE

Opportunities for all members of the community to participate in civic decision-making.* This relates to Future Melbourne Community Plan priority 7.1 Lead in participatory democracy

A network of physical and digital spaces for ratepayers and city users to collaborate using new technologies to solve city problems.*This relates to Future Melbourne Community Plan priority 7.2 Empower local communities and 7.3 A collaborative city and 8.2 An online city

Continued leadership on transparency in local government. This relates to Future Melbourne Community Plan priority 7.1 Lead in participatory democracy

Access to open municipal data and insights with appropriate privacy protection. This relates to Future Melbourne Community Plan priority 7.5 Open up government data. 8.5 Use data to make a better city

WE WILL PARTNER TO

Introduce a city data platform that can be contributed to, and used by, other government agencies, universities, businesses, non-profit organisations and individuals. This relates to Future Melbourne Community Plan priority 7.4 Enable citizen engagement with new technologies

WE WILL ADVOCATE FOR

Other organisations to adopt an open data policy to support their participation in a city data platform. This relates to Future Melbourne Community Plan priority 7.5 Open up government data and 7.3 A collaborative city and 8.5 Use data to make a better city

* Also a health and wellbeing priority.

Goal: A city planning for growth

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

There is a clear vision and direction for sustainable growth across the municipality.*

Melbourne's commercial, retail and residential development, and supporting infrastructure, will meet the needs of a growing working and residential community.*

Melbourne respects and preserves its heritage.

The built form of the city reflects high quality design.

People have access to green spaces and recreation spaces.*

Melbourne's housing meets the diverse needs of its population.

Melbourne is prepared for future technological change.

WE WILL PROVIDE

Renewal of the Queen Victoria Market precinct.* This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.5 Quality public spaces

Staged urban renewal of Southbank and Docklands. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.3 Designed for and by people

Clear guidance to ensure sustainable growth in West Melbourne, which respects its character, retains its mixed use and improves its streets and spaces. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.3 Designed for and by people

Policies to enable mixed use that support local liveability and a strong and diverse economy in the central city.* This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.3 Designed for and by people

Up-to-date heritage controls and policies throughout the municipality. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density

Recreational and environmental corridors for the city to support urban renewal.* This relates to Future Melbourne Community Plan priority 2.5 Quality public spaces

A review of the options for housing in the municipality taking into account the needs of a diverse population.* This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.4 Affordable for all to live

A comprehensive evidence base to inform future decisions regarding land use and infrastructure.* This relates to Future Melbourne Community Plan priority 8.3 Plan infrastructure for the long-term

WE WILL PARTNER TO

Progress the design, planning and delivery of high quality urban renewal in Arden-Macaulay and Fishermans Bend that utilises their heritage assets. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.3 Designed for and by people

Design, plan and enable a world-class innovation district in City North and deliver public realm improvements. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 3.4 Prosper by investing in creativity

Deliver a world-class arts precinct in Southbank including significant public realm projects. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.5 Quality public spaces

Develop the city's vision for the Yarra River and its waterways. This relates to Future Melbourne Community Plan priority 2.5 Quality public spaces

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Ensure people have access to services and community facilities appropriate to their needs through all stages of life.* This relates to Future Melbourne Community Plan priority 2.3 Designed for and by people and 2.8 A family-friendly city

Ensure Melbourne is a leader in urban technology innovation, with a focus on the internet-of-things and supporting networks such as 5G. This relates to Future Melbourne Community Plan priority 8.4 Lead urban technology innovation

Ensure that the city has sustainable funding sources to support the delivery of better community infrastructure and services.* This relates to Future Melbourne Community Plan priority 8.3 Plan infrastructure for the long-term

WE WILL FACILITATE

Development of a strategic vision with the community for E-Gate and Dynon to enable future urban renewal of this area. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density and 2.3 Designed for and by people

WE WILL ADVOCATE FOR

Continued public realm improvements in Docklands including better connections to adjacent neighbourhoods. This relates to Future Melbourne Community Plan priority 2.5 Quality public spaces and 2.3 Designed for and by people

Significant additional open space in urban renewal areas.* This relates to Future Melbourne Community Plan priority 2.5 Quality public spaces

High-quality building design and public space through improved policy and establishment of a design excellence program. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density

Increased influence in decision-making in all areas of significant change including central city and urban renewal areas. This relates to Future Melbourne Community Plan priority 8.1 Manage for increased density

* Also a health and wellbeing priority.

Goal: A city with an Aboriginal focus

THE OUTCOMES WE WILL WORK TOWARDS IN 2017-21

Melbourne acknowledges its Aboriginal history, heritage and identity.

Melbourne fosters understanding about its Aboriginal heritage and culture.

Aboriginal and Torres Strait Islander peoples contribute to the city's cultural, social and economic life.*

WE WILL PROVIDE

Protection, recognition and promotion of Aboriginal culture, heritage and place. This relates to Future Melbourne Community Plan priority 9.2 Educated about our Aboriginal culture

Opportunities which support cultural, social and economic development for Aboriginal and Torres Strait Islander peoples.* This relates to Future Melbourne Community Plan priority 9.3 Prosper from our Aboriginal focus and 9.4 Engage Aboriginal people in urban land management

Due recognition for Traditional Owners of the land through public events and commemorations, and opportunities for elders to provide welcome to country. This relates to Future Melbourne Community Plan priority 9.1 Acknowledge our Aboriginal identity

Promotion of Aboriginal experiences for the public to celebrate Melbourne as an Aboriginal place. and This relates to Future Melbourne Community Plan priority 9.1 Acknowledge our Aboriginal identity

WE WILL PARTNER TO

Educate the broader community about Aboriginal and Torres Strait Islander heritage and culture. This relates to Future Melbourne Community Plan priority 9.2 Educated about our Aboriginal culture

Promote community understanding of reconciliation including as part of National Reconciliation Week. This relates to Future Melbourne Community Plan priority 9.1 Acknowledge our Aboriginal identity

WE WILL ADVOCATE FOR

The ideal of reconciliation with Aboriginal and Torres Strait Islander peoples including through a treaty or other instrument of reconciliation. This relates to Future Melbourne Community Plan priority 9.1 Acknowledge our Aboriginal identity

* Also a health and wellbeing priority.

MELBOURNE'S CREATIVE STRATEGY ON A PAGE

Melbourne is internationally renowned as a creative city – but so are many cities. And snapping at their heels are scores of others, each recognising the power of creativity to express a city's identity, draw people in, create a sense of connection and belonging and transform the economy. These days, creativity in its broadest sense is a highly sought after commodity and **the cities with creativity at their core are the ones that prosper.**

To harness its full potential, **creativity needs to be integrated into the very fabric of the city and its long-term vision – not as an add-on but right at the start, when contemplating the changes and challenges ahead of us.** We have an extraordinary creative community with a critical role to play in creating a great city for everybody.

In thinking about our own creative approach, the City of Melbourne has arrived not at a 'vision statement' but a provocation that is grounded in principles understood by Aboriginal and Torres Strait Islanders and ancient civilisations whereby **art is not a product or a service but, rather, it informs how the world is and how to be in it.**

We will engage creative practitioners of all kinds to work with subject experts on compelling city opportunities and challenges that relate to the nine goals Melburnians have set for their city.

The Provocation

We will ask:

If Melbourne were the world's most creative city, what approach would we take to this challenge?

Where would we start?

What would we do differently?

How would we behave?

How can creative thinking deliver extraordinary results?

What processes would we follow?

What would we produce?

What would we measure?

Creating new connections

At the heart of this is the idea of creating new connections:

Across everything the city does

Between disciplines

Between public and private organisations

Between the city and its communities

Between experiences

Between creative practice and civic scale

Between aspirations and reality

Place art at the start

Month by month, year by year, over a decade, by issuing this challenge we intend to support the transformation of our city through bold, inspirational, sustainable creative thinking that draws on the remarkable, expansive expertise of our creative community.

Using the city as its canvas, this approach will allow Melbourne to **place art at the start**, drawing on the full potential of its extraordinary creative community to benefit all who live, work and visit here and sharing our experiences with people the world over.

This is our creative strategy.

How to contact us

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Interpreter services

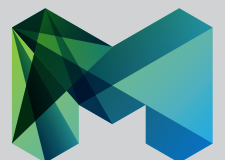
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CITY OF MELBOURNE