

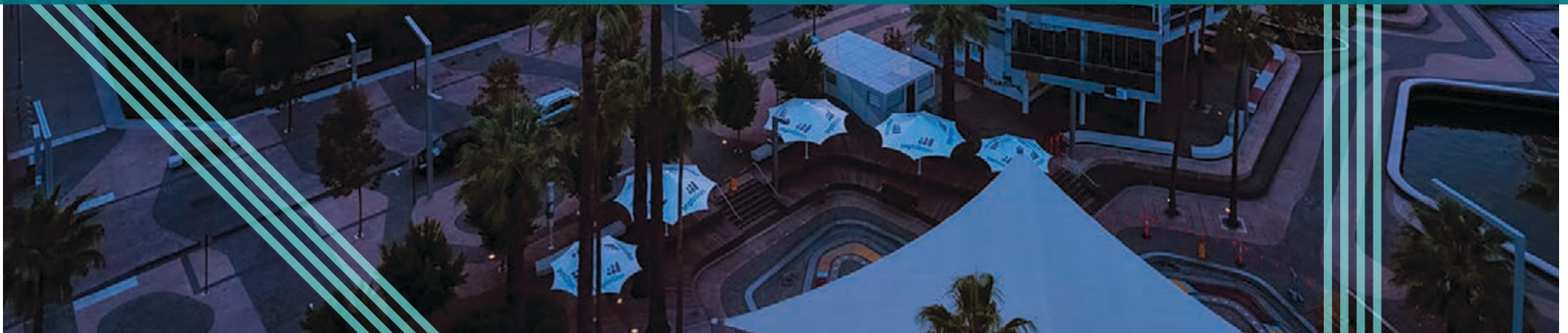


City of Perth

CULTURAL

— DEVELOPMENT PLAN —

2019 - 2029



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ALTERNATE FORMATS

An electronic version of the City of Perth's Cultural Development Plan is available from www.perth.wa.gov.au.

This document can be provided in alternate formats and languages upon request.

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**INTRODUCTION AND
STRATEGIC CONTEXT**



ACKNOWLEDGEMENT OF COUNTRY

Wanju (Welcome)

The City of Perth respectfully acknowledges the Whadjuk Nyoongar people, Traditional Owners of the lands and waters where Perth city is today and pays respects to Elders past, present and future. The rich and enduring culture of Aboriginal and Torres Strait Islander Peoples is entwined in a deep connection to *boodjar* (country/place) and to their social identity as living communities. This is a significant historic and vibrant living context that must be acknowledged for cultural development to happen in Perth.

The City of Perth is deeply committed to building and maintaining respectful relationships with Aboriginal and Torres Strait Islander Peoples and it is in this spirit that we deliver the City of Perth Cultural Development Plan.

WANJU



A GLOBAL CITY

Perth is a multi-cultural city with a diverse population. In 2016, 54.7 per cent of Perth city residents were born overseas (from 78 countries). 38.6 per cent of Perth city residents spoke a language other than English (at home). The City of Perth enjoys Sister and Friendship City relationships with 11 urban centres around the world.

Welcome

Wanju

Benvenuto

Huānyíng
欢迎

Chào mừng

fūnyìhng
歡迎

'ahlaan bik
أهلا بك

Maligayang
pagdating

Su'āgata hai
स्वागत है

Welkom

svaagat he
ਸੁਆਗਤ ਹੈ

Selamat
Datang!

CHAIR COMMISSIONER'S FORWARD

Perth, a rich and beautiful global centre

Perth is a rapidly growing city; many thousands of people flock to Perth each year to make new lives here, and more than 200,000 people come into Perth city each day for work or play. They are drawn to Perth's status as a world-class, liveable city, with a high quality of life. The city's prosperous economy, beautiful scenery and excellent lifestyle are the foundation for its liveability.

The city has been physically and culturally transformed in recent years. Unprecedented development of new public spaces, revitalisation of urban fabric including significant heritage buildings, the growth of major festivals particularly Perth Fringe World and world-class food and beverage offerings, contribute to an energetic and vibrant lifestyle. If anything, the transformation has given people a sense of what is possible and has left them wanting more.

Perth strives to be progressive, prosperous and recognised internationally and locally as an economic leader in the Indian Ocean Rim. As we continue to grow, we aim to preserve and connect to our natural beauty and maintain our status as an exceptionally well-designed, functional and accessible city.

We value community and want to ensure Perth remains the location of choice to live, work and visit. We are committed to partnering with the Aboriginal community on a journey of recognition and reconciliation.

On an ever-competitive global stage, the importance of showcasing Perth's authentic cultural identity and cultural activities becomes paramount. There is a real desire to articulate and connect with who we are and make that visible to the world. Perth is home to many unique cultural offerings, including our rich history, tangible and intangible cultural heritage, natural heritage, world class multi-arts festivals and one of the longest living cultures in the world. This cultural vitality requires ongoing investment, nurturing and development.

The Cultural Development Plan allows the City and the community to leverage our collective resources and work more effectively towards shared goals; to connect with Perth's authentic cultural identity and see it step up onto the world stage.



ERIC LUMSDEN

Chair Commissioner


WHY CULTURAL

DEVELOPMENT?

THE VALUE OF CULTURE IN A WORLD-CLASS CITY

Culture is at the core of a distinctive identity for the world's great cities. These cities act as magnets that draw and retain talent, resulting in a broad skills pool. They are surprising, energising and memorable places, that both delight and challenge.

Creativity is the engine of the new economy and arts and cultural activities are key resources and incubators of creativity. Individuals working in arts and creative industries create new cultural, intellectual and economic opportunities and innovations. Jobs are generated for people who supply service needs and distribute creative work. Strong links between creative communities and the commercial world also fertilise innovation and boost economic growth.



Tourism centred around authentic cultural experiences, such as music and arts festivals, museum exhibitions, art galleries and natural and built heritage is big business. **Tourists are drawn to vibrant cities** looking for unique experiences, with both cultural and ecological tourism growing in many cities and regional communities such as Melbourne, Hobart and Broome.

A culture of creativity contributes to quality of life by celebrating diversity, improving cross-cultural understanding and building community pride, social cohesion and tolerance.

Creative participation encourages social inclusion, engagement and interaction. Creativity provides life-long learning opportunities and skills development for residents, supporting the development of the critical and creative thinking needed in a global marketplace.

The arts also have positive impacts on individual and community wellbeing.

Several recent studies have reported findings of applied arts and cultural interventions and measured their positive impact on specific health conditions, including dementia, depression and Parkinson's disease.

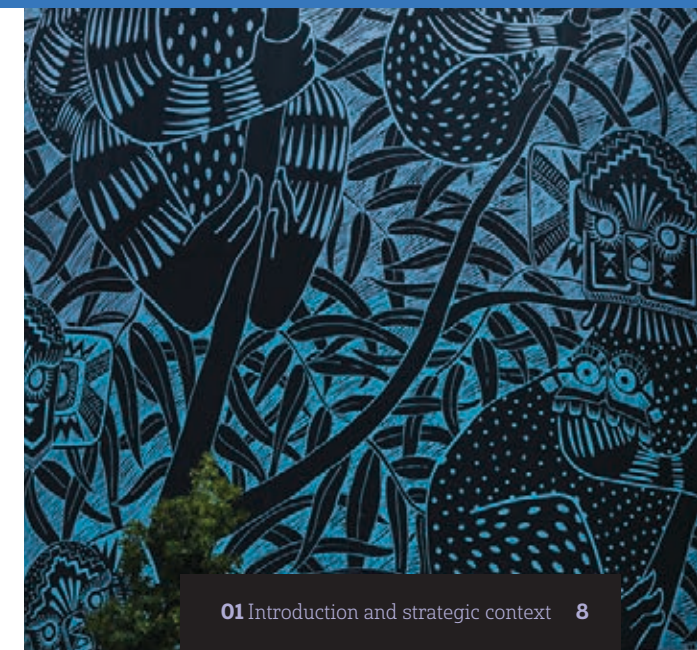
A recent UK analysis indicated that those who had attended a cultural place or event in the previous 12 months were almost 60 per cent more likely to report good health compared with those who had not.¹ And an earlier US study illustrated how involvement in the arts is linked to higher academic performance, with cognitive and developmental benefits enjoyed by students regardless of their socio-economic status.²

Intrinsic to cultural identity is a city's **built environment, in its capacity to engender a positive sense of place.** Aesthetic enrichment and unique neighbourhood character are valuable outcomes of applying a cultural development lens to both heritage and contemporary architecture, spaces and places. In a cultural development context, the unique and ever evolving history of the built realm informs activation, place design, heritage management and character to foster this sense of place for the community and visitors.

Supporting and delivering on the City of Perth's core strategies, this Cultural Development Plan recognises that cultural development is a journey, a work in progress, and focuses on actions which can be undertaken in the short, medium and long term to address outstanding needs and to build towards the community's aspiration for Perth; to be vibrant, connected and progressive.



The Cultural Development Plan describes a commitment to harness the potential for cultural activities to achieve broad cultural, social, environmental, economic, and civic objectives. Creativity; new knowledge and ideas; aesthetic enrichment; appreciation and celebration of diversity; and connection to a shared heritage, are all outcomes of cultural activities. Liveability, safer cities, social equity and inclusion, environmental and urban sustainability, economic prosperity, and community engagement are all supported by a vibrant cultural life.



¹ *The Value of Arts and Culture to People and Society*, Arts Council England (2nd edition, 2014): 7.

² Catterall, James, Richard Chapleau, and John Iwanaga. "Involvement in the arts and human development: General involvement and intensive involvement in music and theater arts." *Champions of change: The impact of the arts on learning 1* (1999): 1-18.

STRATEGIC CONTEXT

The Cultural Development Plan flows from the Strategic Community Plan 2029 and will sit under and support the City of Perth's key strategic documents when they are finalised; notably, the Social Strategy and the City Planning Strategy. This plan has key links and interdependencies with the City's Reconciliation Action Plan. It presents specific and practical actions that will deliver on Council Goals and Corporate Business Plan initiatives. The activities are implemented and operationalised through more detailed planning documents at the business unit, project, and individual staff level. This document ensures that cultural outcomes are embraced, delivered and measured across the whole of the organisation.

An important principle informing the implementation of the plan is the neighbourhood planning approach, as outlined in the draft City Planning Strategy and draft Strategic Community Plan. Taking direction from the City Planning Strategy where appropriate, cultural activities (see Part 5: City of Perth's commitments) will explore a targeted neighbourhood approach in their detailed scoping, project planning and delivery.





A city for people.



A prosperous city.



An exceptionally well designed, functional and accessible city.



A city that celebrates its diverse cultural identity.



A city connected to its natural beauty.



An open and engaged city.

The City of Perth Strategic Community Plan 2029 has identified eight goals reflecting the values of Perth’s community, residents and ratepayers.

Given that the values of the community are reflected in the City of Perth’s goals, this plan engages the arts and cultural sector in addressing six of the eight goals in the Strategic Community Plan 2029. These particular goals have been identified as most relevant for the Cultural Development Plan, because their achievement is most impacted by cultural activities.

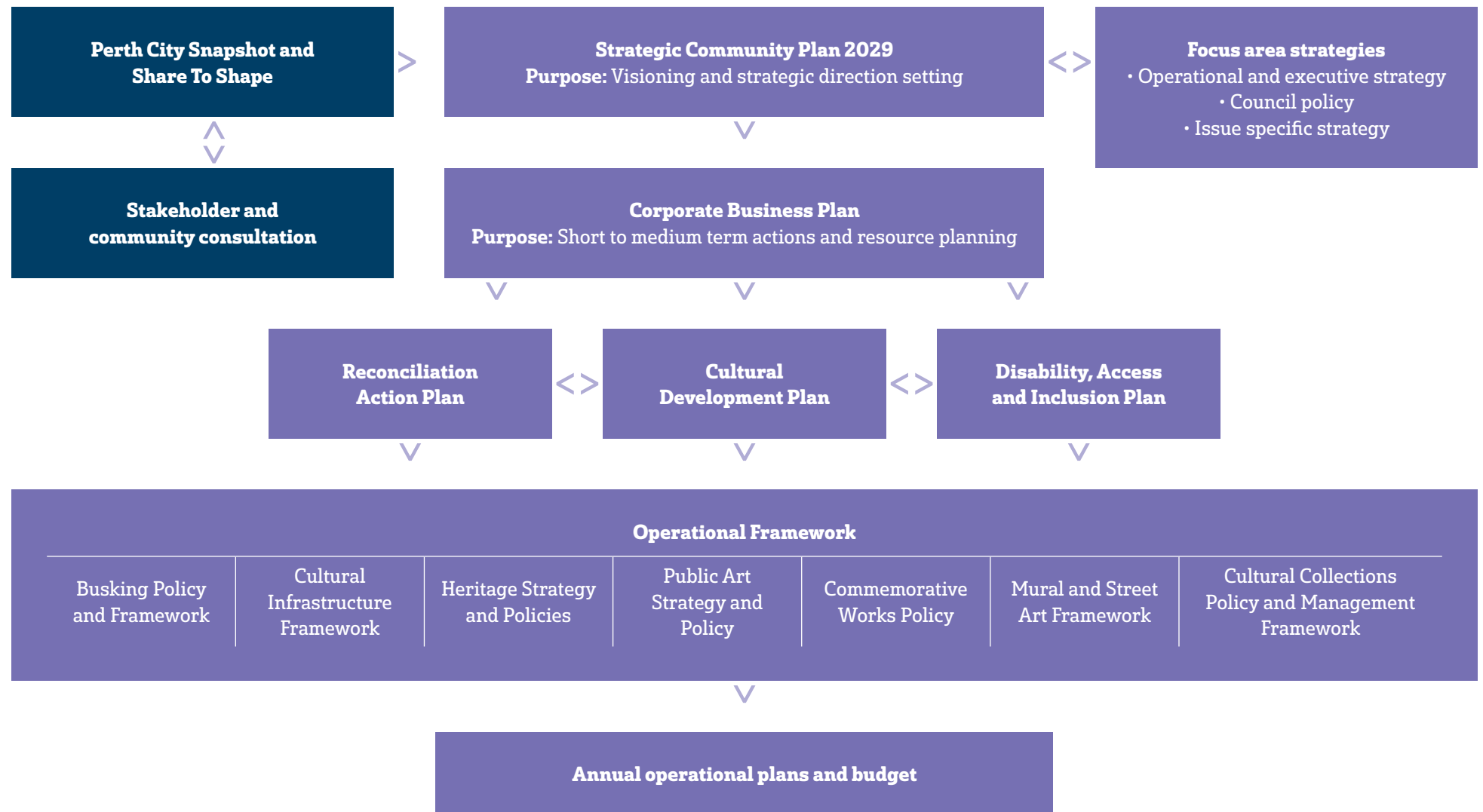
This plan uses five nationally recognised measurable cultural outcomes for evaluating its activities, developed by the work of the Australian-based research organisation, Cultural Development Network and endorsed nationally and internationally. All of them relate to aspects of culture that until now have been regarded as intangible and immeasurable. These are:

- Creativity stimulated
- New knowledge, insight and ideas gained
- Aesthetic enrichment experienced
- Diversity of cultural expression appreciated
- Sense of belonging to shared cultural heritage³

The plan will also use measurable outcomes across the environmental, governance, social and economic domains that relate to each City of Perth goal. (See Appendix 1: About the Cultural Development Network and Measurable Outcomes).

³ Cultural Development Network 2017. www.culturaldevelopment.net.au

CITY OF PERTH INTEGRATED PLANNING AND REPORTING FRAMEWORK



DEFINITIONS



There are many ways to define the terms used. The City of Perth has adopted the following as definitions for the purposes of this Cultural Development Plan.

Culture is both the values upon which a society is based and the embodiments and expressions of these values in the day-to-day world of that society. The Cultural Development Network, on whose methodology this plan relies, includes arts, heritage/history, libraries and festivals as the embodiments and expressions of culture in Australia. All institutions that are purveyors of culture are included under this definition. Culture is both 'overarching and underpinning'. It is the shared system of learned values, beliefs and rules of conduct that make people behave in a certain way. It is a lens through which we view the world.

Arts are one of the many manifestations and expressions of culture. They are the physical results of our creative impulse; the symbolic language through which people are able to communicate multiple meanings.

Heritage is the valued historic and human narratives inherited from past generations, which we preserve for future generations. Heritage connects us in the present and speaks to our identity. It is our history, both intangible and tangible; embodied in artefacts, the built and natural environment.

City of Perth (uppercase City) refers to the local government organisation.

Perth city (lowercase city) refers to the local government area, covering 19.34 square kilometres in area (land only) and located on the banks of the Swan River. It includes the suburbs or parts thereof of Crawley, East Perth, Nedlands, Northbridge, Perth and West Perth.

Perth refers to Greater Perth, at whose heart Perth city is located, which is home to more than 1.9 million people, or 77 per cent of the state's population.

Community as a capital city, the community serviced by the City of Perth, as well as the audience for its activities, is broader than local Perth city residents and ratepayers. During the consultation process, the City of Perth engaged with community members who were largely from the Greater Perth, but also included those from regional, national and international locations. These community members included residents, workers, visitors, property/business owners and others.



CULTURAL IDENTITY

An aerial photograph of Singapore, featuring the Marina Bay Sands hotel and the Esplanade - Theatres on the Bay, set against a backdrop of a dense urban skyline. The scene is bathed in a warm, golden-orange light, suggesting a sunset or sunrise. The water of the bay is visible in the foreground, reflecting the city lights and the sky. The overall composition is a mix of modern architecture and natural elements, creating a vibrant and dynamic urban landscape.

**BEAUTIFUL, RICH,
ENTERPRISING,
GEOGRAPHICALLY
UNIQUE AND
CONNECTED.**



OUR CULTURAL IDENTITY

Beautiful, rich, enterprising, geographically unique and connected.

Perth's cultural identity refers to the many unique characteristics, symbols and expressions that set Perth and Perth residents apart from other peoples and cultures of the world.

As a city, Perth's cultural identity is strongly intuited by locals and visitors alike. As part of the consultation process and research supporting this plan, the City of Perth asked:

What are the distinct characteristics of Perth that form its unique identity?

For the purposes of this plan and the expression of cultural identity at the City of Perth, Perth's cultural identity arises from:

The beautiful natural environment - the unique and diverse ecosystem that exists in Western Australia and its capital city - informs the way we live, work and play, inspiring our cultural expression and urban form.

The Whadjuk Nyoongar people whose rich culture and lands have existed for many thousands of years and continue to thrive today.

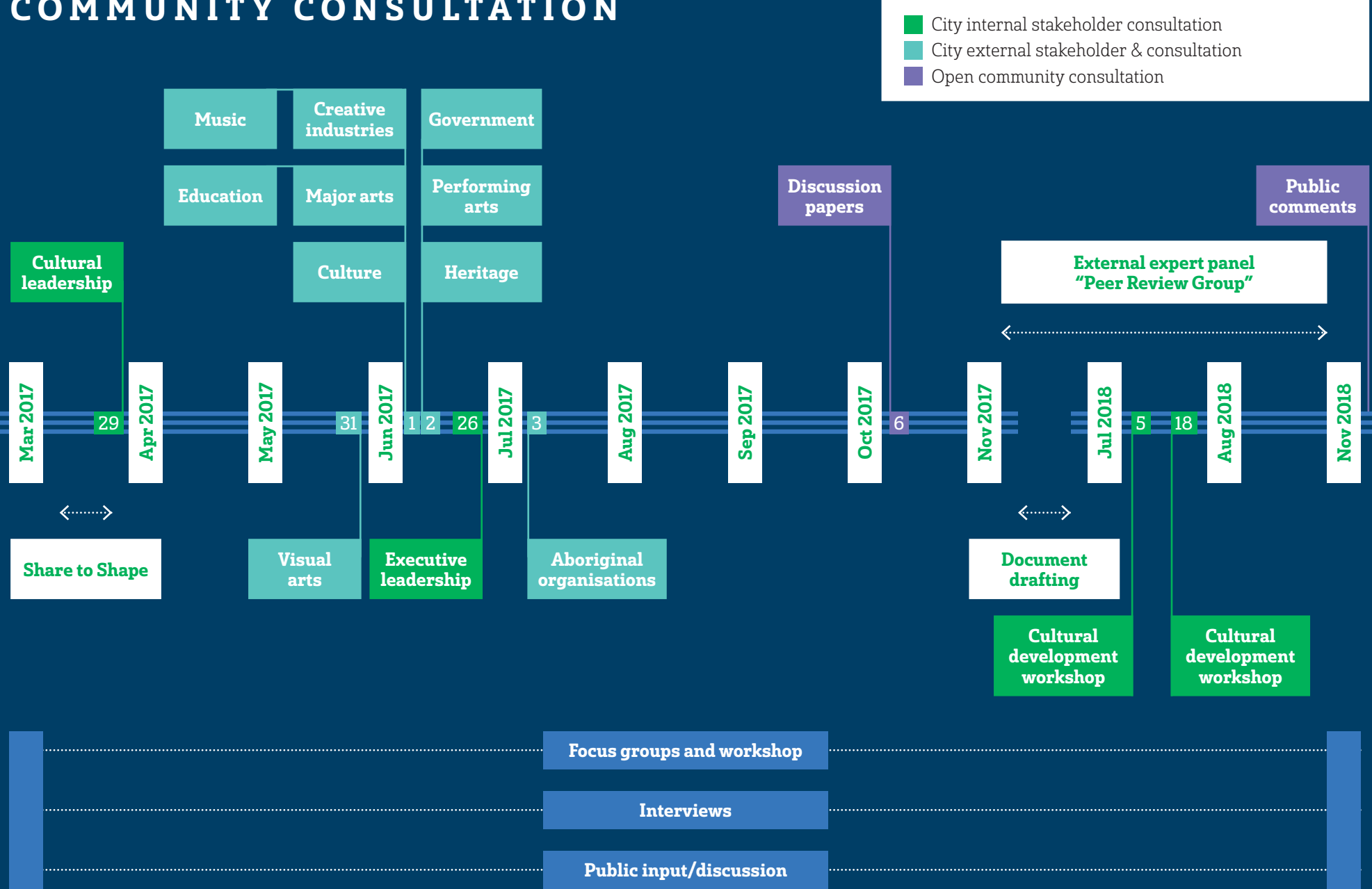
Our enterprising and resilient spirit, which characterises both first inhabitants and immigrants, and makes Perth the prosperous, multicultural and dynamic urban centre it is today.

These aspects are interconnected and are shaped by Perth's unique geographic position in relation to the rest of the world. Our location on the globe makes our connections distinct and meaningful.



COMMUNITY
ENGAGEMENT PROCESS

COMMUNITY CONSULTATION





Community perceptions and issues frame the priorities for this plan. Much of the input flowed from the Share to Shape process, which is distilled into the City of Perth's Strategic Community Plan 2029. In addition to this overarching consultation, a more focused stakeholder consultation process was undertaken to ensure that those with a particular interest or investment in cultural development activities had the opportunity to contribute, and to take a deeper dive into relevant issues and priorities. This focused consultation took the form of a series of workshops and interviews with residents, business and cultural communities of Greater Perth (as outlined in the infographic on page 17).

The process highlighted the community's pride in Perth as a liveable city, and helped to shape this guide for the future of Perth's cultural landscape.

The community provided a myriad of exciting ideas for Perth and a single, strong theme ran through all responses:

The community is passionate about the city and has a vision for Perth as vibrant and liveable. There is a desire to realise Perth's potential as a cultural centre and to see Perth city as a place for people to live in, not just come to for work.

This theme is reflected and expanded upon in our collective Cultural Vision for Perth (page 24).

There is acknowledgement that much is already beginning to happen in the cultural field, but that it needs greater co-ordination and the achievement of predominantly small-scale priorities in cultural investment; well within the remit of a capital city local government to deliver. The key topics which emerged from consultation were:



Cultural identity

There is widespread support from all respondents for celebrating and highlighting the Whadjuk Nyoongar culture of Perth, both past and present. There is a desire to access and understand all aspects of colonial history. Perth can do more to raise the profile and respect of Nyoongar culture. While Aboriginal and Torres Strait Islander culture is very much present, it is inadequately recognised, promoted and celebrated. The community wishes to see meaningful relationships and partnerships built with and within the Aboriginal community.

Respondents feel that the city has 'grown up' and become a multicultural city, and that the level of cultural investment in the city needs to reflect this. Many stakeholders supported the suggestion that intercultural exchanges may have a role to play.

There is a concern that participation and representation in cultural activities is not equally distributed across Perth's diverse demography. There is a craving for different and diverse programming, an acknowledgment of Perth's multicultural landscape. Broadly, the community is looking to the City of Perth to assist in integrating and engaging Perth's diverse communities.

For many, the city lacks authenticity. Perth residents desire to reconnect with who they are and celebrate Perth's unique story through its rich history and heritage.

Connecting to, expressing and understanding Perth's cultural identity is addressed broadly throughout this plan as a core principle. Specifically, the plan addresses cultural identity, diversity and inclusion through the activities identified under goal 1, a city for people and goal 5, a city that celebrates its diverse cultural identity.

The built and natural environment

The community wants to re-connect with heritage and history, including built and natural, particularly in green space and the smaller, human-scale, and grass-roots aspects of the city. There is a desire to celebrate and connect with the natural beauty of Perth. Enhancing the offering of affordable small-scale multi-purpose performance spaces was also proposed. The need to not only increase cultural venues and facilities, but to activate existing spaces with more cultural activity was identified. There is an insufficient focus on activation of the city through the year, particularly outside of the summer, festival months. Enhancing and connecting Perth's tangible and intangible cultural assets is integral to a vibrant built environment.

This plan addresses cultural heritage in the built and natural environment through the activities identified under goal 2, an exceptionally well-designed, functional and accessible city, and goal 3, a city connected to its natural environment. Cultural activation is addressed under goal 5, a city that celebrates its diverse cultural identity.

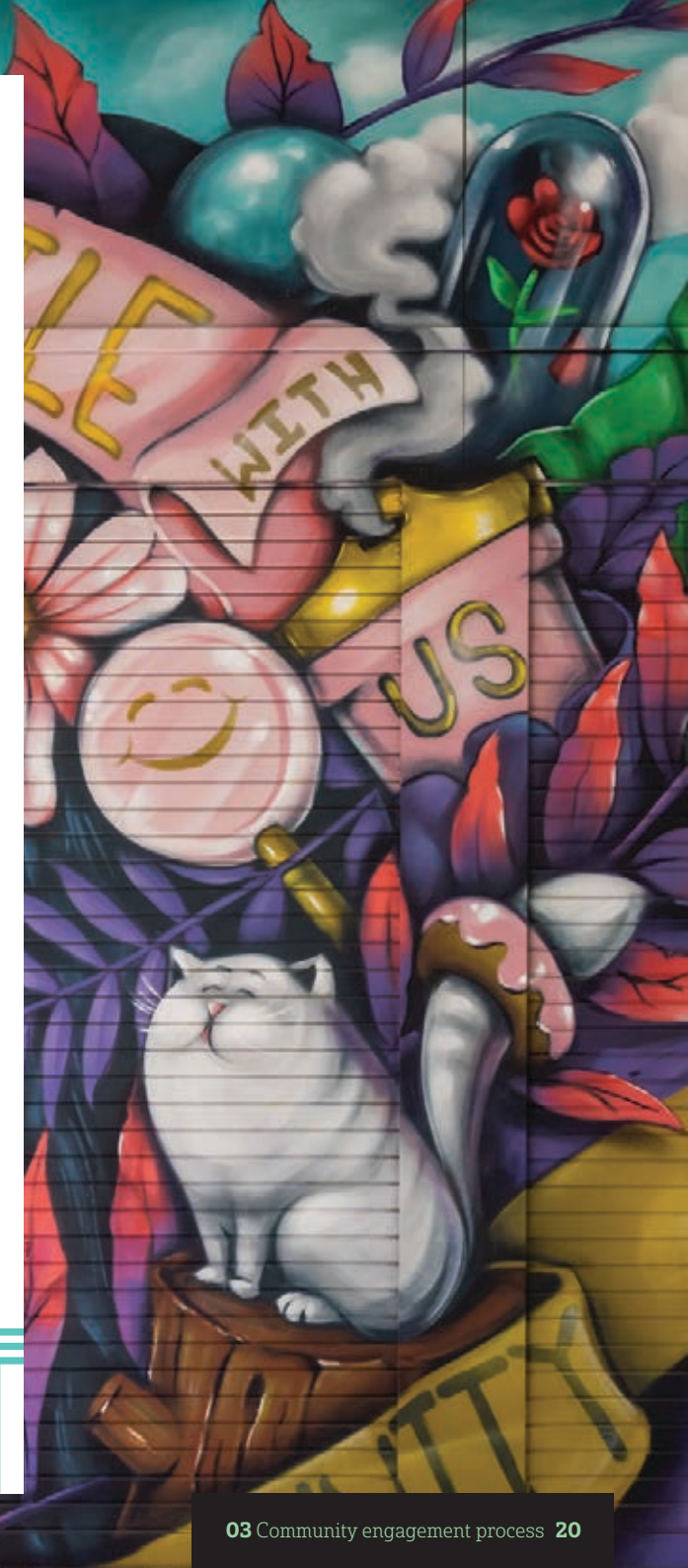
Cultural economy

There is a distinct desire for Perth to have visible and supported cultural and creative industries. The community discussed improving ways of supporting and retaining creative practitioners and driving new opportunities for innovation, collaboration and growth. While some respondents wanted to ensure that private support and investment is recognised, rewarded, promoted and stewarded effectively and appropriately, others in the community saw opportunities to encourage owners of vacant areas and buildings to support arts and cultural use of these through financial and non-financial incentives.

The community was concerned that Perth currently lacks the support necessary to foster Perth-based creative and cultural talent. Too many young skilled artists and art workers leave Perth discouraged, due to a lack of recognition, a lack of audience and the inability to reach a wider community. Respondents feel that the City of Perth can do more to assist Perth artists and arts workers to promote themselves outside of Perth.

This plan addresses creative and cultural industry development through the activities identified under goal 4, a prosperous city.

RE-CONNECT



Communication, engagement and leadership

The quality of communication with the public was widely recognised as an essential part of how the wider community engages with the arts, culture and heritage of Perth. Some expressed the view that the City of Perth needs to listen and interact more closely with the community in developing its plans and programs.

The City of Perth provides various cultural resources, but respondents felt that more could be done to increase awareness of these and expand access to them through targeted marketing strategies. As there is no reliable, centralised information source for those wanting to participate in artistic, cultural or heritage pursuits in Perth city there were calls for more effective use of existing platforms to inform the community of the activities, resources and programs on offer. Other related challenges were barriers to awareness of what the City of Perth is able and willing to support (financially and in-kind) and how to access this support.

A strong message from the community was that leadership, coordination and cohesion are lacking in Perth's cultural landscape. There is concern that no single entity is looked to or tasked with advancing public policy for arts, culture and creativity in a strategic manner. This fragmented approach manifests in an absence of co-ordinated access to resources and facilities, expenditure and community engagement. Communication and partnership between the City of Perth and the State Government is also lacking. There was an appetite for the City of Perth to take a more confident leadership role.

This plan addresses communication, engagement and leadership through the activities identified under goal 6, an open and engaged city.

Other priorities

The community called for a lot more street-life and night-life in Perth city centre and the need for the City of Perth to support this in a variety of ways, including activation of and access to the riverside areas, better transport, infrastructure, lighting of cultural assets, heritage buildings and streets and safety measures to make it more pedestrian-friendly. These are important priorities, which do not fall within the scope of a Cultural Development Plan, but which have an impact on its successful realisation. Some are already being addressed through the development or refinement of other City of Perth plans and strategies, including the Public Lighting Plan, Transport Strategy, Social Strategy, City Planning Strategy and Asset and Infrastructure Strategy.



There is a call for significant planning for, and investment in, major cultural infrastructure in Perth.

While it is not within the City of Perth's remit to lead such initiatives, we are committed to advocating for, and partnering with the State Government on cultural infrastructure in Perth (see relevant activities under the City of Perth's Commitments, Part 5.2 of this plan).



**VISION, GOALS
AND OBJECTIVES**



STRATEGIC COMMUNITY VISION

Culture is the expression of values. Through the Share to Shape process, the community's values have been articulated in a collective aspiration for the future of Perth:

**VIBRANT,
CONNECTED AND
PROGRESSIVE.**



CULTURAL COMMITMENT TO THE VISION

The City of Perth is committed to ensuring culture contributes to the realisation of the strategic community aspiration. We will know that culture has contributed to realising the aspiration when:

Our city is a **vibrant and authentic** cultural centre;

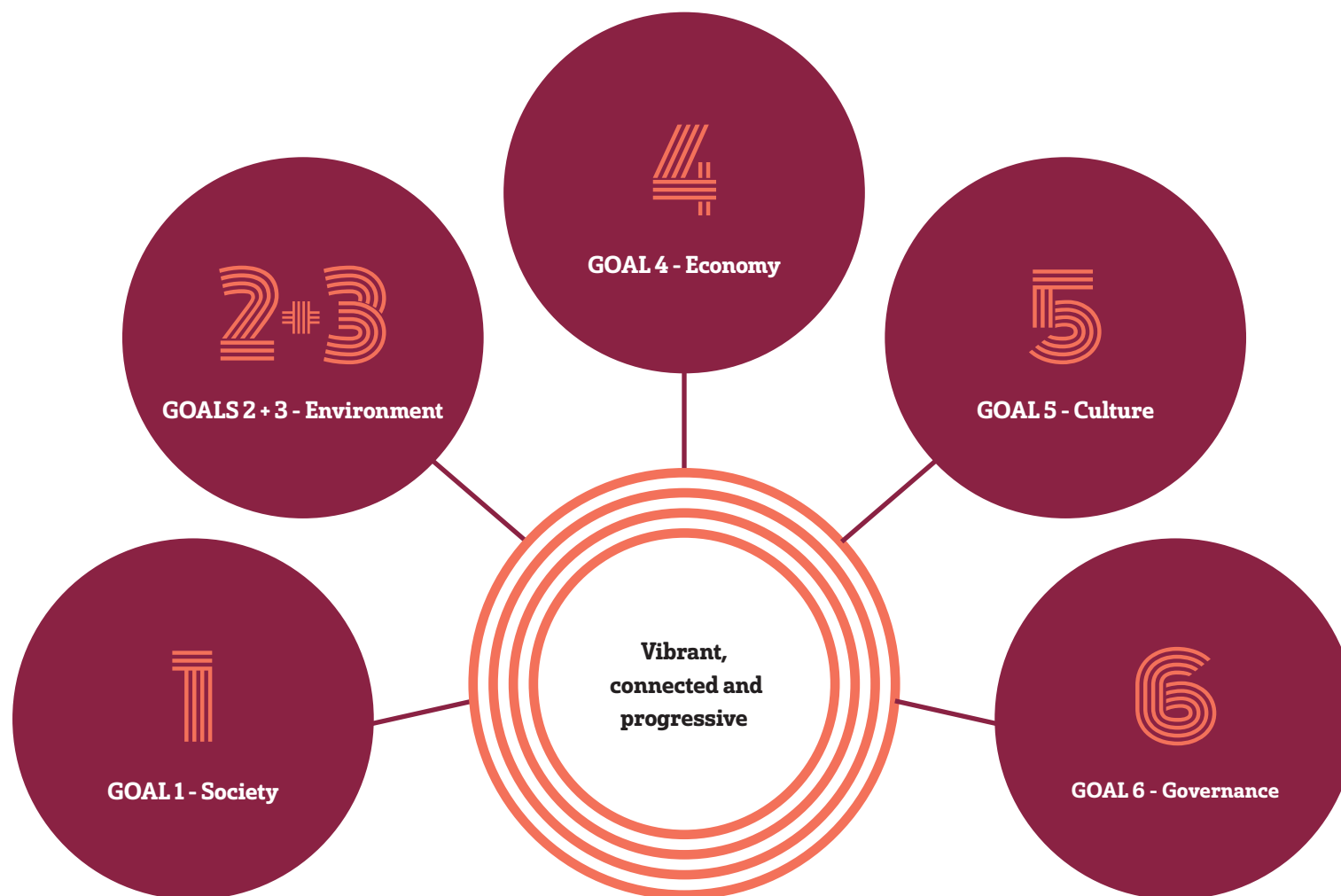
Our connections are rooted in **strong cultural engagement** and leadership;

Cultural industries are an essential part of our **progressive economy**;

Our culture is **friendly and inclusive**; and

Our natural and built heritage make Perth **a beautiful place to be**.

GOALS





A city for people.

A city that is diverse and community orientated, one in which all people want to live, work and visit.

Objectives:

- 1.** Diversity of cultural expression appreciated;
- 2.** Sense of safety and security supported; and
- 3.** Social differences bridged.

An exceptionally well designed, functional and accessible city.

As the city grows it is exceptionally well designed with accessible public and private spaces. Development emphasises Perth's unique location. The ability to move freely and easily throughout the city, in a safe and efficient manner, creates a strong sense of place that can be enjoyed by all.

Objectives:

- 1.** Aesthetic enrichment experienced;
- 2.** Positive sense of place in the local built and natural environment engendered; and
- 3.** Contribution to neighbourhood character, including regeneration, made.

A city connected to its natural beauty.

A city that protects and enhances the environment, emphasising the natural beauty of the river and parks. It incorporates native flora to protect and connect green corridors throughout the city.

Objectives:

- 1.** Aesthetic enrichment experienced;
- 2.** Valued connection to the natural world inspired; and
- 3.** Understanding of ecological issues increased.



04

05

06

A prosperous city.

A city that is recognised internationally and locally as a leader in the Indian Ocean Rim for diversity and excellence in business, tourism, education, technology and trade. It uses its competitive advantage to cultivate innovation and creativity, enhancing the city's resilience. It is a city with a vibrant and diverse economy.

Objectives:

1. New knowledge, insight and ideas gained;
2. Economic complexity of cultural industries supported; and
3. Economic diversity increased through strengthened cultural industries.

A city that celebrates its diverse cultural identity.

A city that has a diverse choice of formal and informal places that showcase and celebrate its heritage, identity and cultural narrative. The city is lively and creative which encourages participation and celebrates inclusion. The people are connected to the place through the use of arts, heritage and cultural experiences.

Objectives:

1. Creativity stimulated;
2. Diversity of cultural expression appreciated; and
3. Sense of belonging to a shared cultural heritage deepened.

An open and engaged city.

A city that involves the community, citizens and stakeholders in its future direction. Citizens have trust in the City of Perth and comfort knowing they collaborate with community, governments and businesses alike, working in an open and transparent manner. People feel connected, listened to and engaged with their city.

Objectives:

1. Sense of a positive future for community inspired;
2. Access to beneficial connections, networks and other resources increased; and
3. Agency and voice enabled.



**THE CITY OF PERTH'S
COMMITMENTS**



The City of Perth has listened to the community and their aspirations for the future are articulated in the City of Perth's Strategic Community Plan 2029, Corporate Business Plan and in the engagement process for this strategy (page 17).

This aspiration is distilled into commitments for cultural development in Perth.

There may not be sufficient resources to meet all the aspirations, but ambition will drive the City of Perth closer to achieving our collective cultural vision for Perth. The City of Perth will maximise resources by working collaboratively with the community and its stakeholders.

The City of Perth's overarching commitment is to deliver a range of cultural development activities that will deliver on stated objectives (outcomes), based on evaluation and evidence. **The activities may change and vary** depending on which most effectively demonstrate delivery on desired outcomes. **The commitment to outcomes will remain constant**, in line with the City's Strategic Community Plan 2029.

In line with the City's emerging neighbourhood approach, some activities will target outcomes in specific neighbourhoods, based on direction from the draft City Planning Strategy, neighbourhood profiling and analysis, project-specific research and evidence-based prioritisation.

The activity plan follows the SMART (Specific, Measurable, Achievable, Realistic, Time-bound) model for clarity and effectiveness. It is a high-level activity plan that is informed by the Corporate Business Plan and its implementation is supported by more detailed Business Unit Plans at operational level. (See Strategic Context page 9.)

The timeline is broken down into three main categories:

Short term: Actions achievable in 1-3 years (within the scope of the current CBP)

Medium term: Actions achievable in 4-5 years

Long term: Actions achievable in 7-10 years (within the scope of the Strategic Community Plan 2029)

5.1

OUR CULTURE IS FRIENDLY AND INCLUSIVE

Cultural planning domain: Social

City of Perth goal: A city for people

**Intended outcomes (objectives)
of the cultural activities:**

The three measurable outcomes that will address this goal are: in the cultural domain **diversity of cultural expression appreciated**; in the social domain **sense of safety and security supported**; and **social differences bridged**. (See Appendix 1 for full descriptions of outcomes.)

Key results areas:

Greater liveability
Create a safer city



CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Appreciation	Safety	Bridging
1.1 CBP 1.5.4	Deliver localised support to a wide range of local businesses and cultural organisations to activate Perth city spaces, (including City of Perth-owned spaces) focusing on areas of high anti-social behaviour, through projects that involve the local community.	Projects such as Errichetti Place community mural, and the City Arts Space at the Northbridge Piazza, demonstrated that cultural activation projects that have meaning to, and involvement of, the local community reduce vandalism and antisocial behaviour.	Short-term	•	•	•
1.2	Work with and support property owners to activate vacant shop fronts with a variety of cultural programming throughout the year, targeting areas of high vacancy rates and high antisocial behaviour.	Perth city made headlines in 2017 for high office vacancy rates, which were linked to negative perceptions of safety, security, and vibrancy. MOU's with property owners to activate vacant shop fronts with arts and cultural content have proven successful in changing negative perceptions.	Short-term	•	•	
1.3	Through partnerships with key content owners (for example, Tourism WA, Western Australian Museum, Museum for Perth, etc.) create/distribute digital maps for guidance throughout Perth city in top ten languages (local and visitor) for cultural experiences (eg. Aboriginal and Torres Strait Islander history, public art, built heritage, etc).	Perth city's population is highly transient and has a regular influx of visitors and tourists; both groups require easily accessible ways to connect with local culture and place.	Medium-term	•		•
1.4	Encourage cultural understanding and interest through making diverse cultures visible in City of Perth marketing and communications, both as an organisation and Perth as a city.	Inclusion and bridging social differences has been shown to increase through visibility of diverse communities. The City of Perth has the highest social media following per capita of Australian capital cities, and the diversity of the community should be reflected there.	Short-term	•		•



CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Appreciation	Safety	Bridging
1.5	Create a year-round program of cultural activities for youth and families, non-alcohol based spaces and performances.	The resident population of Perth city is relatively young; activities for youth and families have been shown to reduce anti-social behaviour and do not come with the risk of alcohol-fuelled violence that licensed events can.	Short-term	•	•	•
1.6	Continue to build and provide access to foreign language resources in digital and physical formats.	WA's population is increasing at a very fast rate. In 2018 it was increasing faster than anywhere else in Australia, and non-English speaking immigration currently outweighed English-speaking immigration between 2011 and 2016.	Ongoing			•

5.2A

OUR NATURAL AND BUILT HERITAGE MAKE PERTH

A BEAUTIFUL PLACE TO BE

Cultural planning domain:

Environmental

City of Perth goal: An exceptionally well designed, functional and accessible city

Intended outcomes (objectives) of the cultural activities:

The three measurable outcomes that will address this goal are: in the cultural domain **aesthetic enrichment experienced** and in the environmental domain **positive sense of place in the local built and natural environment engendered**; and **contribution to neighbourhood character, including regeneration, made**. (See Appendix 1 for full descriptions of outcomes.)

Key results areas:

Maintain and enhance the built environment

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Place	Character	Enrichment
2A.1.a	Develop a Heritage Strategy for built and intangible heritage that articulates the direction for heritage conservation and activation in Perth city, feeds into the Interpretation Program (Activity 2B.2), and identifies key strategic partnerships to support its implementation. The Heritage Strategy will be informed by the City Planning Strategy, new City Planning Scheme No. 3 and new legislation.	The City of Perth currently has a robust Heritage Program, focused on developer incentives and built heritage conservation. The program requires input from all stakeholders to elevate it to include Aboriginal and Torres Strait Islander heritage (taking into account the implications of the Heritage Act 2018 and the expanded definition of Heritage therein) and drive strategic activation of heritage assets. Strategic leveraging of the program through a Heritage Strategy is an important opportunity and next step.	Short-term	•	•	•
2A.1.b	Activate and leverage the unique and ever evolving history of Perth city as a key cultural asset through implementation of the Heritage Strategy (Activity 2A.1.a).	The Barrack Street Improvement Program and the uptake of the City's Heritage Adaptive Reuse Heritage Grant to reinstate an historic theatre in the Perth CBD, Piccadilly Arcade are both examples of how the City of Perth can effectively contribute to the revitalisation and activation of the city and the importance of heritage fabric to this work. The State Buildings are another iconic example of effective heritage conservation and activation that has become central to Perth's identity.	Ongoing	•	•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	MEASURABLE OUTCOMES		
				Place	Character	Enrichment
2A.2	Develop a long-term cultural infrastructure plan to integrate with the State Government's plan, starting with an audit of existing and projected supply and demand of cultural infrastructure and creative spaces in Perth city.	There has been significant investment in major infrastructure in Perth city recently (such as EQ, Yagan Square, Perth Arena, etc). However, large-scale arts and cultural infrastructure in Perth is in decline and there has also been a significant loss of small-scale cultural infrastructure to support the breadth of the cultural eco-system. The State Government is currently taking stock of cultural infrastructure and looking to the future; now is the time to contribute to cultural infrastructure planning in Perth.	Short-term	•	•	•
2A.3.a	Review/amalgamate the City of Perth Public Art Strategy and Public Art Masterplan into a comprehensive, concise and action-oriented Public Art Framework.	The City of Perth has a large, popular and engaging collection of public art, through state and private investment (percent for art). However, it is not cohesive nor does it tell a comprehensive and inclusive cultural narrative. There is great public appreciation and expectation for public art after 30 years of the per cent for art scheme, so a well-considered action plan is required.	Short-term	•	•	•
2A.3.b	Execute the Public Art Framework, including the commissioning of engaging, high quality public art, including performance and ephemeral artwork.	As above	Medium-term	•	•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Place	Character	Enrichment
2A.4	Implement a comprehensive Mural and Street Art Framework and Policy.	Street art can have a huge impact on the character of a city (for better or worse). In the absence of a policy and framework, murals in Perth city have largely been commissioned ad-hoc without a plan for life-span or ongoing maintenance. The City of Perth has completed a recent analysis of the current issues surrounding murals and street art. The community's position on street art needs to be ascertained and put into policy.	Short-term	•	•	•
2A.5	Investigate suitable planning mechanisms, for example, a contributions scheme (which may include developer and City of Perth contributions) as part of the preparation of the new Planning Scheme, for the delivery of cultural infrastructure within Perth city. Cultural infrastructure may include, but is not limited to, public art, affordable studio space, or heritage conservation works.	Common and effective cultural contributions/incentives schemes across national and international capital cities include, percent for art, developer contributions/incentives for cultural spaces, infrastructure and heritage conservation. The City of Perth currently has a strong heritage incentives program, but little in place to incentivise or mandate other cultural infrastructure investment. However, over the years, the Metropolitan Redevelopment Authority has contributed a significant amount of public art and informal public cultural spaces to the City of Perth's asset holdings. Given the complexities of this landscape, a detailed investigation of the opportunities and constraints within Perth city, under the new Planning Scheme, must be undertaken before an integrated program of contributions and incentives is developed.	Short to medium-term	•	•	•
2A.6 CBP 2.3.2	In partnership with the State Government, develop a plan for the Concert Hall Precinct, linking the Concert Hall with other areas of Perth city.	The Concert Hall Precinct has become an important issue to be resolved, as the building itself ages and demands for it to be linked with the new Elizabeth Quay development and the riverfront increase.	Short-term	•	•	•

5.2B

OUR NATURAL AND BUILT HERITAGE MAKE PERTH

A BEAUTIFUL PLACE TO BE

Cultural planning domain:

Environmental

City of Perth goal: A city connected to its natural beauty

Intended outcomes (objectives) of the cultural activities:

The three measurable outcomes that will address this goal are: in the cultural domain **aesthetic enrichment experienced**; and in the environmental domain **valued connection to the natural world inspired**; and **understanding of ecological issues increased**. (See Appendix 1 for full descriptions of outcomes.)

Key results areas:

Improve, maintain and enhance the natural environment

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Enrichment	Connection	Understanding
2B.1	Review and develop conservation plans for parks of heritage significance, linking with the Interpretation Plan (Activity 2B.2). e.g. Queens Gardens Stirling Gardens	The National Trust of Australia has done significant work assessing the cultural heritage values of Perth's natural assets, including the Swan and Canning River Park. This work demonstrates the importance of conservation and interpretation working together to meet environmental and cultural objectives.	Medium-term	•	•	•
2B.2	Develop and implement a comprehensive strategic Interpretation Program for built, intangible, and natural history and heritage throughout Perth city.	The State's <i>Two-Year Action Plan for Tourism Western Australia - 2018 and 2019</i> identifies the need to focus on natural heritage (Kings Park and Swan River) and authentic Aboriginal and Torres Strait Islander experiences. Making the cultural mapping of Perth city visible through interpretation will be an essential contribution to this priority. Additionally, both City of Perth and external-led initiatives that have highlighted the importance of wetlands heritage in Perth have been very successful. There is significant cultural capital in the wetlands history that should become a strong part of Perth's cultural narrative and visible cultural identity.	Medium to long-term		•	•
2B.3	Research and consider a natural heritage "green" activation, event or festival in partnership with key internal and external stakeholders	In 2016 the City of Perth delivered the interactive exhibition "Wildlife" in the Perth Town Hall, which was an incredibly popular destination over the school holidays. Feedback from the community was that it should be run regularly. Opportunities to partner with Kings Park to explore "nature play" activities for children and adults to reconnect them with nature, environmental issues, and natural heritage could ensure this ongoing event delivers best value.	Short-term		•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Enrichment	Connection	Understanding
2B.4 CBP 6.2.1	Design, develop and implement a Riverfront Framework that includes arts and culture as essential elements.	Perth city's riverfront is underutilised, particularly compared to other major river cities globally. Perth city's river area is of particular cultural and natural heritage significance, which needs to be celebrated and communicated for the benefit of the community and visitors.	Long-term	•	•	
2B.5	Establish a biodiversity management plan and planting policy that draw on Perth's natural and cultural heritage values.	The south west of Australia is one of 25 original global hotspots for wildlife and plants and the first one identified in Australia. The region's botanical list exceeds 8000 species, half of which are found nowhere else on earth. It will be important for Perth to revive, preserve and celebrate the natural heritage of the region into the future. The addition of King's Park into the Perth city boundaries, and the need to better connect it with the rest of the city is a further case for this priority.	Medium-term	•	•	•
2B.6	Consult with the State Government to identify potential contributions to the Wildflower Capital Initiative, <i>Wildflower Way</i> .	This is an opportunity for effective state and community partnerships focused on an important part of Perth's natural heritage; wildflowers.	Short-term	•	•	

5.3

CULTURAL INDUSTRIES ARE AN ESSENTIAL PART OF OUR PROGRESSIVE ECONOMY

Cultural planning domain: Economic

City of Perth goal: A prosperous city

**Intended outcomes (objectives)
of the cultural activities:**

The three measurable outcomes that will address this goal are: in the cultural domain **new knowledge, insight and ideas gained** and in the economic domain **economic complexity of cultural industries supported** and **economic diversity increased through strengthened cultural industries.** (See Appendix 1 for full descriptions of outcomes.)

Key results areas:

Build economic vibrancy

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Insight	Complexity	Diversity
3.1	In partnership with other key stakeholders, deliver an annual program of professional and sector development for cultural/creative industries (eg. REMIX).	There is currently a lack of career pathways within Perth for creative and cultural workers. Industry development initiatives such as REMIX have shown success internationally, based on the Shoreditch model, which saw a co-working space for 50 entrepreneurs from across the creative industries foster cross-disciplinary collaboration and industry support and development, transforming the local economy. To be effective these events need to be strategically developed and targeted with input from the industry.	Ongoing	•	•	•
3.2	Investigate and implement a City of Perth match-funding program for philanthropy and corporate partnerships that encourages new creative work and cultural entrepreneurship.	Philanthropic initiatives such as Turner Galleries Art Angels and The Syndicate indicate that there is appetite within the philanthropic community to support the arts sector in Perth. Corporates are also investing in cultural and creative industries, as evidenced by initiatives such as Spacecubed. The City's current Matched Funding Business Grants programs are highly successful, indicating that a similar program applied to cultural and creative industries would likely be successful.	Medium-term	•	•	•
3.3	Continue to invest in and leverage the local arts and culture through a strategic arts and cultural sponsorship program.	State and federal funding for arts and culture is inadequate for a thriving sector. Local governments play a key role and need to ensure their contribution is made where it can have the most value and impact for the entire sector. Partnership with State and Federal Governments is key to ensure the best impact of public funding.	Ongoing		•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Insight	Complexity	Diversity
3.4	Partner with State Government to provide and/or facilitate cooperative workspace and hubs for the creative sector and community (including CaLD communities) in underused spaces (Eg. Northbridge Piazza, Gasworks).	There is currently a lack of established studios and affordable working spaces in Perth metro area. The number of galleries and artist-run initiatives located in Perth has declined. Demand on the Perth city Art Space is high and feedback from consultation has indicated that increased small-scale cultural spaces are required. The City of Perth has conducted in-depth analysis and justification for the use of the Northbridge Piazza in particular as a cultural/creative centre.	Short-term	•	•	•
3.5	Identify and address barriers to arts and cultural businesses in Perth city.	The City of Perth receives many enquiries about its ability to support small cultural organisations, artist-run initiatives, and creative industry workers. A significant number of commercial arts initiatives have closed down in Perth city in recent years. There is a demand for affordable, small-scale, studio and performance spaces in Perth city, which contributes to a vibrant neighbourhood. Community feedback indicates that relaxed regulation, compliance and “red-tape” would facilitate more cultural organisations locating within Perth city.	Long-term		•	•
3.6	Identify opportunities to support the local screen sector and implement the “Film Perth” report recommendations.	The “Film Perth” report identified significant economic, cultural tourism, and community impacts associated with investing and partnering closely with key industry bodies and State Government in the film industry in Perth. Perth’s industry is small, but has great potential to flourish.	Long-term		•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Insight	Complexity	Diversity
3.7	Partner with State Government and key music stakeholders to investigate contemporary music industry development focused on shared objectives.	The State Government has prioritised contemporary music through a 2017 commitment of \$3M to the Contemporary Music Fund. Perth and WA have a strong legacy of contemporary music, but the industry needs develop local, national and international markets. Increased diversity in the sector and industry professional development are goals shared by both the State Government and the city.	Short-term		•	•
3.8	Leverage Sister City relationships by connecting local cultural institutions with international counterparts, to develop cultural exchange and local capacity of cultural workers (Eg. Art Taipei).	The Taipei-Perth Curatorial exchange program has been running successfully for 3 years. The model sees Perth and Taipei cultural institutions work together with the City and various other funding partners, both in Perth and Taipei, to drive cultural understanding, connection to local arts and cultural communities, artwork production and support economic and cultural relationships. The success of this program is attributed to several key things, including a Taiwanese-Australian coordinator, a focus on the right artform, and high-level diplomacy and public support on both sides. There is interest from other Sister Cities to replicate the Taipei cultural exchange model.	Ongoing	•		•
3.9	Identify and pursue a significant opportunity to put Perth's arts sector on the international radar (eg. Art Basel Cities, World Cities Culture Forum).	Capital cities around the world have benefitted greatly from the exposure and investment into cultural cities initiatives such as Art Basel Cities (Buenos Aires, Argentina). Perth is poised for investment, as an emerging cultural centre with high liveability index.	Short-term	•		•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Insight	Complexity	Diversity
3.10	In collaboration with stakeholders, investigate opportunities to improve the city's cultural tourism offering and publicise and promote this offering to visitors. (Refer to 5.5 on cultural brand).	Findings from the consultation for the draft WA Cultural Infrastructure Strategy include the potential for spaces for Aboriginal cultural tourism business to build capacities in this area.	Ongoing		•	•
3.11	Provision of programs and services to assist individuals to increase their knowledge and skills, to change their attitudes and behaviours and to access information and increase awareness of what is happening in their community.	Nationally, there is a trend for libraries to provide innovative programs in literacy and lifelong learning, including early childhood development. The aim is to create informed and connected citizenship, digital inclusion, especially for those at risk of being marginalised from society through having no or limited access to technology or low digital literacy. These programs result in personal development and wellbeing, stronger, more creative and culturally inclusive communities and economic and workforce development.	Ongoing	•		

5.4

OUR CITY IS A VIBRANT AND AUTHENTIC CULTURAL CENTRE

Cultural planning domain: Culture

City of Perth goal: A city that celebrates its diverse cultural identity

Intended outcomes (objectives) of the cultural activities:

The three measurable outcomes that will address this goal are: in the cultural domain **creativity stimulated**; **diversity of cultural expression appreciated**; and **sense of belonging to shared cultural heritage deepened**. (See Appendix 1 for full descriptions of outcomes.)

Key results areas:

Deliver diverse cultural experiences
Engage and collaborate with
Aboriginal People

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Stimulation	Appreciation	Belonging
4.1	Celebrate and make visible Aboriginal and Torres Strait Islander cultures through community-led initiatives.	Aboriginal and Torres Strait Islander cultures are an essential part of Australian identity. Delivering the actions and outcomes of its Reconciliation Action Plan (RAP) is a high priority for the City of Perth. The City is committed to building respectful relationships and opportunities with the Aboriginal community. Providing opportunities for the Aboriginal community to tell their stories, receive acknowledgement of wrongs that have occurred and celebrate their living culture is a well-documented priority for all Australian capital cities and a key tenant of the RAP and this plan.	Ongoing		•	•
4.2	In consultation with the community and key stakeholders undertake to plot significant cultural stories, particularly of the Aboriginal and Torres Strait Islander communities, spatially across Perth city in a cultural mapping project.	The Perth community has expressed a desire to reconnect with who they are through authentic cultural narrative. A cultural map has been identified as an effective tool to connect cultural narrative to place and make it visible. Office of Multicultural Interests and the State Government Department of Local Government, Sport and Cultural Industries (DLGSCI) have already done significant work in this space, which the City can draw upon and augment.	Short-term		•	•
4.3	Celebrate key historic milestones through partnerships, events and strategic projects that acknowledge cultural diversity and multiple histories (Eg. WA Bicentennial, Town Hall 150th anniversary).	Celebrating anniversaries of key historic milestones is an important civic and community ritual around the world that helps build civic pride and cultural identity. However, consultation with, and consideration of, a broad community demographic must inform the acknowledgement of such historic events. The City of Perth has commissioned a detailed feasibility study exploring such issues for commemorating the WA Bicentennial (available upon request).	Ongoing/ long-term		•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Stimulation	Appreciation	Belonging
4.4 CBP 6.1.1	Create local community arts and cultural activation at strategic spaces throughout Perth city through year-round, high quality arts festivals and events (Eg. winter season, leveraging key strategic arts partnerships).	Perth city has seen the significant regenerative effects of arts and cultural activity in recent years. With the advent of the Fringe World Festival, Perth lost its “dullsville” reputation. However, festival culture needs to be carefully curated and managed to ensure it is only one part of a strong cultural ecosystem that connects with many diverse audiences across multiple platforms. “Festival fatigue” is also cited frequently as an issue to consider.	Medium-term	•	•	•
4.5	Develop and maintain the City of Perth’s Cultural Collections through a commitment to preserving and documenting Perth’s unique cultural identity and social history.	The City of Perth’s Cultural Collections are valuable and valued cultural assets that document and represent the evolution of the city’s social, cultural, civic and economic climate, physical form and artistic practices. The City of Perth has significant collections of historical and contemporary works of art and artefacts as well as historical and contemporary reference materials. Through the strategic management of its Cultural Collections the City will ensure that the collection’s future value and ongoing significance for Perth, Western Australia and the wider community is maintained.	Short-term/ ongoing	•	•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Stimulation	Appreciation	Belonging
4.6	Provide access to and engagement with the City of Perth's Cultural Collections in dedicated City of Perth-owned spaces and online.	The City recognises the importance of its community's unique social and cultural heritage as described by its art, artefacts and reference materials. There is a lack of dedicated display space in City of Perth owned buildings, which prevents public access to the City's Cultural Collections. Significant government-owned buildings are cultural assets in their own right worthy of activation and dedicated programming resources. Other Australian capital cities set good standards for public display of their collections for the benefit of their communities.	Short-term/ ongoing	•	•	•
4.7	Work to ensure Perth city's cultural assets (public art, heritage buildings, art, cultural heritage and history, etc.) are easily accessible in engaging digital formats, discoverable by the public, and linked to place through the "Finding Perth" project.	The city's cultural assets/info have almost no online presence and cultural tourism opportunities are being lost as visitors and locals alike are not aware of the city's cultural assets, heritage and history. There is little opportunity to promote the city's assets – or those externally owned – as there is currently no central, online repository for this information. A central repository for arts, cultural, and heritage information was a strong theme raised in community consultation.	Long-term	•	•	•
4.8	Develop a robust Busking Framework, including a revised policy, guidelines, and street performance commissioning program.	Busking activity has the potential to provide a valuable contribution to the vibrancy of a city. The City of Perth currently does not actively manage busking activity beyond permit processing and receives many complaints regarding the quality of street performance in Perth city. There is a missed opportunity to develop local performers and enhance the ambience of Perth city that this initiative will address.	Short-term	•	•	

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Stimulation	Appreciation	Belonging
4.9.a	Leverage Sister City relationships and work in partnership with local cultural community groups across Perth's broad cultural demographics, to make multiculturalism visible, through notable celebrations for a wide variety of cultural days.	Perth has a broad, multicultural demographic. The City of Perth receives many applications for grants/in-kind support for community cultural events and celebrations. Such events and celebrations contribute to showcasing a wide variety of cultural expression and connecting to shared heritage within a multicultural city. A 2015 survey of Greater Perth residents indicated that 74 per cent felt a sense of belonging, which can be improved upon through this activity.	Short-term		•	•
4.9.b	Leverage Sister City relationships to deliver activations that celebrate Chinese New Year.	Chinese people account for the largest overseas population (outside of English speaking countries) in Perth and the City of Perth's Chinese Sister City relationships are highly active, supporting a key international relationship between China and Australia. There has been significant appetite from the local and international Chinese community to partner with the City of Perth to celebrate Chinese New Year.	Short-term/ ongoing		•	•
4.10	Deliver a Christmas/New Year-season experience that is representative and inclusive of Perth's multicultural community; a more diverse offering that is meaningful for a wide demographic.	While Christianity is an important part of Perth's cultural identity (46 per cent of Greater Perth demographic), the City of Perth's current holiday-season celebrations, which include a nativity scene at Council House, do not fully acknowledge or create a sense of belonging for the remaining 54 per cent, including 32 per cent who have no religion at all.	Short-term/ ongoing		•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Stimulation	Appreciation	Belonging
4.11	Ensure that Australia Day long weekend events are inclusive and acknowledge cultural diversity and multiple histories.	The City of Perth's Australia Day long weekend events, including the iconic Skyworks event, are extremely important for a large regional audience, with attendance figures of 300,000 for Skyworks alone. Consultation with, and consideration of, a broad community demographic must inform the acknowledgement of such historic events. The City of Perth's annual Birak concert is an example of programming that acknowledges Aboriginal culture on Australia Day.	Ongoing		•	•

5.5

OUR CONNECTIONS ARE ROOTED IN STRONG CULTURAL ENGAGEMENT AND LEADERSHIP

Cultural planning domain: Governance

City of Perth goal: An open and engaged city

Intended outcomes (objectives) of the cultural activities:

The three measurable outcomes that will address this goal are: in the governance domain **sense of a positive future for community inspired; access to beneficial connections, networks and other resources increased;** and **agency and voice enabled.** (See Appendix 1 for full descriptions of outcomes.)

Key results areas:

Engage with community, ratepayers and Citizens

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Positive future	Connections	Agency/voice
5.1	Using the IAP2 Framework, increase community consultation to drive decision-making for current and prospective cultural projects and initiatives.	The <i>City of Perth Act 2016</i> mandates that as a capital city, the City of Perth must move beyond engaging only with property owners, residents and ratepayers and invite input from all users of Perth city, including visitors, workers and tourists. Nationally and internationally, there is trend towards “open government” and acknowledgement that the community not only has a right to be heard, but also have an extensive pool of knowledge and insight that can help deliver better outcomes. The City of Perth has recently finalised a new Stakeholder Engagement Framework that must inform all activities in this plan.	Ongoing	•		•
5.2	Establish a cultural reference group convened by the City of Perth, with representatives from the community, the cultural sector and government.	Community consultation for this plan strongly indicated a call for cultural development to be owned and lead across the whole of the City of Perth, driven from political leadership of Council, as ambassadors and advocates for the plan. There was also a call for the City to have a leadership role in bringing key cultural institutions together to collaborate. Establishing a reference group with key decisions makers and important members of the cultural sector, will not only inform the City of Perth’s leadership role, but facilitate collaboration and communication across the sector.	Short-term	•	•	•

CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Positive future	Connections	Agency/voice
5.3	In consultation with the cultural reference group, review and develop the City of Perth's investment in strategic partnerships that will deliver on cultural commitments and drive cultural development in Perth.	The City has historically invested in several key strategic cultural partnerships, which have only recently undergone any significant strategic review. Recently, organisations such as Activate Perth, Historic Heart and various neighbourhood precinct groups have also sought support and investment from the City. Partnership and collaboration are key to the success of this plan. An effective and equitable approach to partnerships needs to be documented and applied.	Short-term			•
5.4	Play an active role in developing partnerships with other relevant agencies to meet cultural commitments.	The City sits in a complex series of relationships and potential partnerships across three tiers of government, redevelopment authorities, university and education, health systems, community and arts organisations. Examples include, the Metropolitan Redevelopment Authority, State Government departments – most notably Department of Local Government, Sport and Cultural Industries (DLGSCI), Tourism WA and Department of Lands, Planning and Heritage (DPLH), neighbouring local governments, universities, precinct groups, Chamber of Arts and Culture WA, Perth Theatre Trust and others.	Short-term/ ongoing		•	•
5.5	Partner with Tourism WA, Western Australian Indigenous Tourism Operators Council (WAITOC), inner city councils and other stakeholders to promote cultural activities, developing a cultural “narrative/brand” that reflects Perth's authentic cultural identity, which will shape the flow of engaging information on the cultural life of Perth for Perth's varied and transient community and tourists.	WA has a unique and untapped cultural identity and cultural tourism potential. Work by the State Government, Tourism WA, Committee for Perth and private companies is focusing on tapping this potential to grow tourism to WA. The City of Perth can contribute to and leverage this work. There has been significant investment in hotel and hospitality infrastructure in Perth city, which needs to be supported with a cultural tourism offering.	Short-term/ ongoing	•		

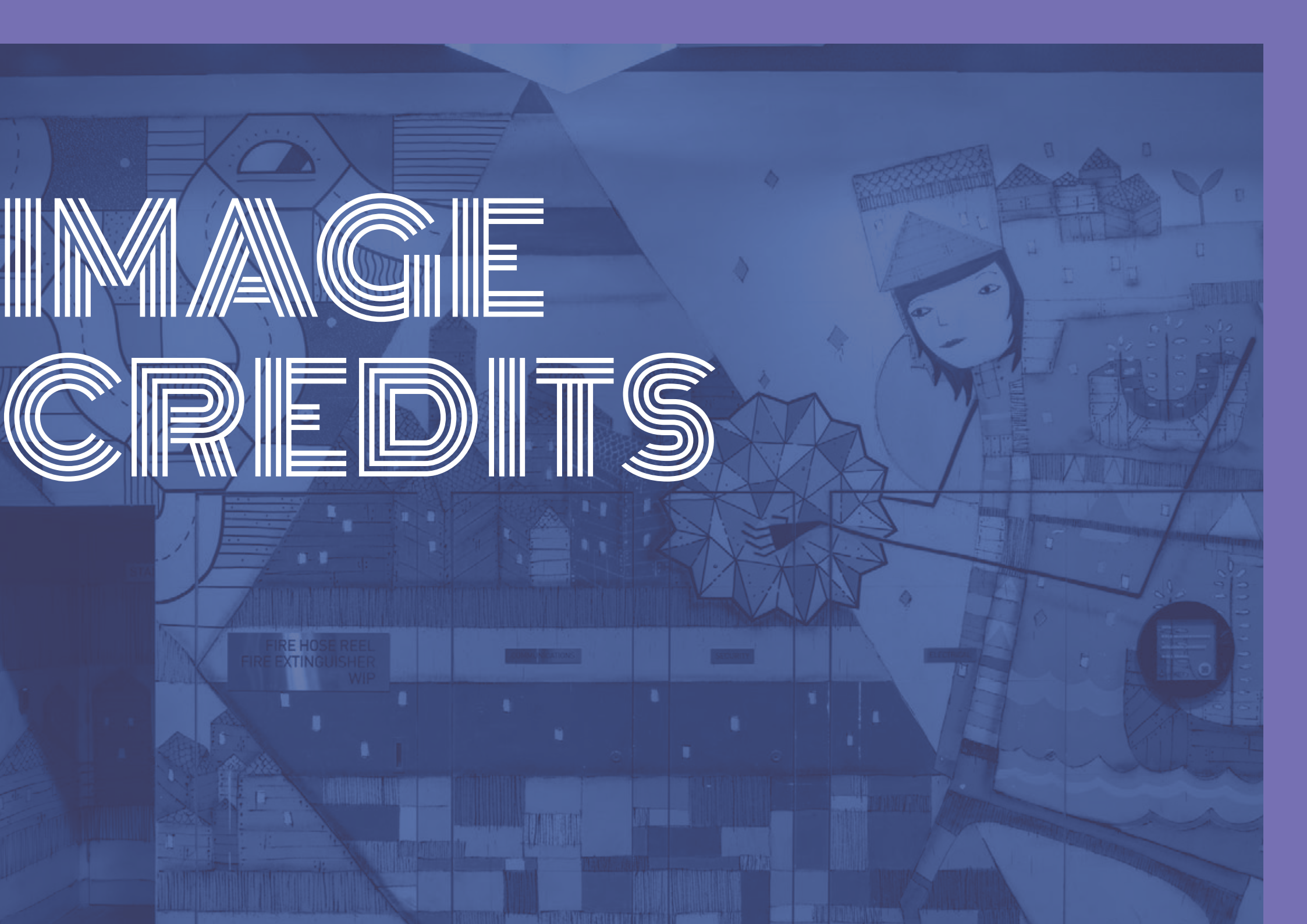
CULTURAL ACTIVITIES

MEASURABLE OUTCOMES

Ref	Specific activity	Evidence	Timetable	Positive future	Connections	Agency/voice
5.6	Partner with the State Government and Perth Theatre Trust to deliver ongoing cultural activations around key events and campaigns in the Perth Cultural Centre.	The Perth Theatre Trust have control of the Perth Cultural Centre as a designated performance space. Work is underway to develop an activation plan and branding for the precinct as a whole. There is potential for activation with City of Perth events.	Short-term/ ongoing		•	
5.7	Maintain and continue to invest in cultural content on the City's websites with accessible information on cultural offerings, and two-way channels of communication with the City of Perth on cultural initiatives and support programs.	The city's cultural assets/info have almost no online presence and cultural tourism opportunities are being lost as visitors and locals alike are not aware of the city's cultural assets, heritage and history. There is little opportunity to promote the city's assets – or those externally owned – as there is currently no central, online repository for this information. A central repository for arts, cultural, and heritage information was a strong theme raised in community consultation.	Short-term/ ongoing	•	•	•
5.8	ACH policies reviewed regularly, with community input, in line with the Cultural Development Plan.	The City of Perth's cultural policies related to cultural activity (arts and culture, heritage, collections, busking, etc) are very heavy on detail and have not been updated since the <i>City of Perth Act 2016</i> .	Short-term/ ongoing			•
5.9	City of Perth Council and administration participates in cultural leadership training.	There is a call for the City of Perth to take a leadership role in driving cultural development and facilitating collaboration and connections within the arts and culture sector. Advocating for culture is a unique skill that must be fostered within the City of Perth.	Short-term/ ongoing			•

IMAGE CREDITS

FIRE HOSE REEL
FIRE EXTINGUISHER
WIP





Cover, Back cover **Elizabeth Quay and Perth city skyline.**
Image courtesy of Sky Perth / City of Perth, 2018.



2, 45 **Mural (2014)**, by Vans the Omega and Beastman. Commissioned by 140 Perth, curated by FORM Building a State of Creativity's PUBLIC Program.
Image courtesy of PHL Y Images / City of Perth, 2019.



3 **Queen Elizabeth Quay Bridge.**
Image courtesy of Sky Perth / City of Perth, 2018.



4 **Koorden (2015)**, by Rod Garlett, Fred Chaney, Richie Kuhaupt. Supported by the Metropolitan Redevelopment Authority. City of Perth Public Art Collection.
Image courtesy of City of Perth, 2019.



5 **Boy Racer (2017)**, by Brent Harrison, City of Perth Light Locker Art Space.
Image courtesy of Danica Zuks, 2017.



7, 11, 21 **Kings Square.**
Image courtesy of Sky Perth / City of Perth, 2018.



8 **Mural (2015)**, by Curiot, Hertz Building, Murray Street. Developed through FORM Building a State of Creativity's PUBLIC program.
Image courtesy of City of Perth, 2019.



9 **Cathedral Square and City of Perth Library at night.**
Image courtesy of Osprey Creative / City of Perth, 2019.



10 **Busker crowd at Forrest Chase.**
Image courtesy of PHL Y Images / City of Perth, 2019.



12 **Ascalon (2011)**, by Marcus Canning and Christian de Vietri. Commissioned by Cathedral Arts Foundation, St Georges Cathedral, Perth.
Image courtesy of PHL Y Images / City of Perth, 2019.



13 **First Contact (2015)**, by Laurel Nannup, Elizabeth Quay. Developed through FORM Building a State of Creativity's Land.Mark.Art program. Supported by the Metropolitan Redevelopment Authority.
Image courtesy of City of Perth, 2019.



14, 23 **Elizabeth Quay.**
Image courtesy of Sky Perth / City of Perth, 2018.



15 **Urban Ecology**, Kings Park.
Image courtesy of Jarrad Seng / City of Perth, 2017.



16, 30 **Supreme Court of Western Australia.**
Image courtesy of Osprey Creative / City of Perth, 2019.



18 **Boy Racer (2017)**, by Brent Harrison, City of Perth Light Locker Art Space.
Image courtesy of Danica Zuks, 2017.



18 **Cathedral Square and City of Perth Library from the air.**
Image courtesy of Osprey Creative / City of Perth, 2019.



19 **Handpan busker on Hay Street.**
Image courtesy of PHL Y Images / City of Perth, 2019.



19 **Art Gallery of Western Australia.**
Image courtesy of Osprey Creative / City of Perth, 2019.



20 **Mural (2017)**, by Daek William, Graffiti Cafe, King Street.
Image courtesy of PHL Y Images / City of Perth, 2019.



21 **Riverside Drive.**
Image courtesy of Kane Artie / City of Perth, 2019.



22 **Perth city.**
Image courtesy of Osprey Creative / City of Perth, 2019.



24 **Australia Day Skyworks.**
Image courtesy of Jess Wyld / City of Perth, 2018.



25 **Mural (2011)**, by Timothy Rollins, Grand Lane.
Commissioned by City of Perth.
Image courtesy of PHL Y Images / City of Perth, 2018.



26 **Kings Park flowers.**
Image courtesy of Jess Wyld / City of Perth, 2019.



27 **East Perth cove sunset.**
Image courtesy of Kane Artie / City of Perth, 2019.



28 **Derbarl Yerrigan and Elizabeth Quay.**
Image courtesy of Sky Perth / City of Perth, 2018.



29 **Chadd Wirin Sculpture** by Tjyllyungoo Lance,
Yagan Square. Supported by the Metropolitan
Redevelopment Authority.
Image courtesy of PHL Y Images / City of Perth, 2019.



31-32 **Birak Concert 2019.**
Image courtesy of Thom Davidson / City of Perth, 2019.



33 **General Post Office, Perth**
Image courtesy of City of Perth, 2017.



34-36 **State Buildings.**
Image courtesy of City of Perth, 2017.



37 **Claisebrook Cove, looking towards Matagarup Bridge and Optus Stadium.**
Image courtesy of Sky Perth / City of Perth, 2019.



38-39 **Nature at Elizabeth Quay.**
Image courtesy of Jess Wyld / City of Perth, 2019.



40 **Perth city.**
Image courtesy of Sky Perth / City of Perth, 2019.



41-44 **People in the city.**
Image courtesy of City of Perth, 2019.



46-50 **Boorna Waanginy: The Trees Speak (2017, 2019)**, by Nigel Jamieson and Richard Walley. Commissioned by the Perth International Arts Festival.
Image courtesy of Thom Davidson / City of Perth, 2019.



51 **Optus Stadium.**
Image courtesy of Sky Perth / City of Perth, 2018.



52-54 **Lighthouse**, Council House.
Image courtesy of City of Perth, 2017.



55 **Mural** by Kyle Hughes-Odgers. Commissioned by 140 Perth.
Image courtesy of PHL Y Images / City of Perth, 2019.



59 **People eating in Grand Lane.**
Image courtesy of PHL Y Images / City of Perth, 2019.



60 **Boorna Waanginy: The Trees Speak (2017, 2019)**, by Nigel Jamieson and Richard Walley. Commissioned by the Perth International Arts Festival.
Image courtesy of Thom Davidson / City of Perth, 2019.



61 **People walking in McLean Lane.**
Image courtesy of Jarrad Seng / City of Perth, 2017.



62 **Council House.**
Image courtesy of Osprey Creative / City of Perth, 2019.



63 **Perth city skyline.**
Image courtesy of City of Perth, 2019.



64 **Cyclists on Mounts Bay Road.**
Image courtesy of Kane Artie / City of Perth, 2019.



65 **Wolf Lane Mural (2014)**, by Maya, Hayuk. Developed through FORM Building a State of Creativity's *PUBLIC* program.
Image courtesy of PHL Y Images / City of Perth, 2019.



66 **Perth Concert Hall.**
Image courtesy of Osprey Creative / City of Perth, 2019.



67 **Painted piano at Brookfield Place.**
Image courtesy of PHL Y Images / City of Perth, 2019.

APPENDICES





**APPENDIX 1: ABOUT THE
CULTURAL DEVELOPMENT
NETWORK AND
MEASURABLE OUTCOMES**

About the Cultural Development Network

The City of Perth Cultural Development Plan has been based on the internationally recognised Cultural Planning Framework and Cultural Outcomes Measures, developed by local government, for local government, led by the Cultural Development Network (CDN) and the National Local Government Cultural Forum.

The CDN was first established in 2000, in Melbourne, Australia following a national conference the year before, 'Art and Community: New Century, New Connections,' where the need for an ongoing structure to support the role of culture in local development was identified. By 2003, CDN had become established as an independent non-profit organisation overseen by a board of experts in culture and local governance.

The CDN advocates for the inclusion of cultural vitality to the accepted 'triple bottom line' planning goals of economic, social and environmental sustainability. The main tool in this endeavour is Jon Hawkes' monograph, *The Fourth Pillar of Sustainability*, 2001. The international peak body for local government, United Cities Local Government (UCLG), has recently adopted a policy statement acknowledging "culture as the fourth pillar of development."

CDN addresses its goal of a culturally rich and vibrant society by working to increase the expression of culture


through the platform of the arts, libraries and heritage. They do this by building the capacity of local government across Australia to support artists and local communities and work towards integrated planning across all levels of government.

CDN carries out significant research and development into what matters to communities, their elected representatives, artists and arts managers. Understanding better planning principles, how to evaluate and provide meaningful measurement of outcomes, particularly the understanding of connection of cultural outcomes to economic, social, environmental and civic outcomes of engagement in cultural development activities.

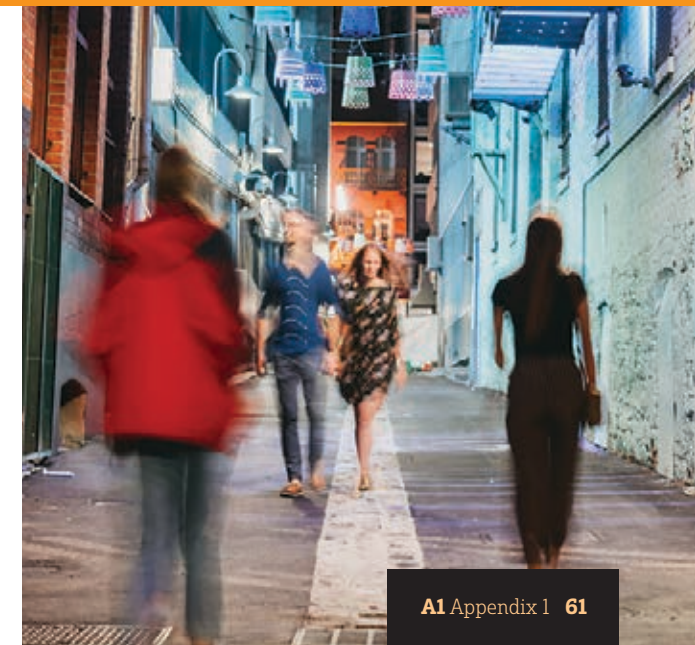
The National Local Government Cultural Forum was established in 2013, facilitated by CDN. The Forum comprises representatives from federal government arts agencies, every capital city, and local government peak bodies from each state and territory across Australia, who collaborate to develop culture's role in local government policy and practice.

City of Perth officers have been participating in the work of the National Local Government Cultural Forum since its inception.

See www.culturaldevelopment.net.au/about

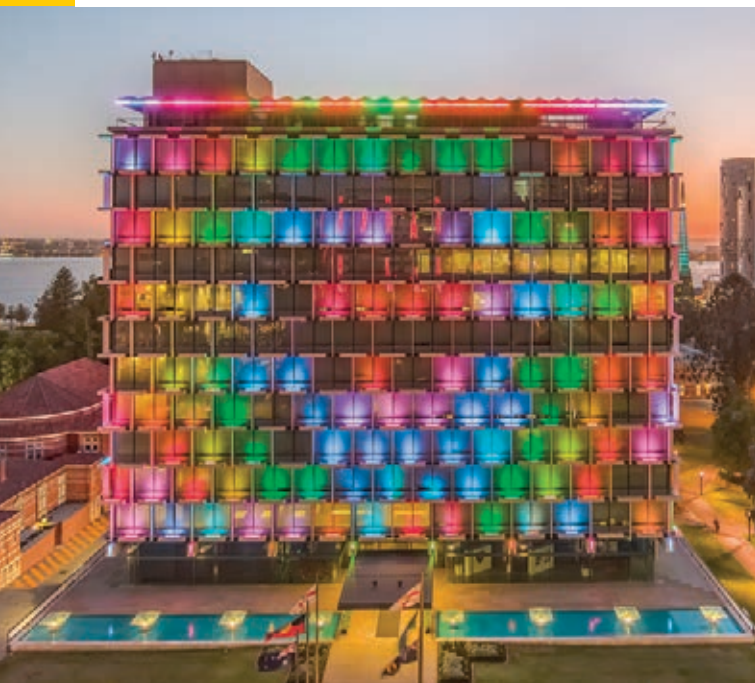


The Cultural Development Network advocates for the inclusion of cultural vitality to the accepted 'triple bottom line' planning goals of economic, social, and environmental sustainability.



MEASURABLE OUTCOMES FOR CULTURAL ENGAGEMENT

The City of Perth Cultural Development Plan identifies measurable outcomes of its cultural activities across the five domains of public planning. Below are the detailed descriptions and definitions of the outcomes. See www.culturaldevelopment.net.au/outcomes for further information and the most up to date descriptions and definitions.



Goal 1: A city for people.

1. **Appreciation of diversity of cultural expression – APPRECIATION**

This outcome is about the appreciation of diverse and different forms of cultural expression that can result from engagement. Appreciation is defined here as the recognition or understanding of the worth, value or quality of form/s of cultural expression, including new forms of cultural expression generated when diverse cultures come together. Cultural expression is defined as the different ways that people express themselves depending on their cultural backgrounds, life experience and interests. Thus a culture might be related to ethnic, linguistic, religious or national heritage, but also through identification with others who share expressive interests, such as people who have a shared experience of disability that they seek to express, or expertise in a particular art form or type of cultural expression, such as hiphop, emo or contemporary painting.

This is related to the contribution of this diversity to quality of life and life choices and the way that people connect with others through this expression. The total amount or percentage of cultural diversity is not the endpoint, but the appreciation of the existing diversity, as well as appreciation of the new forms of cultural expression that are generated when diverse cultures come together. This outcome corresponds closely to UCLG's cultural element of 'diversity', which is seen as "a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence" (UCLG, 2006, p. 5).

2. **Sense of safety and security supported – SAFETY**

This outcome is about how cultural engagement supports people's sense of safety and security: their sense of freedom from danger, risk or injury. This includes how safe they feel their local community is, as well as the broader Australian community and how secure they feel in their homes and moving about in the community. The term 'sense' is used in this outcome because often people perceive that they are unsafe and insecure whilst crime statistics for a particular location may indicate that in fact there is a high level of safety and security.

3. **Social differences bridged – BRIDGING**

This outcome is about how a sense of positive connection can be developed with people who are outside our immediate social circle or from whom we feel socially divided. These people might be like or unlike us. They might be people we know and who are *like us* in the broader context, but from whom we have some social distance. An example would be people who are members of a different social group to us within our broader cultural group. People might also be *unlike us* because they come from a different culture or age group or social class. The connectedness between people who feel socially different from each other in some way is often referred to as 'bridging social capital'.



Goal 2: An exceptionally well designed, functional and accessible city.

The three measurable cultural outcomes that will address this goal are:

1. **Aesthetic enrichment experienced** – ENRICHMENT

This outcome is about how aesthetic enrichment, from pleasure to challenge, can result from cultural engagement. Aesthetic enrichment is experienced through the senses – elicited by aesthetic qualities perceived in the artwork or experience, through properties such as harmony and form. It involves experiences outside the mundane – of beauty, awe, joy and wonder. It offers a sense of escape or captivation or feelings of being moved, challenged or transcending the everyday, extending to deepest experiences of a sense of flow or the numinous or spiritual realms.

This outcome can include enjoyment from participation in arts experiences that are familiar, known as aesthetic validation, or unfamiliar, known as aesthetic growth or challenge. This outcome is not necessarily a shared sense: it can be experienced and enjoyed alone. A desired endpoint is more and deeper experiences of aesthetic enrichment, as these are unlimited and can be continually generated. Further engagement with similar or other enriching cultural activities may be inspired. This outcome corresponds to UCLG's cultural element of 'beauty' (UCLG, 2006), but is broader, in recognising that cultural enrichment can also come from experiences that are not beautiful, but challenging or awe-inspiring.

2. **Positive sense of place in the local built and natural environment engendered** – PLACE

By positive sense of place, we mean how we experience and make meaning of our environment both natural and built and how we describe, interact and value it. It is about how cultural activities can make a positive contribution to sense of place in the environment in which we live; either built or natural. Activities include neighbourhood and environmental regeneration, place-making, local festivals and other initiatives. Community engagement and activation are drivers of creating a positive sense of place. Diversity, authenticity and vibrancy are key characteristics of positive sense of place. As Jenny Gregory argued in *City of Light* (2003):

Cities are not ordered tranquil place...Great cities are characterised by energy, diversity and disorder, and it is this that gives them the vibrancy and creativity that challenges and stimulates their citizens. Great cities have spaces and sites of diversity where difference is privileged. They are cities for people, but they are not bland and ordered. They allow for the possibility of unpredictable, spontaneous and social activities.

3. **Contribution to neighbourhood character, including regeneration, made** – CHARACTER

This outcome is about how cultural activities can make permanent and visible contributions to an authentic feeling and understanding of place. Activities include public art, interpretive architecture, heritage conservation, landscape design and others that make cultural heritage and cultural identity visible, that have a focus on improving the character of the built environment. Cultural activities that enhance neighbourhood character can contribute to increased stewardship by residents, property owners and developers. Contemporary architecture and heritage fabric are important contributors to neighbourhood character, and neighbourhood character is intrinsic to city planning regulations. Character in many ways is the embodiment of the city's history; ever evolving and changing the built environment and our perception of it. As David Whish-Wilson writes in *Perth* (2013):

Look beyond shiny glass facades and boosterish talk of mining booms to the richness of the natural world, and the trailblazers, the rebels, the occasional ghost, and the ordinary people that bring Australia's remotest city to life...The truest, if most intangible heritage of our city exists in our memories.



Goal 3: A city connected to its natural beauty.

The three measurable cultural outcomes that will address this goal are:

1. **Aesthetic enrichment experienced** – ENRICHMENT

This outcome is about how aesthetic enrichment, from pleasure to challenge, can result from cultural engagement. Aesthetic enrichment is experienced through the senses, elicited by aesthetic qualities perceived in the artwork or experience, through properties such as harmony and form. It involves experiences outside the mundane, of beauty, awe, joy and wonder; potentially offering a sense of escape or captivation, or feelings of being moved, challenged or transcending the everyday, extending to deepest experiences of a sense of flow, or the numinous or spiritual realms.

This outcome can include enjoyment from participation in arts experiences that are familiar, known as aesthetic validation, or unfamiliar, known as aesthetic growth or challenge. This outcome is not necessarily a shared sense: it can be experienced and enjoyed alone. A desired endpoint is more and deeper experiences of aesthetic enrichment, as these are unlimited and can be continually generated. Further engagement with similar or other enriching cultural activities may be inspired.

This outcome corresponds to UCLG's cultural element of 'beauty' (UCLG, 2006), but is broader, in recognising that cultural enrichment can also come from experiences that are not beautiful, but challenging or awe-inspiring.

2. **Valued connection to the natural world inspired** – VALUED CONNECTION

By value of the natural world we mean that its connection to us is recognised, understood and appreciated. This outcome is about connecting people to the natural world with a sense of ownership and custodianship, as well as an understanding of society's place in the natural world. Cultural activities that can contribute to this outcome can include the placement and use of materials in public art, streetscapes and outdoor festivals and events and their staging.

3. **Understanding of ecological issues increased** – UNDERSTANDING

This outcome is about how cultural engagement can enable new ideas, knowledge and insight about ecological issues. This includes both insight and knowledge into our ecological history – the history of the landscape and the environment in which we live – and the contemporary issues that impact upon the value and wellbeing of our natural environment.

Goal 4: A prosperous city.

The three measurable cultural outcomes that will address this goal are:

1. **New knowledge insight and ideas gained** – INSIGHT

This outcome covers the development of new knowledge, ideas and insights resulting from the engagement. It also includes intellectual stimulation, critical reflection and creative thinking experiences. A desired endpoint is more and deeper understanding, as this is unlimited and can be continually generated. This outcome corresponds closely to UCLG's cultural element of 'knowledge' (UCLG, 2006), but is broader because it is about the process of thinking inspired by the cultural experience rather than just the knowledge shared. Innovation and calculated risk are intrinsic to gaining new knowledge and insight and reciprocally drive new ideas. This contributes to development and growth of a society, community and economy.

2. **Economic complexity supported** – COMPLEXITY

The local economy is made up of complex service and supply chain relationships and in the cultural sector these are usually local and small to medium businesses. This local economy can benefit from well-planned cultural activities utilising local skills, services and supplies.

Resilience is an emerging focus of economic research and the literature is limited (Hill, St. Clair, Wial, Wolman, Atkins, Blumenthal & Friedhoff, 2011). While varying definitions of a resilient economy exist, we use the definition of a resilient economy as being one which has the capacity to resist, absorb and recover from shocks, such as economic recession, natural disaster or political instability (Han & Goetz, 2015).

Three characteristics of a resilient economy include industrial diversity and complexity and individual participation in the economy (Briguglio, Cordina, Farrugia, & Vella, 2009; Bristow et al, 2014; Hill et al, 2011; Rose & Krausman, 2013). Other characteristics that are indicated as contributing to economic resilience include innovation and entrepreneurship, level of income inequality and services industry orientation.

The resilience of an economy is most often measured by its recovery to pre-shock levels of growth, as indicated by employment and GDP (or local product measure) within four years (Hill et al, 2001; Sensier et al, 2016).

Complexity is a feature of resilient economies. Complexity relates to the existence of locally produced goods and services upon which an industry relies. That is, the local availability of everything within the product chain needed for that industry to function. While economic diversity helps fend off external economic shocks, complexity appears to contribute to both resistance to, and bounce-back from, shocks (Han et al, 2015). Where diversity and complexity are both present, greater resilience is observed (Han et al, 2015). Complexity within the local cultural industries is evidenced by the presence of the skilled people and locally produced goods and services that are required in the production of cultural products and services, such as theatre productions.

3. **Cultural industries strengthened** – DIVERSITY

The existence of a diversity of industries within a local economy is reported as helpful in fending off external shocks (Briguglio et al, 2009; Rose et al, 2013; Brown & Greenbaum, 2016). For smaller local economies, a lack of diversity, including a reliance on a single employer or industry over many years, can lead to a rapid downturn during an external shock to the economy (Han et al, 2015; Brown et al, 2016). The Australian cultural industries, which contribute just under 7 per cent of GDP, a percentage that is currently growing (Australian Bureau of Statistics, 2014), are an important part of a diverse economic landscape. They offer an important balance to other local industries that are dependent on finite resources, and/or subject to economic upheavals that do not affect the cultural industries. For example, local cultural tourism is unlikely to be affected by a decline in local manufacturing, and there is not likely to be fewer national and international visitor dollars if this decline occurs. Cultural tourism may provide new economic opportunities for those previously engaged in manufacturing.





Goal 5: A city that celebrates its diverse cultural identity.

The three measurable cultural outcomes that will address this goal are:

1. **Creativity stimulated** – STIMULATION

This outcome is about how engagement in cultural activity stimulates the creativity, sparks the imagination or piques the curiosity of the participant (which includes all participants, from experienced artists to members of the public experiencing this creative activity for the first time). Creativity is defined here as the use of imagination or original ideas to create something new and worthwhile – the act of turning new and imaginative ideas into reality. Creativity involves two processes: thinking, then producing. This is the most dynamic outcome, with the participant experiencing creative stimulus, which may result in desire to engage more with similar or different cultural experiences and/or inspiration to create new artworks, working either alone or with others. Desired endpoints are more creativity stimulated, leading to the potential of more new work created. Both are unlimited.

2. **Diversity of cultural expression appreciated** – APPRECIATION

This outcome is about the appreciation of diverse and different forms of cultural expression that can result from engagement. Appreciation is defined here as the recognition or understanding of the worth, value or quality of form/s of cultural expression, including new forms of cultural expression generated when diverse cultures come together. Cultural expression is defined as the different ways that people express themselves depending on their cultural backgrounds, life experience and interests. Thus a culture might be related to ethnic, linguistic, religious or national heritage, but also through identification with others who share expressive interests, such as people who have a shared experience of disability that they seek to express, or expertise in a particular art form or type of cultural expression, such as hip-hop, emo or contemporary painting.

This is related to the contribution of this diversity to quality of life and life choices, and the way that people connect with others through this expression. The total amount or percentage of cultural diversity is not the endpoint,

but the appreciation of the existing diversity, as well as appreciation of the new forms of cultural expression that are generated when diverse cultures come together. This outcome corresponds closely to UCLG's cultural element of 'diversity', which is seen as "a means to achieve a more satisfactory intellectual, emotional, moral and spiritual existence" (UCLG, 2006, p. 5).

3. **Sense of belonging to shared cultural heritage deepened** – BELONGING

This outcome is about relationship to one's history and heritage, and experience of cultural identity and values, with others. A sense of connection to the past and being part of a historical continuum; insights into the present through understanding of the past; insights into the past. -This outcome is about how cultural engagement can offer illumination of the present by providing a sense of continuity with the past, and a pathway to the future, shared with others. Knowing where we have come from helps us to discover where we want to go. As the shared past cannot be changed, the desired endpoint is a positive connection to it.



Goal 6: An open and engaged city.

The three measurable cultural outcomes that will address this goal are:

1. **Sense of a positive future for community inspired – POSITIVE FUTURE**

By positive future we mean the feeling that you have what you need from your community to be hopeful and confident about your future. This is about the confidence you have in the local governance, civic engagement and decision making in a community, and that the future cultural life of the community is inclusive of your needs and aspirations.

2. **Access to beneficial networks and other resources increased – USEFUL CONNECTIONS**

Useful connections between groups is about access to beneficial networks and other resources for community members. This means the linkages between individuals and groups within the local community that has the potential for benefit, such as links between community members and council services or artists and the cultural sector.

3. **Agency and voice enabled – AGENCY/VOICE**

This outcome is about how engagement in cultural activities can stimulate a spectrum of active citizenship and engagement in governance processes, from membership of local organisations and decision-making bodies, to enhancement of engagement in political processes, to leadership.

This might include change in participation (e.g., numbers, new voices, less likely participants engaged); change in public awareness or understanding of a civic issue; shifts in thinking and attitudes about an issue; movement toward action or change on the issue or policy; change among participants in a sense of self-efficacy or collective efficacy to take action; change in quality of or capacity for civic dialogue; change in the way civic leaders engaged with citizens and stakeholders; change in media coverage or representation of the issue.



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