

# Arts and Cultural Plan 2018-2022 celebrating Nillumbik's heARTbeat

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FOR ORDINARY MEETING OF COUNCIL



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# Nillumbik's Living Cultural Heritage

Nillumbik has long been renowned for, and continues to, foster its deep connections to the arts. In the early 1900s Heidelberg School era artists, Clara Southern and Walter Withers, resided and painted in the municipality. Clara Southern in particular encouraged many young artists to visit her in Warrandyte and several of them went on to establish studios of their own nearby.

Australia's oldest artist commune, Montsalvat, was founded in the 1930s by Justus Jorgensen. Montsalvat attracted significant artists, intellectuals, tradespeople and artisans including Matcham Skipper, Helen Lempriere, Leonard French and Albert Tucker. Montsalvat's unique grounds and buildings continue to nurture a community that celebrates the arts in all its forms.

In the 1940s sustainable designer, Alistair Knox, and landscape designer, Gordon Ford, championed the earth building movement, setting the architectural visual language of the area now known as the 'Eltham Style'. This style prevails today, demonstrated by the award winning mud-brick buildings of contemporary architect, Greg Burgess, including Eltham Library and Wadambuk St Andrews Community Centre in St Andrews.

The mid-century avant-garde saw such an abundance of creative activity that the pre-Nillumbik area became a key location for cooperative approaches in the arts across multiple disciplines. The Potters Cottage cooperative was founded in Warrandyte, based on the central philosophy that modern, handmade pottery could enhance the quality of contemporary life. Significant filmmaker, Tim Burstall, and the founder of the La Mama Theatre, Betty Burstall, moved to Eltham in the 1950s. At Cottles Bridge, artist, Clifton Pugh (AO), a three-time Archibald Prize winner renowned for his contemporary landscape painting, established the Dunmoochin Artists Co-operative. Artists who have worked or resided at Dunmoochin include Rick Amor, Frank Hodgkinson, John Olsen and Mirka Mora. Today the Dunmoochin Foundation, through its residential facilities, supports arts practice for a broad range of international and Australian artists and researchers.

The 1970s further reinforced Nillumbik as a creative destination when printmaker George Baldessin - who was integral to the dynamic revival of printmaking in Melbourne - established the Baldessin Press with Tess Edwards in St Andrews. In 2001, 22 years after George's premature death, Tess Edwards re-established the Baldessin Press and Studio which today offers publicly available workshops and access to fully equipped printing studios. Each year the Baldessin Press and Studio, in conjunction with the State Library of Victoria, offer the Amor Fellowship for a printmaker to further their printmaking practice using research material from the library.

From 1985, Nillumbik Shire Council (Council) has supported emerging literary talent through the Alan Marshall Short Story Award, named in honour of former Eltham resident and Australian literary icon, Alan Marshall. Over sixty writers have won the award's open and local categories over its 32 year history including Gillian Mears and Gary Disher. The award continues to share excellence in fiction writing with the local

community and beyond. The strength of the literary arts extends to a thriving poetry community in Nillumbik also.

For the past 30 years artists from across Nillumbik have opened their studio doors to the public twice a year as part of the Artist Open Studios. In 2017 over 40 established and emerging artists participated in the program. Artist Open Studios provides a rare glimpse into artists' private creative spaces and a unique opportunity to buy art directly from the maker. The program showcases a vast array of artistic practices including textiles, ceramics, painting, photography and metal sculpture. This breath demonstrates the wide scope and commitment to creativity activity in Nillumbik.

Nillumbik also supports and encourages artists across the wider creative sector. The Laughing Waters Artist Residency on the Yarra River in Eltham was established in 2001, in partnership between Council and Parks Victoria. Almost one hundred local, Victorian, interstate and international professional artists have lived and worked at the two residencies, River Bend and Birrarung, including John Nixon, Jill Orr, Miranda Burton and Elizabeth Gower. In 2015, the Australian Government's Department of Environment recognised the significance of this special place by funding the publication *Laughing Waters Road: Art, Landscape and Memory in Eltham* authored by local writer, Jane Woollard.

The Nillumbik Prize has long been synonymous with the creative industry, and over the past several years in partnership with Montsalvat. The prize is a multi-medium award for excellence in contemporary visual art with a Nillumbik connection. The prize is a renowned platform for professional contemporary practice and celebrate the wider arts community's connection to Nillumbik's rich artistic and cultural community.

Complementing The Nillumbik Prize, the Eltham Library Community Gallery provides a diverse exhibition program that not only highlights skill and traditional forms of art making; but new methods of production, themes and ideas that are relevant to our times and of interest to many. The Eltham Library Community Gallery is also an important platform for emerging artists, providing a lead into professional practice.

Creative communities and grassroots arts practices are inherent to Nillumbik. After the devastating 2009 Black Saturday bushfires, community-led creativity was a key component to disaster recovery. A diverse spectrum of community cultural development practices provided respite, solace, and community, providing diverse members of the community, many of whom who never before engaged with the arts, with a conduit to recovery.

In 2017, four artists extended their contemporary artistic practice through the Living in the Landscape Public Art Incubator. Each of their projects, developed through participation with community groups, resulted in ephemeral public art projects that promote and reflect Nillumbik's unique and culturally rich environment. New projects in development will continue to explore contemporary public art practice with a particular emphasis on digital media.

The rich arts practice within the Shire has directly informed and contributed to the collection policy of the Nillumbik Shire Council Visual Art Collection. This significant

collection includes works by historically significant local artists: Walter Withers, Clifton Pugh and George Baldessin as well as works by contemporary artists such as Peter Wegner, Dale Cox, Michael Peck, Debra Halpern and Jessie Imam who are shaping the future for our ongoing cultural significance.

Likewise, Council's Youth Services have long engaged the young people of Nillumbik through the arts and this continues to grow, particularly through Nillumbik Youth Theatre.

Alongside our arts heritage, Nillumbik's wider cultural heritage is celebrated through twelve local history groups that operate independently and collaboratively through the Yarra Plenty Heritage Group. The weaving of local lore into contemporary Nillumbik is a testament to a thriving cultural heritage sector and the devotion and passion of numerous volunteers and their outreach throughout the community. Volunteerism is one of the bedrocks of Nillumbik's community connectness, and the local history networks provide another avenue for active contribution and engagement with our local identity.

The Travelling Teapot creative consultation confirmed that our long and close association with the arts, in-extricably linked with the natural environment, and community connectedness, is the heartbeat of Nillumbik. The Travelling Teapot confirmed contemporary art is valued highly by the Nillumbik community. Overwhelmingly, Travelling Teapot participants expressed a desire for increased support and opportunities for contemporary art and contemporary artists and the ability to engage the arts as an every day interaction.

In the 1970s, Australian literary icon Alan Marshall wrote *Pioneers and Painters* to capture one hundred years of the Shire of Eltham's history in which he wrote.

*'not only an outline of past achievements, but also a vivid, visual record of the excellent work being done in the Shire today in an attempt to explain why it has such an attraction both for the people who live there and its many visitors'.*



This statement continues to hold true for Nillumbik as a location that continues to draw and nurture people's artistic talents and provides a platform for people to visit so they can share and enjoy the arts and local culture.

# Industry context

In 2013, the Australian Government's Minister for the Arts, state and territory arts and cultural ministers and the Australian Local Government Association, on behalf of local government agreed to a National Arts and Culture Accord. The Accord recognises the importance of the arts and the need to support strong and vibrant arts, cultural heritage and creative industries sectors. The Accord provides a framework for all tiers of government to work together to support Australian artists, cultural institutions and creative industries, to ensure participation in the cultural life of their community and enjoy the arts.

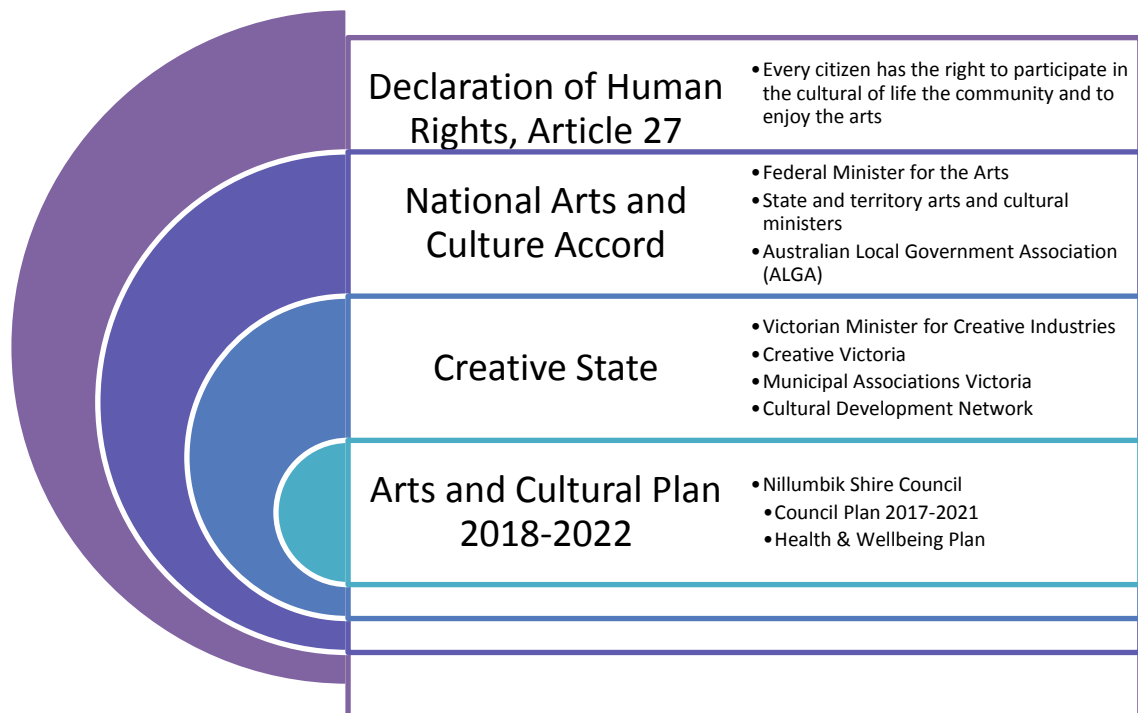
The Australian Local Government Association (ALGA) recognises that strategic cultural planning is integral to enabling local communities to respond to changing social, recreational, leisure and economic needs, and to address the increasing demand for cultural resources. It also recognises that cultural services include provision of libraries, museums, art galleries, performing arts centres, employment and provision of assistance to professional cultural workers. Local governments therefore have a responsibility, through the Accord, to set long-term objectives for cultural planning and the arts, support local institutions such as libraries and galleries, and utilise the arts to improve community health and wellbeing.

Section 3C of the Local Government Act 1989 provides for the promotion of social, economic, and environmental sustainability of the municipality; ensure best value services and efficient use of resources, and improvement of the overall quality of life for community members.

Creative Victoria is the peak statutory body for arts and culture for the State of Victoria. It recognises the investment that local government makes in the arts and culture sector which delivers important economic, social and cultural outcomes. This investment has significant impact on communities' liveability, social cohesion, education, employment and cultural tourism. In Creative Victoria's four year strategy, *Creative State*, local government is identified as having an important role in the planning, development and provision of creative industry infrastructure and services.

Municipals Association Victoria (MAV) worked closely with Creative Victoria in developing *Creative State*. MAV similarly acknowledges that creativity and culture are central to our identity, to the liveability of our communities, to our social cohesion and to our productivity.

Culture is built upon our beliefs and values; and the arts are an expression of our culture. Strong cultural planning should be based on community values.

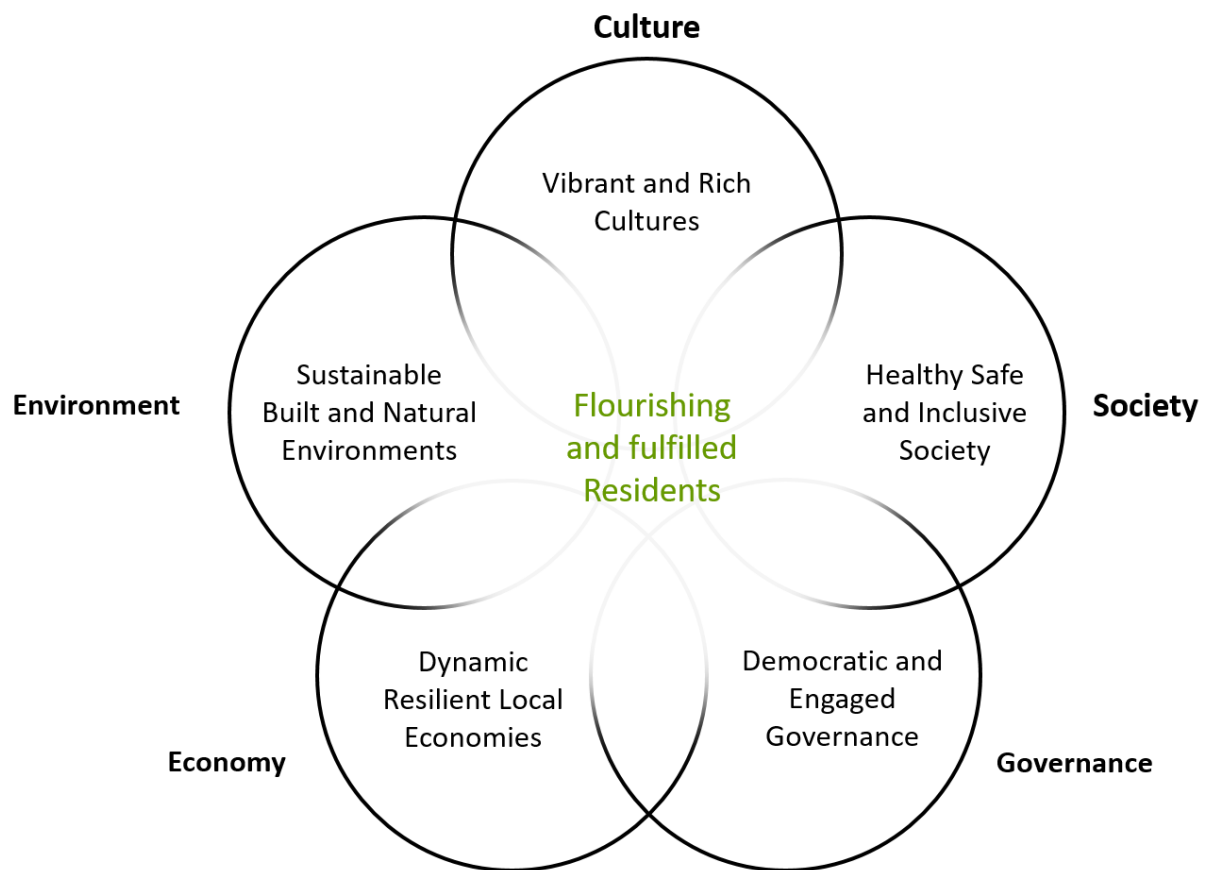


The Arts and Cultural Plan 2018-2022 will

- Respond directly to the new Council Plan 2017-2021 goals:
  - Engaged connected communities;
  - Safe and healthy environments;
  - A prosperous economy;
  - Active and creative people; and
  - Responsible leadership.
- Be based on community values and a diverse spread of community needs and aspirations;
- Be evidence based;
- Enable the community to actively contribute to the development, implementation and evaluation of the plan;
- Be consistent with the National Arts and Culture Accord’s definition of arts and culture:
  - Core arts: music, performing arts, literature and visual arts, including established and emerging art forms, and inter-arts activities, education, collections and performances; whether they be individual or collective activities; for vocational or recreational purposes; and publicly accessible via galleries, libraries, theatres, cultural venues, training institutions, on-line and broadcast.



- Creative industries: Film, television production, broadcasting, electronic games, architecture, design and fashion, publishing, media and advertising; where diverse creative and business skills are harnessed for commercial production and dissemination.
  - Cultural heritage: preservation and public access to artefacts and intangible cultural heritage (particularly indigenous culture) as undertaken by museums, galleries, libraries and archives.
- Be consistent with the Council Plan and Municipal Health and Wellbeing Plan.
  - Activate mechanisms for evaluation and measurement. Nillumbik Shire Council has worked closely with Cultural Development Network and will adopt its *Schema for Measurable Cultural Outcomes*<sup>1</sup>. The *Measurable Cultural Outcomes* can be applied across the five policy domains that relate to the Council Plan 2017–2021.



<sup>1</sup> Cultural Development Network, 2016, <http://www.culturaldevelopment.net.au/planning/policy-domains/>  
Arts and Cultural Plan 2018-2022 Discussion Paper

# The Travelling Teapot

Between June and August 2017, over 300 community members generously contributed to the Arts and Cultural Plan 2018-2022.

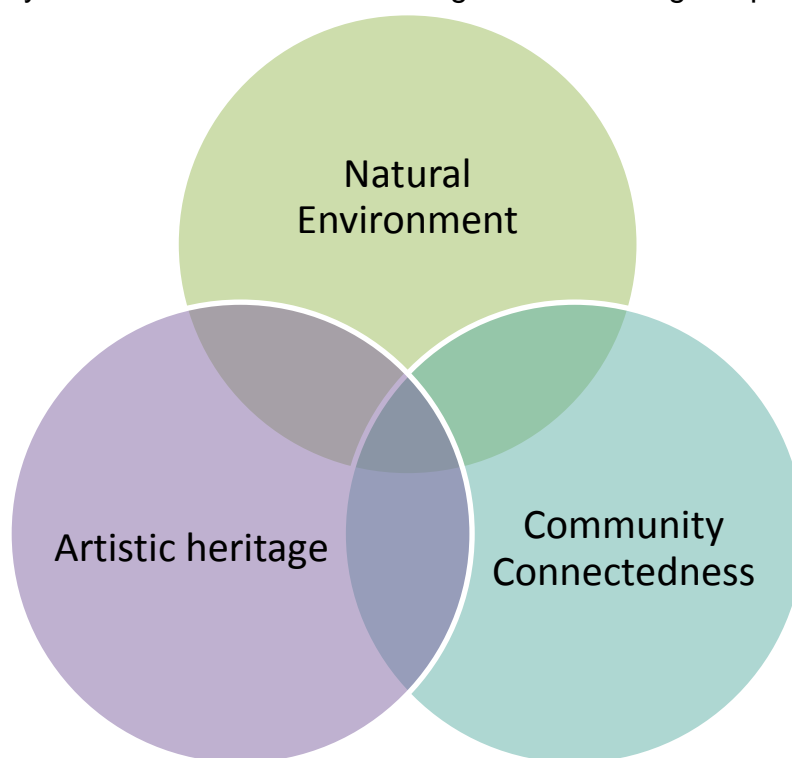
Beginning with the *Travelling Teapot*, eleven focus group sessions were convened in each ward of Nillumbik. The demographics attending the *Travelling Teapot* were diverse, from youth to seniors, and comprising representatives from the arts, local history, traders and industry, sport and recreation, emergency services, and community more generally.



As its name suggests, the Travelling Teapot also went roving throughout Nillumbik and meet more community on the street.

Concurrently, a survey campaign was undertaken. Survey respondents overwhelmingly represented the arts audience sector, as apart from artists themselves. This shows a strong interest in the general community for the arts, particularly with a holistic notion of culture and the importance of its ownership by the whole of community. The data correlated with that obtained through the *Travelling Teapot* focus group sessions.

Three key values were confirmed through the Travelling Teapot:



Overwhelmingly, the community called for:

- Progressive contemporary arts and the embracing of new technology and media;
- Every day interactions with innovative public art, participatory arts and performing arts – in particular music;
- Opportunities for community to come together and exchange ideas;
- Space for production and presentation, place making and place activation;
- Increased availability of grants and flexible funding models;
- Greater access to the Nillumbik Shire Collection;
- Strong interest in learning more of the local indigenous heritage;
- Mentoring and networking opportunities.

### **Australia Council: National Arts Participation Survey**

Australia Council's recent National Arts Participation Survey cites that 98% of Australians engage with the arts<sup>2</sup>.

The *Travelling Teapot* focus group sessions and survey results closely reflect the national creative conversation and participation in the arts, particularly in relation to:

- A call for progressive contemporary arts that challenge the participant or viewer;
- A holistic interpretation of public art with a call for participatory and experiential arts in the public realm; and
- A strong appreciation and call for music in all its forms.

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<sup>2</sup> Australia Council, 2017, <http://www.australiacouncil.gov.au/research/connecting-australians/>

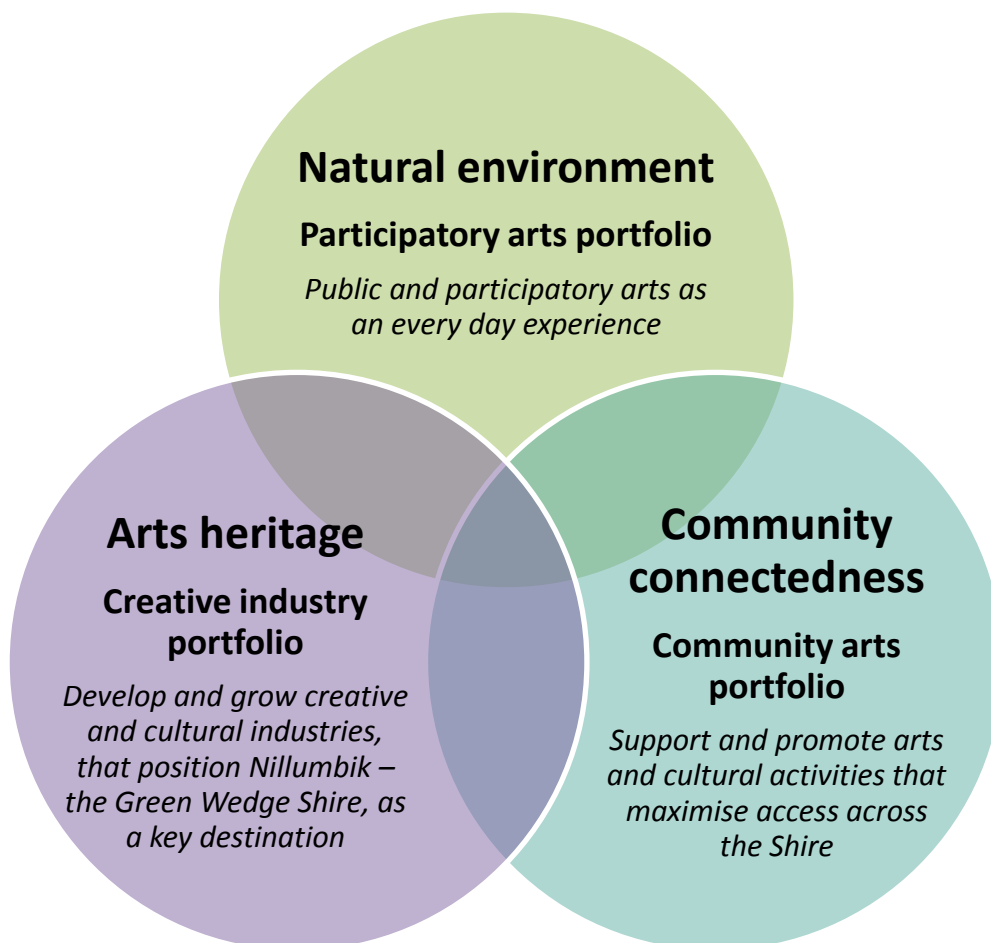
# Arts and Cultural Plan 2018-2022

The Arts and Cultural Plan 2018-2022 will set the parameters for Arts and Cultural Development to lead the delivery of strategy objectives 2.2.1-2, and 2.2.4-7 of the Council Plan 2017-2022 to foster active lifestyles and artistic expression through participation and innovation. The Arts and Cultural Plan will also work to support other service units to deliver numerous other strategies across all five policy domains of the Council Plan. Several actions can serve multiple strategies and utilise economies of scale in doing so.

**Vision:** That the community's values surrounding the natural environment, sense of community and artistic heritage are honoured and celebrated through diverse opportunities of creative participation.

**Mission:** To enable participation in the cultural life of the community and to enjoy the arts by providing diverse and innovative opportunities for active lifestyles and artistic expression.

**The Arts and Cultural Plan 2018-2022** will provide a spectrum of community cultural development based on local values. The portfolio structure is non-linear, with a spectrum of three community cultural development portfolio areas intersecting with each other:

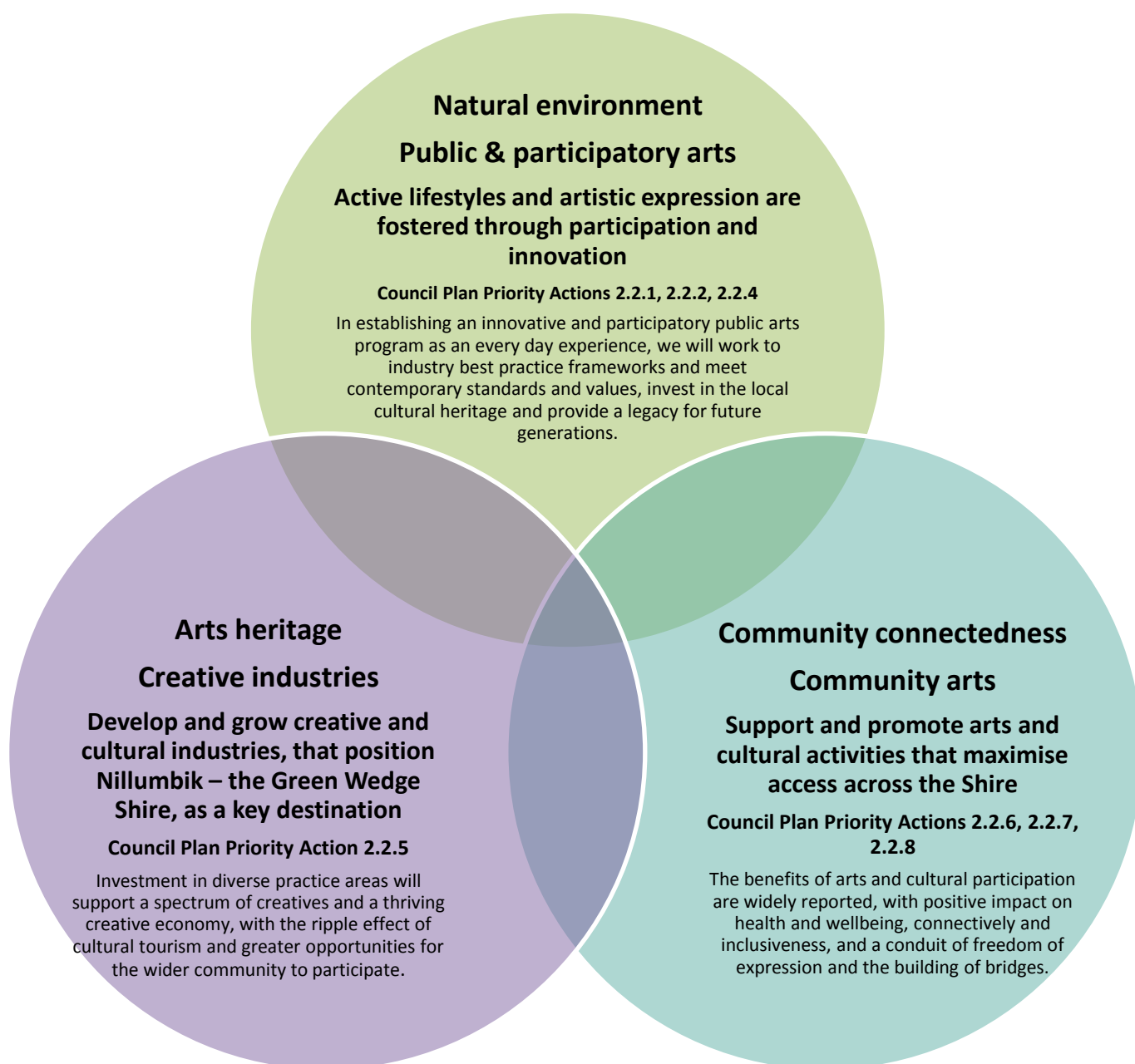


# Goals

The Arts & Cultural Plan is in direct correlation with the Council Plan 2017-2021's goals, strategic objectives and priority actions. The Arts and Cultural Plan is strategically focussed on goals and outcomes, and as such is deliberately high level. Integral to this plan are:

- Inputs, being the resources required;
- Outputs, being the range of activity types; and
- Outcomes, being the overarching impact this plan intends to achieve.

In focussing on outcomes, rather than outputs, the Arts & Cultural Plan is positioned with mechanisms to measure cultural value, over and above participation numbers.



<p><b>Goal One</b></p>	<ul style="list-style-type: none"> <li>• <b>Active lifestyles and artistic expression through participation and innovation</b></li> </ul>
<p>Identified community value: <b>Environment</b></p>	<ul style="list-style-type: none"> <li>• The environment is the very essence of why we live where we live. The natural environment is ingrained in our everyday culture and this is manifested and expressed deeply through the arts.</li> </ul>
<p><b>Public and participatory arts</b></p>	<ul style="list-style-type: none"> <li>• In establishing an innovative and participatory public arts program as an every day experience, we will work to industry best practice frameworks and meet contemporary standards and values, invest in the local cultural heritage and provide a legacy for future generations.</li> </ul>
<p><b>Why?</b></p>	<ul style="list-style-type: none"> <li>• Adopting art-based participation models can also be a powerful tool for engaging community debate on the use of public space. When a community becomes involved from the design to realisation phase of a project it can enhance their sense of belonging, encouraging them to become custodians of their local environment. (State Government of Victoria, Creative Victoria, 2013, <i>The Arts Ripple Effect</i>, p6.2)</li> </ul>
<p><b>Range of key inputs</b></p>	<ul style="list-style-type: none"> <li>• Cross-functional collaborations</li> <li>• External collaborations and funding partners</li> <li>• Arts Advisory Committee</li> <li>• Natural and built environments and facilities</li> </ul>
<p><b>Range of activity types and outputs</b></p>	<ul style="list-style-type: none"> <li>• Activation of place and spaces through innovative public and participatory arts, incorporating new opportunities for literary and performing arts</li> <li>• New opportunities for site-specific artist-led initiatives</li> <li>• Visible, active and productive relationship with Wurundjeri Tribe, Indigenous artists and engagement with the wider community</li> <li>• Develop and implement <i>Percent for Art Policy</i> and a <i>Public Art Strategy</i></li> </ul>
<p><b>Range of measurable outcomes</b></p>	<ul style="list-style-type: none"> <li>• <b>Vibrant and rich cultures:</b> <ul style="list-style-type: none"> <li>• Creativity stimulated</li> <li>• Aesthetic enrichment experienced</li> <li>• New knowledge and insights gained</li> <li>• Cultural diversity</li> <li>• Belonging to shared heritage</li> </ul> </li> <li>• <b>Sustainable built and natural environments:</b> <ul style="list-style-type: none"> <li>• Sense of place</li> <li>• Connection to natural world</li> <li>• Contribute to neighbourhood character</li> </ul> </li> </ul>
<p><b>Indicators</b></p>	<ul style="list-style-type: none"> <li>• Qualitative data</li> <li>• Quantitative data</li> <li>• Participant observations</li> <li>• Expert opinion</li> <li>• Most significant change</li> </ul>



<p><b>Goal Two</b></p>	<ul style="list-style-type: none"> <li>• <b>Develop and grow creative and cultural industries, that position Nillumbik – the Green Wedge Shire, as a key destination</b></li> </ul>
<p><b>Identified community value: Arts heritage</b></p>	<ul style="list-style-type: none"> <li>• The arts are valued as an inherent aspect of everyday life and appreciated as a key part of local identity. This applies to non-artists and practising artists alike. Regardless of participation or uptake, the arts are appreciated for the essence of its presence.</li> </ul>
<p><b>Creative and cultural industries</b></p>	<ul style="list-style-type: none"> <li>• Investment in diverse practice areas will support a spectrum of creatives and a thriving creative economy, with the ripple effect of cultural tourism and greater opportunities for the wider community to participate.</li> </ul>
<p><b>Why?</b></p>	<ul style="list-style-type: none"> <li>• The skills associated with artistic practices - creative thinking, self-discipline, collaboration, risk taking, and innovation - are skills that are in great demand in our contemporary knowledge economy. Investment in cultural infrastructure and events contributes to local economies by providing a focal point to attract tourist dollars and help promote a city's image as a cultural destination and by attracting highly skilled and educated workers to communities.</li> </ul> <p>(State Government of Victoria, Creative Victoria, 2013, <i>The Arts Ripple Effect</i>, p4.2)</p>
<p><b>Range of key inputs</b></p>	<ul style="list-style-type: none"> <li>• Cross-functional collaborations</li> <li>• External collaborations and funding partners</li> <li>• Arts Advisory Committee</li> <li>• Nillumbik Shire Art Collection</li> <li>• Natural and built environments and facilities</li> </ul>
<p><b>Range of activity types and outputs</b></p>	<ul style="list-style-type: none"> <li>• Support and facilitate the development of Nillumbik's creative industries, that includes the performing arts and music sector, alongside Nillumbik's established visual and literary arts sector</li> <li>• Launch and implement new residency program and lucrative bi-annual prize models that invest in professional practice and innovation</li> <li>• Innovative opportunities for engagement with the Nillumbik Shire Art Collection, alongside major bi-annual exhibitions</li> <li>• Development of gallery and theatre Master Plan</li> </ul>
<p><b>Range of measurable outcomes</b></p>	<ul style="list-style-type: none"> <li>• <b>Vibrant and rich cultures:</b> <ul style="list-style-type: none"> <li>• Creativity stimulated</li> <li>• Aesthetic enrichment experienced</li> <li>• New knowledge and insights gained</li> <li>• Cultural diversity</li> <li>• Belonging to shared heritage</li> </ul> </li> <li>• <b>Dynamic resilient local economies:</b> <ul style="list-style-type: none"> <li>• Skills development</li> <li>• Economic benefit derived</li> <li>• Local economy supported</li> </ul> </li> </ul>
<p><b>Indicators</b></p>	<ul style="list-style-type: none"> <li>• Qualitative data</li> <li>• Quantitative data</li> <li>• Participant observations</li> <li>• Expert opinion</li> <li>• Most significant change</li> </ul>

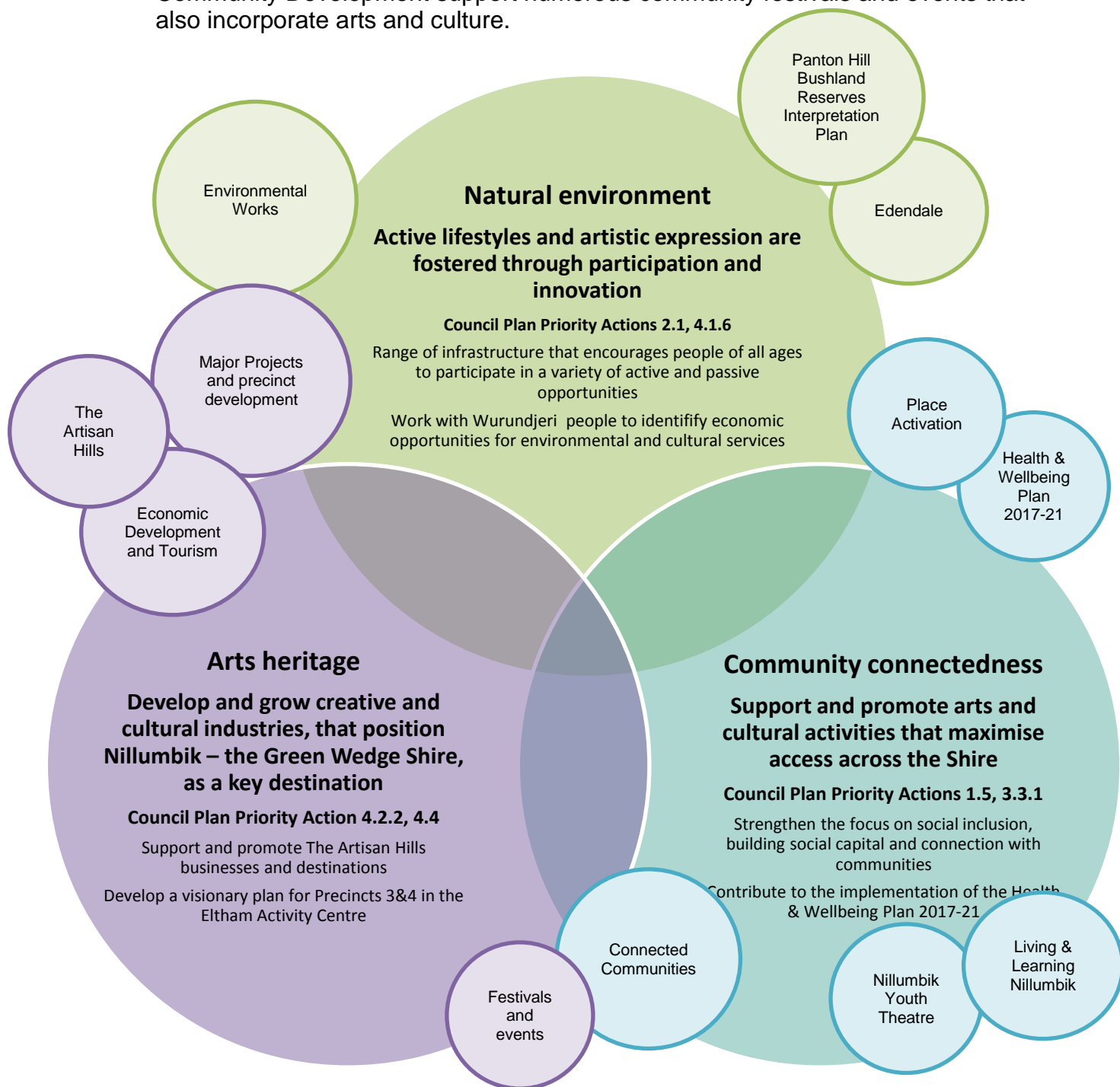
<p><b>Goal Three</b></p>	<ul style="list-style-type: none"> <li>• <b>Support and promote arts and cultural activities that maximise access across the Shire</b></li> </ul>
<p>Identified community value: <b>Community Connectedness</b></p>	<ul style="list-style-type: none"> <li>•The community has an extremely strong sense of identity and ownership. Its connection with the environment and heritage are intertwined. The importance of grassroots networks, volunteerism, and neighbourly support translates to appreciation of diversity, collaboration, and the building of resilience.</li> </ul>
<p><b>Community arts</b></p>	<ul style="list-style-type: none"> <li>•The benefits of arts participation are widely reported, with positive impact on health and wellbeing, connectively and inclusiveness, and a conduit of freedom of expression and the building of bridges.</li> </ul>
<p><b>Why?</b></p>	<ul style="list-style-type: none"> <li>•Research indicates the value of acknowledging different ‘community identities’. Communities that are able to embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges. (State Government of Victoria, Creative Victoria, 2013, <i>The Arts Ripple Effect</i>, p111)</li> </ul>
<p><b>Range of key inputs</b></p>	<ul style="list-style-type: none"> <li>•Cross-functional collaborations</li> <li>•External collaborations and funding partners</li> <li>•Arts Advisory Committee</li> <li>•Natural and built environments and facilities</li> </ul>
<p><b>Range of activity types and outputs</b></p>	<ul style="list-style-type: none"> <li>•Continued support and development of Nillumbik’s local history and cultural heritage sectors, including the Yarra Plenty Heritage Group, and grassroots community arts and cultural organisations</li> <li>•Greater access to grants to enable community driven initiatives</li> <li>•Weaving local history and cultural heritage into a broader interpretation through community cultural development practice</li> <li>•Celebration of cultural diversity and inclusion through community arts</li> </ul>
<p><b>Range of measurable outcomes</b></p>	<ul style="list-style-type: none"> <li>•<b>Vibrant and rich cultures:</b> <ul style="list-style-type: none"> <li>•Creativity stimulated</li> <li>•Aesthetic enrichment experienced</li> <li>•New knowledge and insights gained</li> <li>•Cultural diversity</li> <li>•Belonging to shared heritage</li> </ul> </li> <li>•<b>Healthy, safe and inclusive society:</b> <ul style="list-style-type: none"> <li>•Equitable opportunity</li> <li>•Sense of safety &amp; security</li> <li>•Good health &amp; wellbeing</li> <li>•Bonding &amp; bridging</li> <li>•Recognition from valued others</li> </ul> </li> </ul>
<p><b>Indicators</b></p>	<ul style="list-style-type: none"> <li>•Qualitative data</li> <li>•Quantitative data</li> <li>•Participant observations</li> <li>•Expert opinion</li> <li>•Most significant change</li> </ul>



# Broader strategic alignment

The Arts & Cultural Plan 2018-2022 is owned by the whole of Council. While the Arts & Cultural Development unit will lead most actions, there are a number that will be undertaken in close collaboration with, or led by, other service areas across Council, making for strong cross-functional outcomes. For instance:

- Youth Services deliver a range of arts programs for young people aged 10 to 25, including the Nillumbik Youth Theatre.
- Living & Learning Nillumbik support a diverse community arts groups and programs.
- Edendale utilise the arts to engage children and families.
- Community Development support numerous community festivals and events that also incorporate arts and culture.



<b>Active and creative people</b>		Active lifestyles and artistic expression are fostered through <b>participation</b> and <b>innovation</b> .															
<b>Goals:</b>		Through public and participatory arts, <b>create and activate places and spaces</b> that have good connectivity, provide needed infrastructure and promote social interaction					Through community arts and local history, support and promote <b>arts and culture activities</b> that maximise <b>access</b> across the Shire					Through a professional practice lens, recognise and support opportunities which develop and grow <b>creative and cultural industries</b> positioning Nillumbik – the Green Wedge Shire, as a key destination					
Underpinned by overarching <b>values:</b>		<b>Environment:</b> The environment is the very essence of why we live where we live. The natural environment is particularly ingrained in our everyday culture and this is manifested and expressed deeply through the arts.					<b>Community connectedness:</b> The community has an extremely strong sense of identity and ownership. In relation to identity, connection with the environment and heritage are intertwined. The importance of grassroots networks, volunteerism, and neighbourly support translates to appreciation of diversity, collaboration, and the building of resilience.					<b>Artistic heritage:</b> The arts are valued as an inherent aspect of everyday life and appreciated as a key part of local identity. This applies to non-artists and practising artists alike. Regardless of participation or uptake, the arts are appreciated for the essence of its presence.					
Theory of <b>change:</b>		Investment in creative <b>place making</b> through best practice frameworks and contemporary standards ensuring ongoing relevancy, and provides a legacy for future generations.					The benefits of arts and cultural participation are widely reported, with positive impact on <b>health and wellbeing, connectively and inclusiveness, and a conduit of freedom of expression and the building of bridges</b> .					Investment in diverse practice areas will support a spectrum of 15creative and a <b>thriving creative economy</b> , with the ripple effect of <b>cultural tourism</b> and greater opportunities for the wider community to participate.					
<b>Evidence:</b>		Adopting art-based participation models can also be a powerful tool for engaging community debate on the use of public space. When a community becomes involved from the design to realisation phase of a project it can enhance their sense of belonging, encouraging them to become custodians of their local environment. (State Government of Victoria, Creative Victoria, 2013, The Arts Ripple Effect, p6.2)					Research indicates the value of acknowledging different 'community identities'. Communities that are able to embrace diversity, creative expression and cultural activity are richer, stronger and more able to deal with social challenges. (State Government of Victoria, Creative Victoria, 2013, The Arts Ripple Effect, pIII)					The skills associated with artistic practices – creative thinking, self-discipline, collaboration, risk taking, and innovation – are skills that are in great demand in our contemporary knowledge economy. Investment in cultural infrastructure and events contributes to local economies by providing a focal point to attract tourist dollars and help promote a city's image as a cultural destination and by attracting highly skilled and educated workers to communities. (State Government of Victoria, Creative Victoria, 2013, The Arts Ripple Effect, p4.2)					
<b>Measurable outcomes:</b> While the outputs can answer most outcomes, the most noted outcomes are indicated		<b>Environment</b>			<b>Social</b>		<b>Social</b>			<b>Cultural</b>		<b>Cultural</b>			<b>Economic</b>		
		Sense of place	Connect to natural world	Neighbourhood character	Sense of safety & security	Equitable opportunity	Good health & wellbeing	Bonding, bridging	Recognition from valued others	Cultural diversity	Belonging to shared heritage	Creativity stimulated	Aesthetic enrichment	New knowledge gained	Skills development	Economic benefit derived	Local economy supported
Range of priority actions and signature activity types	Activation of place and spaces innovative public arts, incorporating new models for literary and performing arts																
	New opportunities for site-specific artist-led initiatives																
	Visible, active and productive relationship with Wurundjeri Tribe, Indigenous artists and engagement with the wider community																
	Develop <i>Percent for Art Policy</i> and a <i>Public Art Strategy</i> and pilot new public art initiatives																

	<b>Measurable outcomes:</b> While the outputs can answer most outcomes, the most noted outcomes are indicated	Environment			Social		Social			Cultural		Cultural			Economic		
		Sense of place	Connect to natural world	Neighbourhood character	Sense of safety & security	Equitable opportunity	Good health & wellbeing	Bonding, bridging	Recognition from valued others	Cultural diversity	Belonging to shared heritage	Creativity stimulated	Aesthetic enrichment	New knowledge gained	Skills development	Economic benefit derived	Local economy supported
Range of priority actions and signature activity types	Support to Nillumbik's creative industry, that includes the performing arts and music sector, alongside Nillumbik's established visual and literary arts sector																
	Launch and implement new residency program and prize models that invests in professional practice																
	Provide innovative new opportunities for audiences to engage with the Nillumbik Shire Art Collection																
	Development of gallery and performing arts Master Plan to enable the sourcing of external funding																
	Support and development of Nillumbik's local history and cultural heritage sectors																
	Greater access to grants to enable artist led and community driven initiatives																
	Enabling broader interpretation of local history and cultural heritage through community cultural development practice																
	Celebration of cultural diversity and inclusion through community arts																
	Range of infrastructure that encourages people of all ages to participate in a variety of active and passive opportunities																
	Work with Wurundjeri people to identify economic opportunities for environmental and cultural services																
Delivery of Other Council Plan Goals	Strengthen the focus on social inclusion, building social capital and connection with communities																
	Contribute to the implementation of the Health & Wellbeing Plan 2017-21																
	Support and promote The Artisan Hills businesses and destinations																
	Develop a visionary plan for Precincts 3&4 in the Eltham Activity Centre																

# Glossary of terms

Arts discipline	A type of art form ie. visual arts, literary arts, performing arts
Artist-led initiative	Project led by an artist or artists
Avant garde	New experimental ideas
Cultural heritage	Community expression of a way of living through artistic and cultural knowledge and customs passed from generation to generation
Cultural value	Impact of arts and cultural activity
Community arts	Community-led and based artistic processes comprising any arts discipline or form, including visual, literary and performing arts among others
Community cultural development	Community-led artist processes with a focus on change
Community-led	Project initiated, run and owned by community to address their own needs
Community wellbeing	Optimum combination of cultural, social, economic, environmental and civic conditions required for a community to flourish
Contemporary arts	Art of today, produced in the late 20 <sup>th</sup> or by artists living in the 21 <sup>st</sup> century comprising any arts discipline or form, including visual, literary and performing arts among others
Creative industries	Industries with a principal purpose relating to cultural, artistic and heritage goods and services
Culture	Beliefs and values of a community
Inputs	Resources required for a process or action
Literary arts	Creative writing or literature, including, but not limited to, story writing and poetry
Local history	Study of cultural and social past events in a local context
New media	Arts created with digital technology
Outcomes	Change as result of outputs, that lead to impact
Outputs	Activities and the delivery of services
Participatory arts	An artistic discipline in which the audience is directly engaged in the creative process, such that the work would otherwise be incomplete with public participation, comprising any arts discipline or form, including visual, literary and performing arts among others
Performance arts	Non-traditional arts practice featuring live presentations, with and without audiences and includes literary and performing arts among others
Performing arts	Artists utilise bodies and voices and perform before an audience, comprising any arts discipline or form and includes, but is not limited to, acting, dance, and music
Place activation	Planning for diverse human activity and interaction in a given public place or space
Placemaking	Planning, design and management of public places utilising community assets for community wellbeing
Public arts	Any art/media intended for presentation in the public domain and accessible by all
Social capital	The value of effectively functioning social networks and relationships within a community
Visual arts	Arts that are appreciated through sight, such as painting, sculpture, film

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