

DRAFT

# CREATIVE WARRINGAH

*Warringah Council's strategy  
for a creative and  
connected community for all*

2014 - 2020

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WARRINGAH  
COUNCIL

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Bettina Kingma, *Looking Up*, 2014 – Certain Nature Exhibition 2014

## Executive Summary

We often think about creativity as making something, but in fact the original meaning of the word is 'to grow'. When we are creative we feel as if the world and all that is in it is vibrantly alive.

Creativity expands our perceptions and brings new ways of thinking to problem solving - whether it's making art from waste, or assembling a building from recycled materials. Scarcity and obstacles can be turned into opportunities instead of becoming roadblocks.

Nurturing creativity is not only good for individual wellbeing and personal growth. It is also good for society. The by-products of creativity – the cultural expressions, the interesting ideas and places – help shape the identity and spirit of our community and inject colour, depth, magic, and humour into our lives and landscapes.

This is important. As our population grows and ages and housing density increases, our public domain becomes increasingly important to the wellbeing of our community.

## WHY THIS STRATEGY?

There is a growing creative momentum in Warringah that we want to nurture in seeking to create more vibrant, colourful and connected communities.

Council is already contributing to our creative life through cultural events and celebrations, theatre productions, youth events, the community grants programs, the recently established Warringah Creative Space, and we have achieved most of the things we set out to do in our Cultural Plan from 2007.

With this Strategy we shift our focus to fine-grained and community driven creative activities rather than large scaled Council driven events and initiatives – though this still plays a part in the Strategy.

We want to encourage collaborative projects and ideas that are quirky, whimsical, thought-provoking, beautiful and fun, and where community members are active participants in a creative process rather than silent recipients of cultural entertainment.

## OVERVIEW OF OUR VISION AND GOALS

Our vision is:

***Our community is enhanced in its cultural life, connections and wellbeing – catering for all generations and needs***

This Strategy sets goals and strategic directions for how we may achieve this vision, which the community have told us is a priority for our wellbeing. This is one of six key outcomes in our long term Community Strategic Plan (CSP).

An overview of our goals is provided below. Strategic directions that will guide the implementation are detailed in the last section of this strategy.



Lorry Bentham, *Pigeons*, 2014 – Dee Why Art Bomb 2014

Our goals are the result of extensive research and consultation for this strategy. They express the hopes, dreams and desires of our community in enhancing the cultural life of Warringah.

### **Goal 1: Creative confidence**

To empower our community members and Council staff to be adventurous and open to new possibilities, ideas and perspectives.

### **Goal 2: Creative spaces and places**

To create environments which are welcoming, surprising and good for people.

### **Goal 3: Celebration and activation**

To create a sense of life and vibrancy in our communities through cultural events, celebrations and 'happenings'.

### **Goal 4: Collaboration and networks**

Strengthen partnerships with artists, creatives, community members, the local business community and other stakeholders to promote cultural development in Warringah

### **Goal 5: Public art and creative expressions**

To integrate public art and creative expressions into our places, projects and programs.

## **CONVERSATIONS & QUOTES**

This strategy is based on conversations, workshops and surveys with community members broadly and with artists, creatives and people from the creative industry specifically. Here are a few comments which express a general sentiment:

### **Urban Living**

- *"Creativity is killed by too much concrete!"*
- *"I currently live in an apartment block which really feels like everyone and their lives can be compartmentalised and separated very easily"*
- *"Plant more trees in the streets and make the local shops more funky but most of all more live music everywhere"*
- *Inject colour really – like the MCA women's bathrooms of pink and orange doors makes it such fun"*

### **Suburban Living**

- *"Decorate our suburbs"*
- *"There are plenty of places that are convenient to meet up, but my street is strangely isolating."*

### **Bushland Living**

- *"The people who have lived in this neighbourhood longest quietly look out for each other but newcomers keep to themselves. There is not much here except the local schools to unite them."*
- *"I am inspired by ... nature, travel, everyday experiences, photos, other people's work, meditation practice (to reach a nice place of quietness where creativity seems to become easier) and being in an environment of mutual respect and sharing"*

### **Coastal Living**

- *"I do find the northern beaches a little bit insular and miss the cultural diversity that exists on the other side of the bridge. I also find that because of the necessity to use private vehicles more than public transport, there is less of a connection with other people here"*
- *"Drum circle and musical buskers at Dee Why Beach"*
- *"Sculptures by the Sea"*



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# SETTING THE SCENE

# Setting the scene

We want to invite and encourage creativity in its many expressions. We want to bring people together. We want to create unusual and welcoming places where people want to go – whether for quiet reflection, recreation, movement and dance, creative pursuits or simply for a good time. We want to celebrate Aboriginal cultural heritage and contemporary art, to recognise our multicultural mix of people and backgrounds.

We envision a diverse, vibrant Warringah that is alive with colour, light, music and art in its many shapes and forms. We envision a Warringah that values not only our stunning coast and breathtaking bushland, but also our mix of urban and suburban places.

Warringah is changing. Our population is growing and ageing. There will be more people living on less space and the quality of the public domain will become increasingly important to the overall wellbeing of our community – and especially in terms of how we look after our more vulnerable population groups: our elders, young people and people who are not very mobile.

We need to embrace these changes and think outside of the box. We need to harness creativity not just for the sake of individual and personal wellbeing, but for the sake of creating a better, stronger and more connected community.

This strategy is an invitation to challenge the status quo.



## What is ...

**Creativity** is about connecting often strange and disparate elements and information in a process that yields surprising and novel results. It's the application of imagination and skill to develop new ways of thinking, being and doing. Creativity can be learnt and practised and is intrinsic to everyone and everything.

“**Creatives**” are people who are creative in their spare time. We use this term to broaden our scope and include people who are not necessarily artists, but who contribute to the cultural life in Warringah.

## PURPOSE

The purpose of our Creative Warringah Strategy is to provide long term direction and a shared reference for encouraging vibrant, more colourful and connected communities.

We have chosen a relatively narrow focus on creativity rather than the broader conceptual basis of culture because we want a strategy that is targeted at motivating positive and deliberate change.

Creative, vibrant communities don't just happen – nor are they the causal, isolated result of detailed masterplans, engineering blueprints or expensive civic improvements, though this is part of it. Rather, they are the result of collaborative thinking, innovation, coordination and commitment across all levels of society and within local government.

This is not just about Council providing events and activities for the community to attend, although civic events play a part. It is about the community actively participating in the community building process – from ideas generation to design and implementation. Indeed, there is so much creative potential and innovative thinking in the wider community, so how does council enhance, encourage and embrace those ideas and actions?

This strategy sets a direction for how we can stimulate, support and actively invite community collaboration in building better, more connected communities. A large part of that involves setting a direction for how we as an organisation can shift our own culture-mindsets, routines, processes and policies – so we can be more creative, holistic and adaptable to change.

The last section in this strategy outlines our commitments to creating the right conditions for creativity and true collaboration.



## OBJECTIVES

The objectives of the Strategy are to:

- Encourage and support creativity activity, participation and interaction
- Promote cultural development as an integral part of community wellbeing
- Motivate and encourage change and innovation
- Build capacity of the community to manage creative and cultural events and activities

This strategy sets a compass direction rather than mapping a route, so to speak. The strategic directions (see the last section of this Strategy) are purposefully broad and non-prescriptive to allow flexibility over time and dialogue with the community.

The implementation of our Creative Warringah Strategy will be driven by an action plan that will be updated and reviewed annually as part of Council's overall business planning. The action plan will outline specific tasks, roles, responsibilities and timelines.

The Strategy will support and complement other key strategies, policies and plans (as indicated in the text box) and be guided by our Community Engagement Framework.

**FIND OUT MORE** ... *click on the titles in bold to see the documents that relate to this strategy*

**Community Strategic Plan 2023** sets out the long term aspirations of the Warringah community. It reflects where we want to be in ten years and is the key reference point for decision making during this period. The Delivery Program 2013 is where Council takes ownership of the Community Strategic Plan and outlines what we will do over the next four years

**Dee Why Town Centre Draft MasterPlan 2014** The Draft Masterplan will guide the creation of an attractive, liveable and thriving town centre

Our **Economic Development Plan 2012** commits us to develop a strong local economy which promotes enterprise and innovation, builds a skilled and educated workforce, and contributes to a high quality of life for the community

**Youth Strategy 2013** Our vision is for a generation of valued, connected and resilient young people to be supported in being the best that they can be

**Living Well – Healthy Ageing Strategy 2014** This is our long term vision for ensuring the health and wellbeing of our growing population of aged people

**Public Art Policy** (revised draft 2014) This policy sets a broad framework for encouraging public art as part of our everyday lives

**Recreation Strategy 2009** provides a long term strategic direction for the future provision and management of recreational assets, programs and services in Warringah

**Social Plan 2010** provides directions on how to tackle some of the social issues facing Warringah

## FROM CULTURAL PLAN TO CREATIVE STRATEGY

Our Cultural Plan from 2007 articulates community values of cultural vitality, identity and belonging; social cohesion and community engagement. While a review in 2013 found the majority of actions in the original plan had been completed or were obsolete, our consultation for this strategy reaffirms the values base of the original cultural plan.

While the foundation for this strategy builds on the original values and vision of the cultural plan from 2007, it is still essentially about celebrating, inspiring and connecting. What has changed is our focus and approach.

This strategy is focussed on the creative aspects of cultural life more than cultural entertainment. The approach is open, non-prescriptive and collaborative. This is not about Council delivering a set of pre-defined actions and cultural services, but about creating the hard infrastructure (places, spaces) as well as soft infrastructure (changing organisational culture, mindsets and routines) that can enable creative thinking and action.

The change in focus and approach is driven by, on the one hand, a community that is motivated to seize and drive creative opportunities, and on the other hand, Council as an organisation has changed quite significantly, especially over the past 3 to 5 years. Many community members have commented that Council appears to be more open, flexible and approachable – but that there is still room for improvement, particularly in terms of reducing red tape and being more open-minded to new ideas and ways of doing things.

The other key motivator for our Creative Strategy has been the recent completion of the Warringah Creative Space in North Curl Curl – itself the product of creative thinking and collaboration in building an exciting space, containing studios and a gallery, almost exclusively from reused materials.

The Warringah Creative Space is the first dedicated facility in Warringah where artists, creatives and aspiring community members can get together, hire studios and hold exhibitions in an affordable gallery space. This has been a fantastic catalyst for artists to emerge and connect with Council in ways not seen previously, and holds exciting possibilities for the future.



## CREATIVITY AND WELLBEING

On an individual level, creativity is intimately connected to personal dignity, well-being and personal development. For example, Abraham Maslow placed creativity at the pinnacle of his famous hierarchy of needs, within the realm of 'self-actualisation'.

According to Albert Einstein, imagination, intuition and creativity are the source of all new insights, thinking and artistic expression. Einstein himself worked intuitively and expressed himself logically. That's why he said that great scientists were also artists.<sup>1</sup>

To Einstein it wasn't the content of an idea, or its subject, that determined whether something was art or science, but how the idea was expressed. "*If what is seen and experienced is portrayed in the language of logic, then it is science. If it is communicated through forms whose constructions are not accessible to the conscious mind but are recognized intuitively, then it is art*".

We want to facilitate more opportunities for creative activity – not just for artists and those already involved with arts but for business owners, entrepreneurs and community members broadly.

Creativity is something that can be learnt – it comes with practice and with connection to new experiences, people and perspectives.

*“Imagination is more important than knowledge”*

Albert Einstein

Creativity hinges on opportunities for collaboration, groups, role models, and social support. The relationship between creativity and the environment is reciprocal: the environment (physical and social) permits or stimulates creativity – but creativity also changes the environment.<sup>2</sup>

The works of Mihaly Csikszentmihalyi argued that we need to look at creativity on a societal scale because "*original thought does not exist in a vacuum*".<sup>3</sup> Making a contribution to society is what immediately sets a creative person apart from one who is original, innovative or artistic.

Creativity is not just about wellbeing. It is also about economic growth and business potential. Many of the world's most successful businesses put creativity at the centre of their management approach. Companies such as Google place immense value on their staff being creative and having fun to keep them at the forefront of their business field.

The benefits of creativity for society are clear. Yet it is often overlooked that creativity does not just come about by itself: it takes the investment of time, resources and effort – and a willingness to embrace risk – to create the right conditions for creativity to blossom.



<sup>1</sup> Root-Bernstein 2013

<sup>2</sup> Cropley 2006: p4

<sup>3</sup> Csikszentmihalyi quoted in Cropley, 2006

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# OUR COMMUNITY

Michael Donohue and Noel McLaughlin, *Pull*, La Lune 2014

# Our community

Warringah is a mix of natural bush, watercourses and coastal areas, urban development, suburban housing, and expansive semi-rural areas and is home to people from all across the world.

Warringah has changed significantly and rapidly since the proclamation of “Warringah Shire” on 7 March 1906<sup>4</sup> and we are still changing. Population growth has been, and continues to be, a major driver of change: it has implications for how we live, the built landscapes we create, and the natural environment we work to protect – and in turn for who may be attracted to come live, work or play here.

So who exactly are we? What characterises our ways of living that we can draw on in seeking to enhance our cultural life and create better, more cohesive communities?

## An artistic colony

From about the 1920s, painters, musicians, writers and creative people settled in Dee Why, or visited over the weekend, in a bid to get away from the increasing hustle and bustle of inner Sydney life and enjoy the natural beauty of the bush, beach, ocean and lagoons. A group of artists and writers established a tent colony at Griffith Park on the road to Collaroy at this time, in a grove of banksias and ti-trees while working on tables made from driftwood. (Pauling 2010: p13)

## LOOKING BACK

The Guringai people of the Garigal clan were the original people of Warringah and there is rich evidence of Aboriginal culture and heritage throughout our landscapes. The name Warringah is thought to mean "sign of rain", "across the waves" or "sea".

Warringah was explored early - only a few weeks after the arrival of the First Fleet in 1788. However, it remained rural for most of the 1800s, with only small settlements in the valleys between headlands, namely at Dee Why, Brookvale and Freshwater.

Warringah – and Dee Why in particular – was still considered a far-away holiday destination at the start of the 20th century and it is believed that only approximately 5,000 of Sydney’s 750,000 people lived on the northern beaches in 1914. Even though Warringah geographically was close to the city, it was a long journey of 100 km to travel by road to Dee Why from Sydney.<sup>5</sup>

Large infrastructure projects improved the accessibility to Warringah: the tramline from Brookvale to Dee Why was extended in 1912 (with further extension to the tramshed in Narrabeen in 1934); the Spit and Roseville bridges opened in 1924; and the Sydney Harbour Bridge opened in 1932.

With improved accessibility the population gradually grew, especially in the Brookvale, Dee Why and to some extent Freshwater centres. However the biggest changes took place in the post-war years of the 1950s and 1960s – subdivisions and land releases expanded existing suburbs and brand new residential areas such as Killarney Heights were established.

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<sup>4</sup> At this time the Warringah Shire covered 264m<sup>2</sup> from Broken Bay in the north to Manly Lagoon to the south, and by Middle Harbour Creek and Cowan Creek in the west.

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<sup>5</sup> Pauling 2010: p11

## A SNAPSHOT OF OUR COMMUNITY TODAY

### Our landscapes

Warringah covers 153 km<sup>2</sup> of land, of which approximately 90 km<sup>2</sup> is natural bushland and open space. This includes two National Parks, 14 km of coastline, nine beaches, four lagoons, a portion of Middle Harbour, and an extensive network of creeks and waterways.<sup>6</sup>

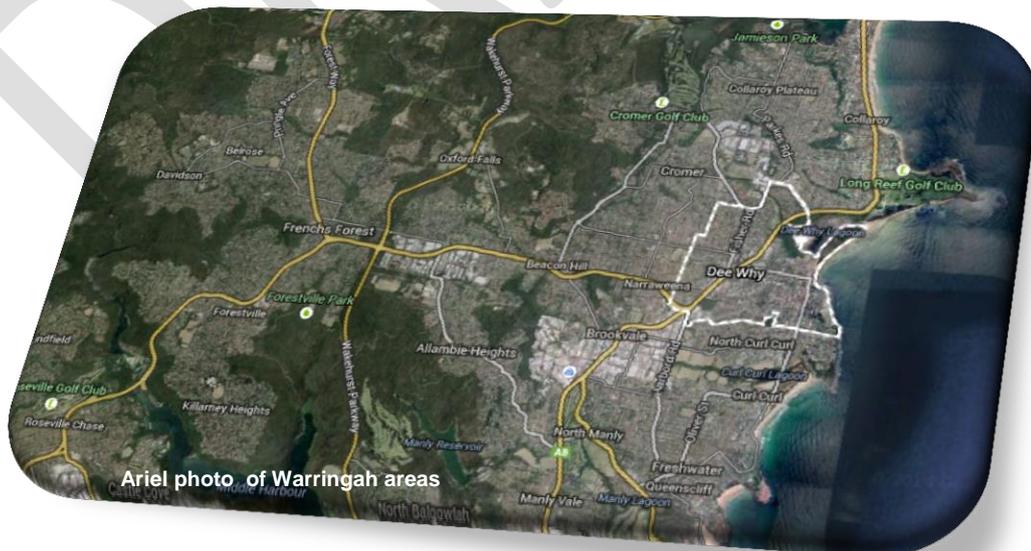
We manage a range of community facilities and buildings that provide space for cultural and community activities. For example the Warringah Creative Space, Glen Street Theatre, and 47 community buildings that are open for public bookings.

Key landscapes features include:

- Our **natural landscapes** are home to more than 400 identified species of native animals, nearly 40 different vegetation communities and more than 900 identified species of native plants<sup>7</sup>
- More than 400 **Aboriginal significant heritage sites** have been identified within our natural and residential environments

- **‘The Great Outdoors’, sports and recreation** play a dominant role in our collective life. Warringah’s residents are highly active, with recreation participation rates well above state and national averages.<sup>8</sup> Our sports and recreational facilities attract people from all over Sydney, with Manly Dam and Narrabeen Lagoon being particularly renowned. We manage 54 sportsfields, over 200 parks, 140 playgrounds and a variety of other recreational facilities such as Warringah Aquatic Centre, rock pools, horse arenas, skate parks, sports courts, walking tracks and bicycle lanes

- **Warringah’s built landscape** is characterised by low to medium density residential housing, with some smaller rural areas. There are also substantial industrial and commercial areas, mainly concentrated around Brookvale and Dee Why.



Aerial photo of Warringah areas

<sup>6</sup> Warringah Environmental Sustainability Strategy 2012: p7

<sup>7</sup> ibid: p7

<sup>8</sup> Warringah Recreation Strategy 2009: p3

## Our people<sup>9</sup>

At last Census count in 2011, a total of 140,741 people called Warringah home:

- The median age was 38 years
- 20.1% were children aged 0 - 14 years
- 10.7% were young people aged 15 to 24
- 2.8% were aged 85 and over (which is significantly higher than the average for Greater Sydney at 1.8%)
- 15.4% were aged 65 years and over (compared to 12.7% for Greater Sydney)
- 50.9% were women.

Anecdotal information suggests that many parents of children with disabilities choose to live in Warringah to take advantage of the specialist services available here.

We have a growing small to medium business sector (SME) which provides over 45,000 jobs (full time and part time).<sup>10</sup> Compared to other parts of Sydney our economy is self-contained – over 59% of our workforce live and work locally and 76% work within the region.

The local creative industry – for example IT based businesses, designers, artists, architects, fashion, publishing and advertising – plays an increasingly pronounced role in the local economy.

## How we live

In 2011, the population density in Warringah was 9.29 per hectare. This figure was substantially higher compared to Greater Sydney, which had a population density of 3.54 persons per hectare (the Greater Sydney however, does include very large areas of non-residential land).

Population density ranged from a low of 0.50 persons per hectare in the Terrey Hills/Duffys Forest/Cottage Point area to a high of 69.26 persons per hectare in Queenscliff.

The five suburbs with the highest population densities were:

- Queenscliff (69.26 persons per ha)
- Dee Why (63.15 persons per ha)
- Freshwater (45.71 persons per ha)
- Manly Vale (35 persons per ha)
- Narraweena (34.17 persons per ha)

In 2011 there were 55,956 dwellings in Warringah, out of which 58.7% were separate houses.

The total number of dwellings in Warringah increased by approximately 1,500 between 2006 and 2011, with the biggest growth in high density housing (+967).<sup>11</sup>



<sup>9</sup> The information in this section is sourced from Australian Bureau of Statistics 2011 Census data as well as id. Community atlas (which is based on the ABS Census data).

<sup>10</sup> Warringah Economic Development Plan 2012: p12

<sup>11</sup> Source: Australian Bureau of Statistics, Census of Population and Housing, 2011 (Enumerated data) Compiled and presented in profile.id

## LOOKING TO THE FUTURE

Warringah has changed dramatically over the course of its relatively short European history – and it is continuing to change. There is a growing, ageing population and increased housing density being some of the key challenges ahead, particularly in terms of protection of environmental values, planning for transport, infrastructure, recreation planning, asset management, community services, open-space planning and urban (private) development.

The table below shows the forecasted population age structure for Warringah from 2011 to 2031. It shows that our population will grow, and that the demographic age structure will change: we will have a higher proportion of aged people.

### Population growth

Our population is projected to grow by approximately 25,900 over the next 20 years or so to 173,500 by 2031. This is an increase of 17.5% and equates to an annual growth rate of 0.8% across the whole of Warringah.<sup>12</sup>

Warringah is the area with the 4th lowest projected relative population growth compared to the Sydney Metropolitan average. The average growth rate for the 41 local government areas in Sydney Metropolitan area is double that of Warringah's – at 34.9%.

The suburbs with the highest forecasted number of people in 2023 are Dee Why (24,137 people), Collaroy (16,311), Frenchs Forest (13,725), Freshwater (10,142).<sup>13</sup>

### Ageing population

By 2031 it is forecasted the proportion of Warringah's population who are 60 years or older will be 23.7% – or 38,358 people. This is nearly double the number of 60+ aged people compared to 1991 figures (20,896).

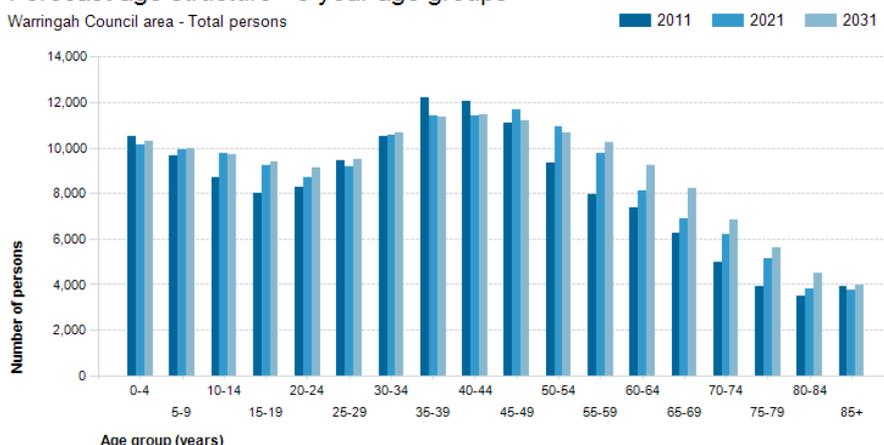
These trends pose significant challenges in terms of ensuring overall community wellbeing and environmental protection.

With a growing population, limited release of green field land (non-developed land), and hence higher density living, the public domain becomes increasingly important. This is particularly true for our urban centres, where space is restricted. It also affects our suburban areas where feelings of social isolation and lack of community cohesion is a reality for many people, especially those people who are not very mobile (namely seniors and people who have a disability).

Addressing these challenges requires an approach that is sensitive to the differences in how we live, work and play across Warringah. A uniform, one size fits all approach to harnessing creativity and enhancing our cultural life will not work.

Forecast age structure - 5 year age groups

Warringah Council area - Total persons



Population and household forecasts, 2011 to 2031, prepared by .id</a> the population experts, November 2009.

.id  
the population experts

<sup>12</sup> Preliminary 2013 Population Projections, NSW Department of Planning and Infrastructure 2013, [http://www.planning.nsw.gov.au/Portals/0/HousingDelivery/LGA-Sydney\\_Metro.pdf](http://www.planning.nsw.gov.au/Portals/0/HousingDelivery/LGA-Sydney_Metro.pdf)

<sup>13</sup> Warringah Asset Management Strategy 2013 – 2023

## CREATIVE POTENTIAL

*“Life isn’t about finding yourself. Life is about creating yourself”*

**George Bernard Shaw**

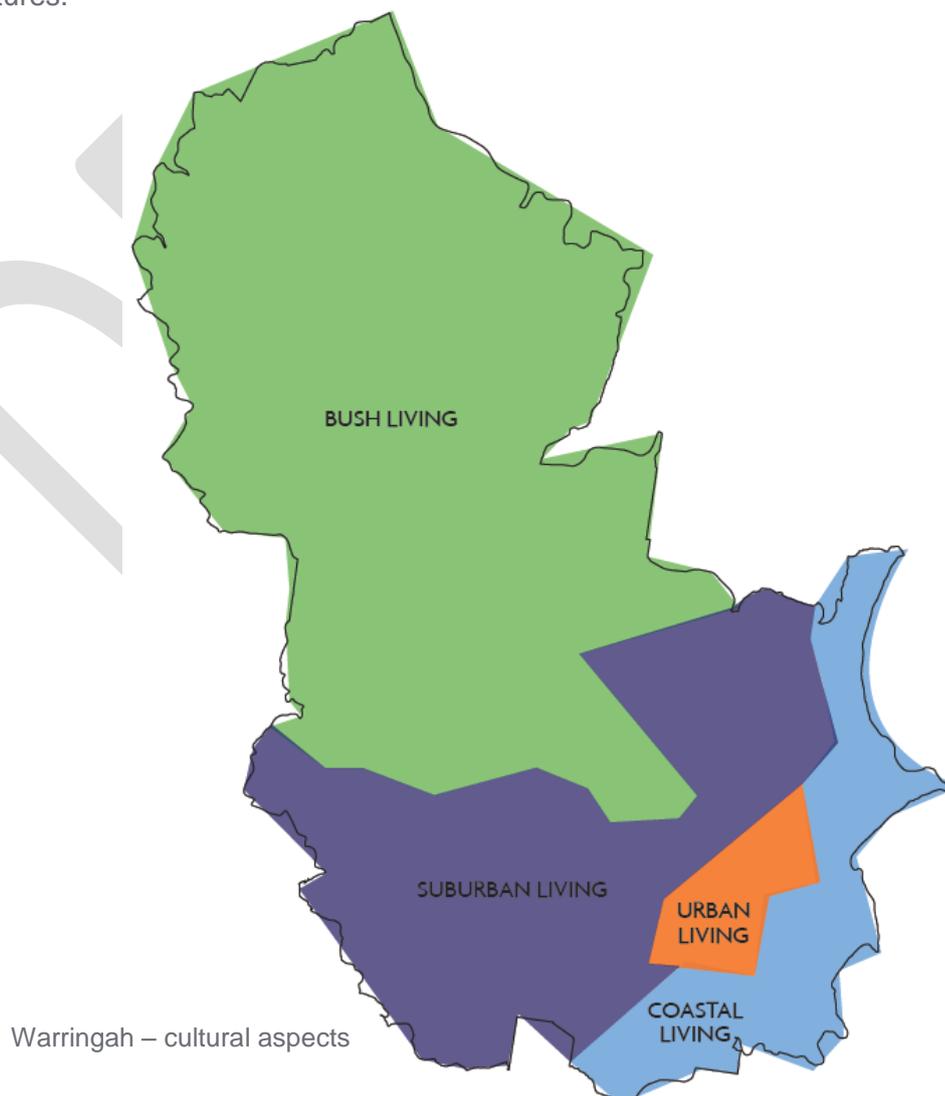
Warringah’s cultural life is not homogenous. Our community is diverse and we need to identify and work with the unique characteristics and strengths of our landscapes and people.

The map below illustrates four cultural aspects of living in Warringah – urban, suburban, coastal and bushland characteristics – which may help inform a balanced and equitable approach to implementing this strategy. These cultural aspects have been identified on the basis of conversations with community members, demographic trends, land use characteristics and natural features.

The mapping is intentionally rough to provide a discussion point for identifying creative potential in our neighbourhoods – not seek to provide a spatial interpretation of something that is inherently subjective.

Sense of identity and belonging depends on individual interpretation and cannot be pigeon holed. For example, someone living in Cromer may identify more with a beachside culture than suburban living, and other people may identify with all four aspects at once. Also, one suburb may represent several different characteristics at the same time. For example, Dee Why can be characterised as being coastal, suburban and urban (for the purposes of this strategy we have defined Dee Why as urban). There are overlaps between the various profiles and they are by no means set in concrete.

Keeping this in mind, the map may provide a more nuanced picture on Warringah’s cultural life and creative potential.



## Bushland living

The areas of Duffys Forest, Oxford Falls, Terrey Hills, Belrose and Cottage Point are largely characterised by their natural environment, semi-rural settings, and general peace and quiet. Low density semi-rural residential areas predominate.

The natural environment and semi-rural ambience of the area attracts a mix of people who, it appears, enjoy the peace, quiet and relative solitude of the bush. These include artists, creatives, gardeners and landscape architects and horse-riders. There is also a mix of nationalities, namely Italians, Serbians, Japanese and Armenians. The area has a history of alternative living, including establishment of communes and even a nudist camp that opened in the early 1960s and ran through to the 1970s.<sup>14</sup>



## Major features:

- Garigal National Park
- Natural landscape dominated by dramatic ridges of angophoras, casuarinas and stringybark, blackbutt and white mahogany gums
- Equestrian tradition and centres
- Expansive network of multiuse tracks and trails for bike riding, horse riding and walking
- Independent schools (e.g. Japanese, German, Armenian language schools and Rudolf Steiner schools)
- Wharf and boating community
- Award winning golf course
- Bahai Temple, Serbian Church, and Christian City Church
- Kimbriki Resource Recovery Centre – and EcoHouse
- Gardening and permaculture tradition and landscaping outlets
- Oxford Falls Peace Park
- Sydney Wildflower Nursery
- Waratah Park Earth Sanctuary (formerly known as home to “Skippy”)

## Population<sup>15</sup>

Number:	12,202
Land area:	9,096
Housing density:	1.34

## Creative Potential – BUSHLAND

The unique natural environment, recreational opportunities and artistic and creative local population offer creative potential especially for exploring and celebrating “the Great Outdoors” and the serenity of the bush.

Some ideas that were raised during the consultation included nature sculptures, ‘pop-up’ outdoor studios, gardening and landscaping programs, Aboriginal culture and heritage, camping grounds, promotion of existing bike paths, outdoor movie theatre, outdoor opera or musical/dance events, meditation and artists trails, and creative hubs for artists, creatives or entrepreneurs.

<sup>14</sup> Boyce, J. 2006: 120

<sup>15</sup> Source: Australian Bureau of Statistics, Census of Population and Housing 2011.

## Suburban living

The areas of Allambie Heights, Beacon Hill, Collaroy, Wheeler Heights, Cromer, Davidson, Forestville, Frenchs Forest, Killarney Heights, Manly Vale, Narrabeena and North Balgowlah can largely (but not solely) be characterised by residential, low density housing, quiet streets and family friendly neighbourhoods. There are also substantial seniors' residential developments in these areas.

Most of these areas would also have significant bushland reserves and corridors, recreational open space and small scaled deli style grocery shopping areas, which increasingly include a local "social watering hole" in the form of coffee shops and restaurants.

These areas tend to attract families with children who enjoy living in a house and having access to schools, daycare and other family orientated services and facilities. Due to continuous increases in house prices, there has been a trend towards gentrification of some of those suburbs that, relatively speaking, until recently were affordable (namely Narrabeena, Manly Vale and Wheeler Heights).



### Major features:

- Manly Dam
- Allenby Park
- Lionel Watts Showground
- Local neighbourhood shops and cafés (e.g. Allambie Heights, Collaroy Plateau; Narrabeena; Wheeler Heights; Cromer, Cromer Heights; Forestville, and Killarney Heights)
- YOYOs Youth Centre
- War Veterans Village in Collaroy Plateau
- Organic Markets at Frenchs Forest
- Cromer Park (sportsfield)
- Bicycle paths
- Golf clubs
- Glen Street Theatre
- Governor Phillip Lookout
- Manly Vale Community Garden

### Population<sup>16</sup>

Number:	77,334
Land area:	4,502
Housing density:	17.2

### Creative Potential - SUBURBAN

Suburban living is, to a large extent, about families and neighbours – it's about creating a safe and social environment for our children to grow up in and our elders to be part of. These areas, with their local neighbourhood shops, cafés, playgrounds, recreational areas and sportsfields, offer creative potential especially in terms of people getting together to make their neighbourhoods liveable and sociable.

Our consultation raised ideas with the common theme of encouraging and building on the communal and social elements of suburban living, such as: promoting creative street parties, encouraging neighbourhood days, community members facilitating creative workshops in local public places, communities co-designing and creating vibrant and colourful public spaces to create 'social watering holes' (e.g. communal woodfired pizza-ovens in popular places, and small-scaled 'third places' (e.g. coffee shops, wine bars).

<sup>16</sup> Source: Australian Bureau of Statistics, Census of Population and Housing 2011.

## Coastal living

The areas of Curl Curl, North Curl Curl, Freshwater, Narrabeen, North Manly, Queenscliff and Dee Why Beach can all largely be characterised by their coastal environment and beach culture. Housing is generally low to medium density, with a significantly higher housing density than in the suburban areas of Warringah, especially in Queenscliff.

The beaches and surrounding natural environment and headlands attract people from far and wide. The rock pools are a big drawcard for local residents to meet up for a swim and a chat. The off leash dog areas are also popular social and recreational areas for local dog owners. Dee Why Strand, Freshwater village and Narrabeen village are popular 'cafe precincts' that attract people from all over Warringah and beyond – especially on weekend mornings.



Dee Why Beach



South Curl Curl to Freshwater Coastal Walk

### Major features:

- Warringah Creative Space
- Dee Why Strand and beach
- Coastal villages and cafes – Freshwater, Curl Curl, Narrabeen
- Coastal walks: namely Dee Why to North Curl Curl headland; Curl Curl Lagoon; South Curl Curl to Freshwater rock pool
- Narrabeen Lagoon: bike/walking track and kayaking
- Griffith Park – including coastal walk, golf course, boating ramp, tennis courts, off leash dog area
- Meehan Reserve

### Population<sup>17</sup>

Number:	27,426
Land area:	812
Housing density:	33.8

Note: Dee Why is not included in the population statistics above – instead the area has been included in the following Urban Living section.

### Creative Potential - COASTAL

Warringah is renowned for its stunning beaches, surf breaks and beautiful coastline. The beach culture has always played a dominant role in our sense of identity and belonging. There are opportunities to (continue to) use our beaches as backdrop for larger scaled family friendly cultural events – the beach area naturally draws a diverse crowd.

Community members have told us that they would like to see more initiatives like Art in Odd Places, informal creative events, more music, more wine bars and ambient places, music and talent contests, festivals and regular road closures, night time activities and events, and multicultural celebrations.

<sup>17</sup> Source: Australian Bureau of Statistics, Census of Population and Housing 2011.

## Urban living

The areas of Dee Why Town Centre and Brookvale are the main commercial and industrial centres of the northern beaches region.<sup>18</sup> Dee Why contains the majority of civic, cultural and social amenities, whilst Brookvale contains the major regional shopping mall, some medical and community services as well as the regional TAFE.

There is a broad range of residential development, from low to high density housing as well as large open properties; however, the majority of housing stock consists of separate houses. Under the new Dee Why Town Centre Masterplan, Dee Why will provide additional high density housing, retail and some commercial space in mixed use developments.

The Masterplan provides a planning approach to revitalising the town centre, making it more people-friendly, vibrant and welcoming.



Pittwater Road, Dee Why



Stephanie Powell, *Nature vs Culture* – Dee Why Art Bomb 2014

<sup>18</sup> The Dee Why Town Centre is comprised of the area bounded by Pittwater Road, Avon Road, Dee Why Parade and Pacific Parade on the east side of Pittwater Road, as well as the Civic Centre on the western side of Pittwater Road which is bordered by the Kingsway, Fisher Road and St David's Ave.

### Major features:

- Dee Why shopping and retail precinct
- Brookvale Oval
- Warringah Mall
- TAFE
- Stony Range Regional Botanic Garden
- Walter Gors park
- "Triangle Park" in Dee Why Town Centre

### Population<sup>19</sup>

Number:	21,987
Land area:	526
Housing density:	41.8

### Creative Potential – URBAN

Most people would agree that Dee Why Town Centre, in its present pre-revitalised state, is run-down, tired and not exactly an inspiring place to socialise. The streetscape is dominated by concrete and parking lots and buildings waiting to be redeveloped. People tend to get their sense of direction from where they are in relation to the four large scaled supermarkets. However Dee Why is central, densely populated and has access to good transport. It has great creative potential and community members and local businesses are keen to get involved.

Our consultation offers the following key words, themes and ideas: public art integrated into our streetscapes and buildings, colour, good communal areas with excellent coffee and food, music, singing and dancing, street art that makes you stop, think or laugh, place distinctiveness, family friendly creative activities, regular road closures and rollerblading, hula hooping and informal get togethers, community gardens and communal art projects, vibrant laneways and pop-up shops in unused spaces, ambient wine bars, markets and nocturnal cultural events, and creative hubs and entrepreneurial programs.

<sup>19</sup> Source: Australian Bureau of Statistics, Census of Population and Housing 2011.

# STRATEGIC DIRECTIONS



# Strategic directions

## OUR VISION

*Our community is enhanced in its cultural life, connections and wellbeing – catering for all generations and needs*

This vision is a cornerstone of our Community Strategic Plan (CSP) – one of six key outcomes that the Warringah community have told us is crucial in shaping a better Warringah over the next ten years or so.

This strategy inevitably also touches on the other key outcomes in the CSP, namely the 'liveable neighbourhoods' priority.



## GUIDING PRINCIPLES

### We will....

**COLLABORATE** with the community, creative industry and local businesses to inject places and projects with qualities such as imagination, creativity, magic, humanity and heart

**VALUE** the artistic and cultural life of our communities

**CELEBRATE** the diversity of creative and cultural expression across Warringah

**BUILD** on the unique strengths, characteristics, heritage and traditions of our communities

**EXPLORE** new and imaginative ways of doing things

**EMPOWER** community members to drive creative and cultural projects, programs and 'happenings'

**RECOGNISE** the varying levels of creative confidence and opportunity in the community and aim to ensure equity in access to programs and initiatives

**INTEGRATE** public art, creative expressions and cultural experiences into projects within the public domain to create high quality, innovative, distinctive and welcoming places

## OUR GOALS AND STRATEGIC DIRECTIONS

In consultation with the community, we have identified five goals that we want to achieve over the next five years or so.

The following section provides the context for the goals and our long term strategic directions - what the community members and the research have told us is important in realising our vision.

The strategic directions are Council's commitments to the community, and we have assembled a team within Council to drive the implementation of each goal. We have also documented how we will know how we have progressed towards these goals over the life of the strategy.

A specific action plan, which further defines priority projects, roles, responsibilities and timelines, will be developed once the strategy is adopted to support its implementation and hold us accountable to the community.

## Goal 1: Creative confidence

To empower our community members and Council staff to be adventurous and open to new possibilities, ideas and perspectives



*Creative Confessions, Photo Booth Consultation 2013*

The starting point for creativity is about changing mindset, encouraging positive attitudes and blending diverse capacities, abilities, gifts and ideas – marrying technical competencies with local wisdom and knowledge.

We believe that meaningful and lasting community change originates from within. Community members are the best experts on their own wellbeing, and how best to activate change in their neighbourhoods.

Strong communities have never been built by dwelling on their deficiencies, needs and problems. We wish to focus on the diverse mix of strengths, aspirations and resources and build the capacity of community members to shape their communities. We also want to shore up the confidence of Council staff to be curious in finding out more about the communities, to really listen, and to think outside the box.

### **What does creative confidence mean?**

Creative confidence is about believing in your ability to create change in the world around you, to not just accept things because 'that's the way they've always been'. It is the conviction that you can achieve what you set out to do and that you can make a positive difference. We think this self-assurance, this belief in your creative capacity, lies at the heart of innovation and deliberate change.

## STRATEGIC DIRECTIONS

- i. Through visionary leadership, stimulate an organisational culture within Council that embraces change, innovation and collaboration
- ii. Encourage, facilitate and support community members to take leadership on creative initiatives, programs and projects
- iii. Promote and facilitate events and opportunities for community members, businesses and Council staff to learn new techniques and tools for creative thinking and collaboration (e.g. place-making, design thinking)
- iv. Facilitate and support community forums and get-togethers for exchange of wild ideas, creative skills, stories and knowledge
- v. Encourage cross collaboration and knowledge sharing within Council, and with community members (e.g. through project forums, working groups, think tanks)
- vi. Review (using cost benefit analysis) Council's funding structure and resource allocation for community and cultural events and activities, hereunder Council's grants programs.
- vii. Where relevant, review existing Council policies and protocols to ensure that these support and do not unduly hinder creative processes and initiatives

### IMPLEMENTATION

Community Services will be driving the implementation of this goal. Supporting teams will include Parks, Reserves and Foreshores; Strategic Planning; Marketing and Communications; and Business Excellence.

While cultural and behavioural change is difficult to measure, we will know that we have progressed when:

- Community members comment that they feel that they are being heard and that Council is responsive to community ideas and requirements (e.g. through our Cultural Survey or through project based evaluations)
- Council embarks on more innovative projects – such as the recent Warringah Creative Space project which clearly demonstrated a departure in existing ways of doing things
- We can record an increase in the degree to which we delegate responsibility to the community on a project by project basis
- We can demonstrate a reduction in red tape and changes to policies and procedures that allow greater flexibility and collaboration

## Goal 2: Creative spaces and places

To create environments which are welcoming, surprising and good for people.



Warringah Creative Space

*“Art needs to be valued as part of everyday life. It would be good to see more good art in public places, more colour on colourless buildings, better designed architectural complexes with open spaces which are safe and visually interesting.”*

**Survey participant**

Community members have told us that they value our libraries and other communal places, but want more creative places to get together – places that are vibrant, where they can be creative, or where they can just be surrounded by other people. Our young people in particular have been vocal about Warringah’s lack of places to ‘hang out’ and where they can meet new and different people – and to dance, laugh and listen to music.

Creative places are all about people. In the words of the pioneering researcher on urban design and human behaviour, William H. Whyte: “*What attracts people most [to places], it would appear, is other people.*”

But how do we get people to our public places in the first place? How do we actually go about creating welcoming and surprising creative spaces and places?

The most important tenet is that the process of designing places must itself be creative and must start with a deep understanding of the people who may visit and use these places. We need to involve community members, businesses and other users of our spaces involved in the early stages of any project and use innovative approaches to collaboratively define the outcomes.

The end result should be spaces that are flexible enough to make room for many different users and uses – and that are welcoming and social enough to facilitate conversations and connections between them.

## STRATEGIC DIRECTIONS

- i. Improve the quality of the built environment and enhance the relationship between the community and their landscapes through an increased sense of belonging and place distinctiveness
- ii. Identify, encourage and promote localised 'villages' – local, welcoming places where people can socialise and connect (e.g. using cultural mapping techniques, partnerships with the business community, social activation initiatives)
- iii. Incorporate an element of surprise and humour into our built environment: promote the use of colour, light, green design and music to enliven our buildings and public places (e.g. street art in urban spaces; co-design and activate our laneways)
- iv. Ensure that public places and community buildings cater for a diverse range of needs and purposes and are accessible and appealing to people from different age groups and cultural backgrounds
- v. Develop hubs for creatives and artists to use as spaces for workshops, seminars or creative get-togethers and 'happenings' (e.g. using unused spaces)
- vi. Encourage, facilitate and support community members and local businesses to be actively involved in the design, development and care of our public spaces
- vii. Collaborate with the local business community to activate unused spaces (e.g. pop-up shops, temporary music venues and exhibition spaces)
- viii. Facilitate, promote, and support the creative industries, local galleries, exhibition spaces, music and performance spaces
- ix. Extend and promote the use of Council facilities and spaces for community purposes (e.g. libraries; Council Chambers at Civic Centre)

### IMPLEMENTATION

Creating good spaces and places requires collaboration across the whole of Council and with local business and community members. It requires bringing together good technical building design, art, music, creative and cultural events, engaging community programs, the support and engagement from local businesses.

Looking after and managing our built environment involves, in some shape or form, most of Council's departments. The responsibility for implementing this goal will be shared by the key asset owners, namely Parks, Reserves and Foreshores; Roads, Traffic and Waste; and Buildings, Property and Spatial Information.

The asset owners will be supported by Strategic Planning, Community Services; and Marketing and Communications.

We will know that we have progressed when:

- We can observe more and a diversity of people using our public and private spaces throughout Warringah
- Community facilities are used by the public in new and creative ways
- Individual projects can demonstrate when and how they have taken on board community views, perspectives and ideas as integral considerations in their project planning and design processes
- Unused or tired spaces no longer have a prominent visual effect on our streetscapes

## Goal 3: Celebration and activation

To create a sense of life and vibrancy in our communities through cultural events, celebrations and ‘happenings’



*“We do not work for better public spaces so that people will have somewhere to sit and eat gelato; we do it so that they will have somewhere to sit and talk with their neighbours.”*

**Project for Public Spaces**

Community members told us that they are deeply appreciative of the Council run cultural events, and especially those that cater for families. These events are important to the overall feeling of identity and belonging and are valued opportunities to get together.

We have also heard we need more community run events, ‘happenings’ and music – smaller scaled events that community members can drive and actively participate in. Cheap and cheerful gatherings where people can come together and explore their creativity and learn from each other.

Celebration of our Aboriginal culture and heritage in Warringah as well as our multicultural community and cultures are obvious opportunities for injecting vibrancy and pride into our community.

## STRATEGIC DIRECTIONS

- i. Facilitate a public space activation program that actively involves and engages the local community across Warringah, with particular attention to non-urban areas or areas outside of Dee Why
- ii. Facilitate and promote unusual use of our public domain (e.g. public reserves, street parties, chalk drawing, painting, street art, juggling, rollerblading, busking, dancing, yoga, hula hooping etc)
- iii. Encourage and promote neighbourhood managed creative and social events
- iv. Facilitate and promote lively community 'happenings' in our public places drawing on a combination of elements and activities (e.g. including day or night markets, festivals and fringe festivals, vintage clothing, food and music)
- v. Encourage and promote music and performance art in public and private places (e.g. working with local businesses to promote local talent; encouraging busking in Warringah)
- vi. Work with the community to deliver creative and cultural services and events – with particular attention to multicultural celebrations
- vii. Collaborate with the local Aboriginal community to promote Warringah's Aboriginal cultural heritage and contemporary art
- viii. Extend the promotion of Council and community run activities (e.g. promoting the community's use of Council's online events calendar; include a 'what's on section' in the Mayoral column in the *Manly Daily*)

## IMPLEMENTATION

Council's Marketing and Communications department is largely responsible for the delivery and promotion of larger scaled Council run events.

This department is also responsible for maintaining our website, social media sites, and support Council's ongoing liaison with the community.

The Marketing and Communications department is in a good position to lead the implementation of this goal, and will be supported by other key teams within Council, namely: Community Services; Parks, Reserves and Foreshores; Strategic Planning; Roads, Traffic and Waste; and Development and Compliance Services.

We will know that we have progressed when:

- We can continuously demonstrate good participation rates and community satisfaction with our Council run events
- Community members are managing smaller scaled, formal or informal events in their local neighbourhoods
- People are using our public domain in creative ways

## Goal 4: Collaboration and networks

Strengthen partnerships with artists, creatives, community members, the local business community and other stakeholders to promote cultural development in Warringah



*“I am inspired by a need to connect, empathise, and inspire others to tell their inner story, flights of fantasy or factual experience.”*

**Survey participant**

Joining together different and disparate perspectives, skills and experiences in new ways is at the very heart of the creative process. And it often directly or indirectly leads to tangible results and manifestations of the creative process.

Collaboration, networks and the development of creative hubs was a continuous theme throughout our consultation.

Community members have told us that they sense a general shift in the collaborative culture of the northern beaches: that over the past five to ten years the local network of creative community members has grown and stabilised in Warringah. They also said that more can be done to strengthen and expand these productive and inspiring relations.

Diversity is key and we need to tap into our rich multicultural demographic, actively involve children, young people and the elderly – establishing networks and learning opportunities across gender, age, profession, interests, educational or ethnic backgrounds. Herein lies a powerful source of inspiration and creativity.

## STRATEGIC DIRECTIONS

- i. Collaborate with community members early and throughout the life of a project – from ideas generation through concept and design stages to implementation and evaluation
- ii. Facilitate the establishment of partnerships and networks between and within creatives and the creative industry
- iii. Consider the establishment of an online platform/forum for local artists and creatives on the northern beaches.
- iv. Further develop partnerships and networks with local businesses and residents
- v. Provide opportunities for artists, and emerging artists, to gain public exposure and opportunities to perform or exhibit

*“Creativity is just connecting things. When you ask creative people how they did something, they feel a little guilty because they didn’t really do it, they just saw something. It seemed obvious to them after a while.”*

**Steve Jobs**

### IMPLEMENTATION

The Community Services team will be leading the implementation of this goal, as this department is responsible for general community capacity building, collaboration and liaison with the artist and creative community of Warringah. They will be supported by the Marketing and Communications and Strategic Planning teams.

Though difficult to measure in absolute terms, we will monitor our progression against indicators such as:

- Expansion of our database of artists, creatives and businesses
- Expressed support from local businesses, and possibly evidence of economic benefits that result from increased community use of public places in commercial areas
- Expanded exhibition space (public or private, formal or informal)

## Goal 5: Public art and creative expressions

To integrate public art and creative expressions into our places, projects and programs



Yoyos Youth Centre, Band Competition

*“Live music within the community – not just in bars but in places where people of all ages congregate. A bandstand or open air performance space in shopping centres or by the beach. Buskers in shopping areas. Open air theatre. A comedy venue. ‘Cafe theatre’ venues.”*

**Survey participant**

The Creative Minds workshop and the online survey highlighted the need to define ‘public art’ broadly and bring it into our everyday lives. We need to integrate a diverse range of creative expressions in our streetscapes, natural and urban landscapes to promote a sense of place, identity and belonging.

Public art provides an opportunity to celebrate the imagination and creativity not only of artists, but also of our community. There will be opportunities for monuments and memorials, but there is also room for colour, movement, originality, inspiration and whimsy. And it is this latter, more informal and community driven type of creativity that our research shows has great potential for enhancing our everyday lives – and our public spaces and places.

## STRATEGIC DIRECTIONS

- i. Promote a broad understanding of public art that is inclusive, diverse and accessible
- ii. Encourage and support the development of a diverse range of permanent, temporary and ephemeral artworks (e.g. busking, short term installations, music and dancing) in public spaces<sup>20</sup>
- iii. Support the integration of public art into Council's capital works program to create high quality, innovative, distinctive and relevant public places
- iv. Improve access to funding opportunities for public art, including incorporation into capital works projects and encourage inclusion in private developments. This may also include promoting opportunities for community members to access other funding sources and grants for public art projects
- v. Support the arts in all its forms (e.g. via grants programs, establishment of networks; facilitation of workshops)
- vi. Engagement of artists and creatives in capital projects in the early stages of the project

### IMPLEMENTATION

In the interest of including public art as an integral part of our built landscapes, Warringah Projects have been nominated as lead agency to carry the implementation of this goal. This department is responsible for planning for some of our major projects, namely the implementation of the Dee Why Town Centre Masterplan, and is also responsible for a Public Art and Placemaking project in Dee Why.

They will be supported by the rest of Council, and in particular: Community Services; Buildings, Property and Spatial Information; Strategic Planning; Parks, Reserves and Foreshores; and Development and Compliance.

Our progress towards meeting this goal should be evident and observable in the built environments of Warringah.

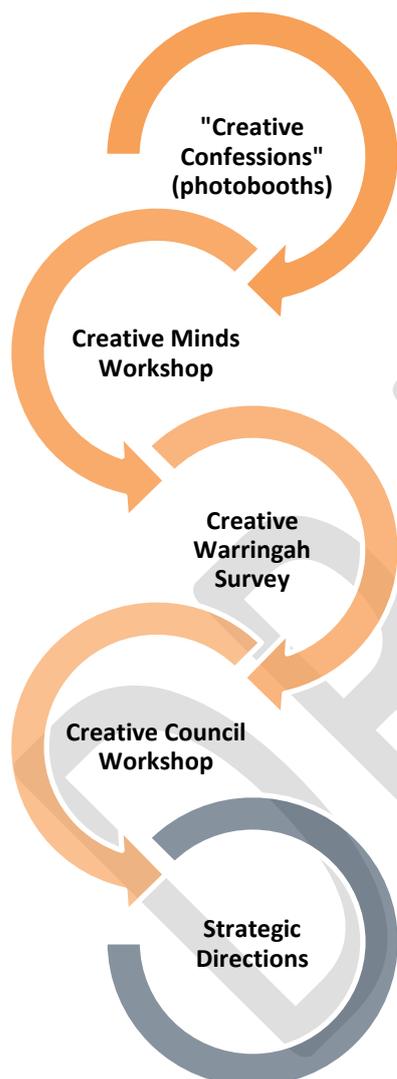
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<sup>20</sup> Temporary artworks are pieces that have a defined lifespan of no more than five years (generally) – or much less. Temporary artworks might include artworks on walls, hoardings, amenities, public infrastructure etc. Ephemeral art has an even shorter lifespan and may last for only a few hours or less. Ephemeral art may include chalk art, performances, busking and projection images. Warringah Council Public Art Policy 2014 (revision in drafting).

# APPENDIX A

## HOW WAS THIS STRATEGY DEVELOPED?

This strategy is the result of extensive conversations, workshops, interviews, and written commentary on what a creative Warringah looks like – and how we can enhance our cultural life. More than three hundred community members, creatives, artists and stakeholders have contributed to the development of this strategy through a four-step engagement process:



## WHAT DID COMMUNITY MEMBERS SAY?

“Everyday creativity” was a unifying theme emerging from the consultation: there is a desire to use creativity to bring people, ideas, stories, music, food, light and colour together in breathing life, magic and a sense of adventure into our day-to-day lives.

The “**Creative confessions**” activity invited community members to record their thoughts and ideas on what a creative Warringah might look like in private photo booth sessions.

The **Creative Minds** workshop was aimed at understanding the issues and opportunities that face the artistic and creative community in Warringah.

Approximately 200 people contributed to the **Creative Warringah Survey** and provided Council with a rich source of information, great ideas and poignant commentary.

The **Creative Council Workshop** approached these issues from within: examining what we, as a local council, can do to encourage and facilitate creativity and foster a culture that embraces change, community collaboration and innovation.

The end result of this process is our **strategic directions**: the backbone of this Strategy and Council’s commitments to our community members.

Our survey of one hundred and ninety people showed that community members want art and creative expression to play a visible role in our everyday lives, to arrest our thinking, start conversations and bring surprise and novelty to our lives.

Our survey looked at four key aspects of creativity: creative people; creative places; creative processes; and creative products.<sup>21</sup> The results of the survey are described along these four dimensions below.

<sup>21</sup> This distinction is derived from research into social approaches to creativity, and namely through the original work of Mel Rhodes

## Creative people

- The majority (75.1%) of survey respondents said that they are most **creative when they are alone** (only 2% strongly disagreed). However many also commented that while they 'produce' most while on their own, the source of inspiration is largely other people and/or being in nature. *"I feel like creativity is very contingent on feeding off other people! When other people push me to be more creative I definitely push myself more too!"*
- A large proportion of people (66.7%) either 'strongly agreed' or 'agreed' that they are most creative when they are **outdoors** – with many commenting that we need more outdoor spaces for creative activities and events.
- Several people commented that it is not possible for them to determine upfront what might inspire them to be creative: *"Creativity is **spontaneous** to me. I can't hunt down good ideas with a baseball bat in one hand".*
- The majority of survey respondents appeared to have an '**organic**' approach to creativity, seeking exposure to life and learnings in general rather than formal opportunities for skills development and education: *"I am inspired by ad hoc and improvised solutions to everyday problems. Folk just using what is around them to change their circumstances, even if they aren't professionals."*
- Forty people, however, commented that they would like more **opportunities to learn new skills**, gain new knowledge in either a formal or informal learning environment: *"I need guidance so I am best creative in an organised environment..."*. Some commented that TAFE courses and other existing formal creative training opportunities were not accessible to them (because of either timing of courses or costs).

## Creative places

- The survey strongly supports the notion that **physical, emotive and social environments** have a profound influence on what initiates creativity.
- Community members are overall happy where they live, and also express a sense of belonging to their neighbourhoods, but note that it can be **difficult to socialise** and meet up with other people. Many voice a desire for more colourful and ambient 'village style' communal areas, though libraries are valued as places to meet up.
- There is a strong voice for more '**creative spaces**' where people can explore creativity together. Recent projects such as Creative Space Warringah and the Field were highly commended.

## Creative processes

- Several people commented that the creative process is often stifled by **too many rules, regulations and 'red tape'**.
- Many community members expressed a desire to take ownership of creative initiatives and thought that Council should **delegate** responsibility (and funding) to the community for them to run their own localised events and activities.
- While several survey participants feel that there is too much bureaucracy, several also noted that there seems to have been a general **change** in Council's overall attitude and approach over the past 3-5 years especially.

## Creative products

- Some people commented that our **surf and recreational culture** largely defines us, and hence should be the foundation for community and cultural events and activities.
- Eighty-five of the 190 survey respondents provided commentary regarding **public art, 'street art', and performance art**. The vast majority called for art to be more accessible and visible particularly in our urban landscapes, as these are 'dominated by too much concrete'.
- Eighty-four people commented that we need **music, dancing, theatre** – and events and activities that combine several types of creative expression (e.g. music and visual arts). Twenty-one people commented that we need more **festivals** – especially music festivals.
- Many commended Council for recent initiatives to make art more accessible, available and visible – especially initiatives such as Art in Odd Places, youth film festival 24/7, the Field, Creative Space Warringah, and Brewarrina youth exchange program.
- Community members were also appreciative of the large scaled Council run family events such as Christmas by the Beach, Brookvale Show, and Australia Day.

### What's working?

- Momentum and interest from community members to be involved and to contribute to creating better communities
- Youth programs such as 24/7 film festival; Brewarrina youth exchange program; band nights
- Large and growing creatives skills base and willingness to share and exchange skills, knowledge, learning
- Creative community projects (e.g. 'Weaving Bridges', 'Guringai festival')
- Cultural events and celebrations (e.g. Christmas by the Beach)

### What we should further encourage:

- Surprise and novelty: Music!; Colour!
- Recognition and celebration of Aboriginal cultural heritage
- Better public spaces, particularly in local neighbourhoods (and especially outside of Dee Why and coastal areas)
- Community defined and driven events, celebrations and 'happenings'
- Making public art and street performance/ music part of our everyday lives
- Regular and informal events (e.g. road-closures, promotion of street party opportunities)
- More creative spaces – and outdoor creative spaces
- Partnerships with local business community (e.g. pop-up shops and spaces; exhibition spaces; music)
- Activation of our public spaces
- Multicultural awareness and community run celebrations

# APPENDIX B

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## WARRINGAH REPORTS AND STRATEGIES

All Council plans and strategies are available online at [www.warringah.nsw.gov.au](http://www.warringah.nsw.gov.au)

Asset Management Strategy 2013 – 2023

Community Strategic Plan 2023

Dee Why Town Centre Draft MasterPlan 2014

Environmental Sustainability Strategy 2012

Living Well – Healthy Ageing Strategy 2013

Our Economic Development Plan 2012

Public Art Policy (revised draft 2014)

Recreation Strategy 2009

Social Plan 2010

Youth Strategy 2013

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# APPENDIX C

## FURTHER READINGS AND SOURCES OF INSPIRATION

### 1. Sydney creative organisations

#### Inspiration – creativity generally

- **John O’Callaghan:** JOC Website: <http://john-ocal.com/>
- **Trending City:** <http://www.trendingcity.org/>
- **Community led change:** <http://www.bankofideas.com.au/>

#### Crowdfunding and teaching

- **[Work-Shop](#):** Work-Shop is a creative concept that will broaden your horizons and help you unleash your inner awesome. We provide affordable short courses in life skills and alternative art.
- **[Start Some Good](#):** is a unique crowdfunding platform and is a for-profit social enterprise.
- **[Laneway Learning](#):** popup affordable short courses in life skills.
- **[Information and Cultural Exchange](#):** ICE (Information & Cultural Exchange) is a Western Sydney community arts organization working in the areas of cultural development, screen culture and digital technology and related education/training programs.

#### Sustainable and Creative Talks

- **[Greenups](#):** Our events are for people with an interest / passion / concern for the environment and sustainability.
- **[Think Act Change](#):** is a new monthly meetup where changemakers, thinkers, innovators, entrepreneurs or anyone who is passionate about social innovation, social enterprise or simply doing good meet once a month.
- **[Idea Bombing Sydney](#):** Idea Bombing gives us the opportunity to stop, listen and think. Part meetup, part popup bar, talk series and community brainstorm, it's a new way to engage, surface creative ideas and promote ways of turning those ideas into reality.

#### The Un-Conference

- **[Vivid Ideas](#):** is the Asia Pacific's annual celebration of innovation, creativity and community: building audiences and markets for the creative industries.
- **[TEDx](#):** is a US based not-for-profit enterprise devoted to the propagation of Ideas Worth Spreading.
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## Creative Business and Coworking Organisations

- [Wildwon Projects](#): sustainable and meaningful events
- [Art Pharmacy](#): popup and online seller of local affordable art by emerging artists
- [Hub Sydney](#): shared office and coworking space
- [Vibewire](#): A youth-led not for profit, we capture stories from within our urban communities transforming them into opportunities for young people to connect, create, innovate and grow.

## Art and Culture Business Organisations

- [Brand X](#): is a not for profit arts organisation run by artists for artists with a focus on community and activation.
- [Archrival](#): is a non-profit organisation that unites the creative community through unsolicited projects.

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## 2. Creative and entrepreneurial networks and opportunities on the Northern Beaches

### Creative networks and opportunities

- The [Eramboo World Studies Centre](#) is an independent non-profit artist environment and education facility that promotes cultural expression in the creative and visual arts.
- [Pittwater Community Arts Inc](http://www.pittwaterarts.com/) (<http://www.pittwaterarts.com/>) is a non-profit community based arts organisation and Pittwater Artists Trail – a network of 22 local artists in Pittwater <http://www.pittwaterartiststrail.com.au/>
- [The Creative Industries Innovation Centre](http://www.creativeinnovation.net.au/) (CIIC), (<http://www.creativeinnovation.net.au/>) which is part of the Australian Government's [Enterprise Connect](#) program, and hosted by the [University of Technology, Sydney](#).
- [Manly Meet Up](#) – start or join a group of likeminded people ranging from entrepreneurs to social and recreational activities.
- [Tedx Manly](#) - TEDxManly is an independently organised event licensed from TED, US based not-for-profit enterprise devoted to the propagation of ideas worth spreading. The TEDxManly mission is to propagate Ideas Worth Spreading; to inform and inspire

### Business and entrepreneur networks and opportunities

- [Warringah Chambers of Commerce and Industry](#) - Warringah Chamber of Commerce and Industries (WCCI) is a not-for-profit member organisation committed to helping businesses of all sizes manage their people and growth more efficiently.
- [The Hive](#) groups meet Pittwater & Warringah. The Hive is networking for entrepreneurs and offer regular talks, inspiration and networking opportunities.
- [Beaches Connect](#) ( IT, media, PR ETC) - Beaches Connect runs an online business directory and networking events dedicated to connecting businesses – including “Creative Services” on Sydney's Northern Beaches.
- [Pittwater Business Ltd](http://www.pittwaterbusiness.com.au/about-us) (<http://www.pittwaterbusiness.com.au/about-us>) – strategic business networking
- [Manly Entrepreneurs](#) – Manly Entrepreneurs meetup group aims to connect local entrepreneurs from all disciplines (Business, Tech, Design, Social) to share knowledge, develop skills, enhance startup culture and widen community engagement

### Co-working/office spaces and networks

- [Manly Hub](#) – offer contemporary collaborative and coworking spaces for freelancers, creative thinkers, professionals, entrepreneurs, cultural and sporting enthusiasts
- [Newport.net.au](#) – entrepreneur group – they showed the Sydney TEDx for free. Coworking space on casual basis