



CITY OF HOBART

SUPPORTING INFORMATION

THE HOBART WORKSHOP COMMITTEE MEETING

OPEN PORTION OF THE MEETING

MONDAY, 2 MARCH 2026

AT 4.00PM

VENUE: LADY OSBORNE ROOM

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City of Hobart

Project Plan as at March 2026



Halls Saddle- Multi-purpose precinct

Project Title & Description

The City of Hobart submitted an application for funding of \$3.5 million under Stream 1 of the Urban Precincts and Partnerships Program (uPPP) in November 2024.

Funding of \$3.2 million towards the project was announced by the Federal Government on the 17 November 2025, see - [New Tasmanian precincts to create local opportunities | Ministers for the Department of Infrastructure](#)

As per the application, the funding will be used to develop a 'development ready' plan for the Halls Saddle Precinct, enhancing the Springs and Summit areas by improving transport, visitor services, recreation and attractions on Kunanyi/Mt Wellington.

These enhancements, long identified as a priority by the City, would integrate tourism, recreation, and infrastructure to elevate visitor experience, accessibility, and safety on Kunanyi/Mt Wellington. At its heart will be a state-of-the-art Visitor Centre and transport hub at Halls Saddle, creating a gateway to the mountain and offering diverse experiences for visitors to the mountain, located just outside the Wellington Park entrance.

Importantly, the community engagement element for the precinct will establish partnerships with government, the community, the Tasmanian Aboriginal Community, and businesses to further the vision for the mountain developed by the Tasmanian Government's strategic review of Kunanyi/Mt Wellington. The development ready plan will include construction level documentation with engineering drawings and cost estimates and planning approval to attract further investment.

Background

Halls Saddle is a Council-owned former quarry site situated just outside the Wellington Park boundary, within the Ridgeway Reserve. Accessed from the intersection of Chimney Pot Road and Huon Road, the site features cleared areas comprising three tiered levels of flat ground. The site affords exclusive views of the Mountain. Emerging out of the trees to the higher points of the site, revealing the true beauty and vastness of Kunanyi. These views are stunning in all weathers.

Located a 15-minute drive from the Hobart CBD, 10-minutes from the Springs and 20-minutes to the Pinnacle, the site has access to electricity and a water supply. Preliminary site assessments conducted in 2020 affirmed the site's suitability for development as a gateway to Wellington Park and Kunanyi/Mount Wellington.

The site has been identified as strategically important for providing improved visitor facilities for this highly visited natural place.

The mountain is Tasmania's most visited natural asset, attracting over 500,000 local, interstate and international visitors each year, and projected to grow up to 700,000 visits per year by 2029. Notably, it receives significant more amount of visitors than both Cradle Mountain or Freycinet National Park.

The mountain requires a high quality and easily accessible 'front door' for people wishing to explore the mountain's forests, walking tracks and mountain bike trails.

The Springs site, though the historic gateway to the Mountain, remains constrained by significant heritage and biodiversity protections, finite vehicular capacity and risks of not being accessible to visitors due to extreme weather conditions.

Pinnacle Road carries over 2,000 vehicles per day peak-load with a weekday average of 960, and weekend/public holiday averages of over 1,500, involving light vehicles, mini-buses, motorhomes and heavy coaches.

At present, the mountain has 195 carparking spots and there are limited expansion opportunities within the park.

In September 2019, the Council endorsed the investigation of an alternative 'Visitor Access' site at Halls Saddle, located outside of Wellington Park, to establish its potential role as the primary road-based gateway entrance facility for servicing visitor access to the mountain.

Council has had Halls Saddle and other park infrastructure upgrades on its advocacy priorities list since 2020, but to date has not been able to secure the required funding.

Halls Saddle has been identified by Council as a place from which some parking could occur with the remaining journey travelled by bus.

Review of the Halls Saddle Visitor Hub Master Plan

On the 26 May 2025, the Council endorsed the immediate start on the preparation of a masterplan for a visitor and transport hub at Halls Saddle, with the aim of developing a planning application for the site.

Subsequently an RFQ was issued in September 2025, with Terroir the successful consultant to undertake these works.

Project Objectives

The objectives of the project are to:

- In line with the Council resolution from 26 May 2025, progress the master planning for a major visitor hub at Halls Saddle that can accommodate contemporary and recreational opportunities and manage the vehicle parking needs of the Mountain.
- Strengthen the role Kunanyi/Mount Wellington plays in the visitor experience of Hobart and Tasmania.
- Improve and enrich the visitor experience of Kunanyi/Mount Wellington include the foothills by providing contemporary visitor facilities and services.

Project Outcomes

The proposed outcomes of the project are:

- Review and confirmation of the potential of the Halls Saddle sit to host a visitor facility servicing Kunanyi/Mount Wellington and its foothills.
- Provide an updated master plan, business plan and operating model.

Considering the passage of time and the *Our Mountain's Future: Shared vision for Kunanyi Mount Wellington* and the Wellington Park Management Trust's business case project, a review and refresh of the Master Plan from the 2020 Halls Saddle Feasibility Study, is required.

The following tasks are to be completed as part of the refresh:

- Master Planning
- Business Planning
- Transport/Access Analysis
- Community Engagement

The commencement of the masterplan review will start in January 2026, and finish at the end of March 2026.

Importantly, the timing of the completion of this project, will ensure that it also aligns with the finalisation and subsequent outcomes of both the Strategic Review of Kunanyi/Mount Wellington, which is due for completion in March 2026, as well as the outcomes of the Wellington Park Management Trust business case, which is due for completion in February 2026.

Once completion of the Masterplan work by Terroir is completed, it is proposed that we then need to move onto the specifics of the UPPP grant.

Strategic Review of Kunanyi/Mount Wellington

The State Government led Strategic Review is developing a long-term community vision for Kunanyi / Mount Wellington and identify how best to deliver that vision for the entire community. The City of Hobart is an active member of the working group and has had regular touch points with the Government.

The final report is likely to be released in the second quarter of 2026.

Wellington Park Management Trust -Business Case

To compliment the work of the strategic review, *the Wellington Park Management Trust is developing a business case to outline a financially sustainable management model for the Park. This works is expected to be completed in the first quarter of 2026.*

Detailed project description and key activities

Kunanyi/Mount Wellington is a unique landscape situated within the urban fringe of Hobart the pinnacle of Kunanyi sitting within the Greater Capital City Statistical Area – Greater Hobart.

Additionally, cash and/or in-kind support will be contributed from our partners (*actual contributions are yet to be determined*).

The development ready plan will include up to date construction level documentation with engineering drawings and cost estimates included along with:

- a) A fully resolved business case
- b) Relevant planning approvals.
- c) A comprehensive resource management plan for the Halls Saddle Visitors Centre and the associated infrastructure upgrades on the Mountain.

Following this first stage, further Federal funding will be sought to construct and deliver the precinct.

Governance Framework

The governance framework is designed to support the Kunanyi/Mt Wellington Precinct Project, funded by the Federal Government's Urban Precincts and Partnerships Program (uPPP). The City of Hobart (CoH) is the lead organization, working with other key stakeholders. This framework promotes effective oversight, accountability, transparency, and performance for the project.

Governance Principles

- **Accountability:** Stakeholders are responsible to each other, the Federal funding agency, the CoH, and the Hobart community.
- **Transparency:** Clear and accessible decision-making processes are to be maintained among partners, CoH, and the community.
- **Performance Focus:** Partners aim to achieve predefined project outcomes, adhering to community and stakeholder expectations.

Phases of Governance Framework Implementation

- **Phase 1 (March-May 2026):** Develop trust, establish partnerships, and engage with community stakeholders.
- **Phase 2 (June-November 2026):** Oversee and implement the community engagement plan, integrate State strategic review, and review preliminary designs.
- **Phase 3 (December 2026-June 2027):** Finalize designs and documentation for relevant regulatory approvals and prepare the project for investment readiness.
- **Phase 4 (July 2027-November 2027):** Seeking regulatory consents following Phase 3.

A workplan will provide detailed milestones for each phase, based on project requirements.

Governance Policy Statement

The Governance Committee ensures effective oversight, provides strategic direction, and aligns with all relevant legislative, financial, and stakeholder obligations. This policy applies to all members of the Governance Committee.

Purpose and Scope

This policy aims to guide the committee in implementing governance processes to comply with legislation and funding obligations, ensuring alignment with stakeholder and community needs.

Principles

- Respect and trust in governance mechanisms.
- Honour and incorporate Tasmanian Aboriginal values and connections to land.
- Foster reciprocal relationships for a safe, and just partnership.
- Support a balanced approach to research and actionable change.
- Move at the pace of trust to maintain ongoing engagement.
- Value diversity in skills and experience.

Delegations and Responsibilities

- Governance Committee: Provides recommendations to the Chair, CEO of CoH – who will liaise with elected Council members and give direction to CoH operational teams.
- CEO of CoH: Provides strategic and operational oversight and acts as the accountable officer.
- Project Manager: Manages committee secretariat duties and coordinates project implementation with CoH staff.
- City of Hobart Operational Staff: Executes project operations, ensuring compliance with safety, finance, and service delivery standards.

Details on specific delegations and authority limits per role are outlined in the Terms of Reference.

Project Control Working Group

Members of the Project Control Working Group include:

- Michael Stretton, CEO, City of Hobart (Chair)
- Neil Noye, Project Manager, City of Hobart
- Laura Eaton, Head of Executive Services
- Amy Russell, General Manager, Wellington Park Management Trust (WPMT)
- Briallen Hall, Principal Policy Officer, Department of State Growth
- Alice Holeywell-Jones, General Manager, Operations, Parks and Wildlife

The Project Control Group (PCG) provides strategic oversight, governance assurance, and coordinated decision-making for the development of the Halls Saddle Multi-Purpose Precinct, supported by \$3.2 million in Federal funding through the Urban Precincts and Partnerships Program (uPPP).

Stakeholder landscape

Internal Working Group, City of Hobart

- Neil Noye, Project Manager, City of Hobart
- Sean Black, Manager, Open Spaces, Infrastructure & Assets Network, City of Hobart
- David Reeve, Director, Infrastructure & Assets Network, City of Hobart
- Ruby Wolfe, City Greening Lead
- Greg Miln, Program Lead, Bushland, City of Hobart
- And other SMEs as required; planning, transport, infrastructure, community development, communications, community engagement).

Government partners: State Govt, Parks & Wildlife, Wellington Park Management Trust, Tourism Tasmania

Community stakeholders: Aboriginal groups, environmental groups, recreation users, businesses, visitors, media.

Partnership Development and Community Engagement

Engagement Objectives

- Rebuild and strengthen community partnerships, especially with Tasmanian Aboriginal Community.
- Ensure inclusive, representative input across residents, users, tourism, environment & business groups.
- Integrate community feedback into a balanced, sustainable, ready-for-investment design.

Engagement Approach

Three phases:

- Planning & Preparation
- Pre-Design Engagement (pop-ups, workshops, surveys, Aboriginal engagement, open day, bus tours)
- Post-Design Engagement (VR design tour, key stakeholder briefings and feedback, cultural review, statutory notification process)

Risks & Mitigation

- Community opposition → transparent, inclusive engagement
- Cultural sensitivity → Aboriginal-led cultural capability & guidance
- Environmental concerns → sustainable design & assessments
- Misinformation & disengagement → clear, consistent, accessible communication

Success Measures

- Broad reach and representation, including underrepresented groups
- Clear communication & accessibility

- Evidence of community input shaping decisions
- Strengthened long-term relationships & partnerships

Risk

Community & Stakeholder Risks

- Community opposition due to past controversies → treat through transparency, inclusive engagement, co-design, and clear messaging.
- Internal political divergence (Elected Members) → treat via a Council-endorsed engagement and communications process; involve EMs at key stages.
- External political divergence (Project Partners) → treat via trust-building through Governance Committee; partner-endorsed communications.
- Polarised community views (e.g., cable car legacy) → co-design elements and early liaison; keep partners in all communications.
- Local neighbourhood amenity concerns → early direct engagement and regular updates.
- Confusion with Tasmanian Government strategic review → mitigate via clear messaging

Environmental & Cultural Risks

- Perceived negative environmental impacts → specialist consultants, transparent communication, early engagement, environmental assessments.
- Cultural sensitivity → engage Aboriginal facilitators, cultural heritage providers, clear messaging on purpose and need.
- Creating positive engagement with Tasmanian Aboriginal Community → trust-building, cultural mediators, early and genuine inclusion.

uPPP Alignment with other strategic projects

The uPPP funding provides a unique opportunity to fast-track implementation of the Tasmanian Government's strategic review's recommendations, particularly if they support the sustainable transport model outlined above.

Complimenting this project, are a number of other strategic initiatives, including:

- **Strategic review of Kunanyi/Mount Wellington** – final report due March
- **WPMT business case** – due February
- **Revised Halls Saddle master plan** – work being undertaken by Terroir, due March

Conclusion

The next phase once this project plan is completed is to package up a proposal to attract investment in the construction phase of the project. If timing permits and funding is still available through the Urban Precincts and Partnerships Program - Stream 2, we will apply through this scheme. If not, we will investigate other sources of funding eg a potential PPP arrangement and ensure the development can be staged and funded over time.

The City estimates the total construction costs to be \$37M. (subject to revised costings)

Identified partners include:

- The City of Hobart (CoH)
- Department of State Growth (DSG)
- Wellington Park Management Trust (WPMT)
- Destination Southern Tasmania (DST)
- Cascade Brewery (Ashi)
- Tourism Industry Council of Tasmania (TICT)

Project Plan Purpose and Scope

The document outlines the project logic, key phasing, program and stakeholder/community engagement.

More detailed planning for each phase will be conducted sequentially and in response to findings and direction from preceding phases.

In scope

- a) Project development, and governance and partnership establishment.
- b) Business and operational planning.
- c) Engagement and communications.
- d) Staging and key activities.

Out of scope

- a) Detailed work breakdown structures.
- b) Procurement activities for individual construction phases.

Specific task breakdown for this phase

- a) Governance and partnership establishment.
- b) Preliminary Business case development to share with the community to inform engagement/feedback.
- c) Consultation and community engagement (whole of project scope).
- d) Post-design targeted engagement and governance partner testing.
- e) Feasibility testing.
- f) Initial design.
- g) Design development.
- h) Development Application process.
- i) Construction ready detailed design.

Table 1: Summary of timeline for Project Stages									
Project Stage/Element	Project Phase	2025/26	2026/27				2027/28		
		Q3/Q4 Mar- Jun	Q1 Jul- Sep	Q2 Oct- Dec	Q3 Jan- Mar	Q4 Apr- Jun	Q1 Jul-Sep	Q2 Oct- Dec	Q3 Jan- Mar
1. Governance and Engagement: Partners, Community, Tasmanian Aboriginal Community.	Phase 1.1: Governance and partnership establishment								
	Phase 1.2: Consultation and community engagement								
	Phase 1.3: Post-design engagement and governance partner review								
2. Infrastructure Design: Halls Saddle Visitors Centre	Phase 2.1: Feasibility/Business Case								
	Phase 2.2: Design development								
	Phase 2.3: Planning approvals								
	Phase 2.4: Detailed construction design								
3. Infrastructure Design: Roads, Tracks, Springs and Summit amenities	Phase 3.1: Preliminary design								
	Phase 3.2: Design development								
	Phase 3.3: Planning approvals								
	Phase 3.3: Detailed construction design								

Table 2: Detailed Stages, phases and costings of Project					
1. Governance and Engagement: Partners, Community, Tasmanian Aboriginal Community.					
<p>PURPOSE: To establish strategic partnerships with government entities, Tasmanian Aboriginal Community groups, community organisations, and businesses to develop a unified vision for the mountain. This methodology will foster meaningful community engagement and integrate diverse feedback, the project aims to ensure its success is guided by the local needs and aspirations of the Hobart community.</p> <ul style="list-style-type: none"> • Establish Governance Framework, with a key focus on Tasmanian Aboriginal Community engagement with active representation and participation. • Preliminary Business Case • Partners to consult with their stakeholders. • Broad Community engagement • Determine contributions of Partners to this project. 					
Phase 1.1: Governance and partnership establishment					
Description	Start date	End Date	Resources (Specific budget allocation to be determined following individual brief development but an indicative allocation of \$0.9 Million of grant and in-kind allocation)		
			Description	Grant	In-kind
<p>Establish Governance Committee</p> <ul style="list-style-type: none"> • Based on the structure outlined in the Governance Framework (Attachment). This will include all the project partners and the CEO of CoH as the Chair. • Appoint the Project Manager and establish the operational team responsible for the project. • Establish trusted relationships among partners and develop a work plan. • The Governance Committee will have oversight of all stages of the project. <p>Planning and Preparation This sets the foundation for the successful development of the kunanyi/Mt. Wellington precinct. It involves three key steps:</p>	Feb-Mar 2026	24 months	Project Manager (0.8 FTE) (24 months)– (salary and on-costs).		
			Lead Consultant (architectural and aligned services). This would be a whole of project life engagement, with additional budget allocations spread across the project phases as shown below.		
			Tasmanian Aboriginal Consultant/Educator/Facilitator		
			Stakeholder engagement support		

<ul style="list-style-type: none"> • Assemble and Procure Team: This will include securing a Lead Consultant (optimally integrating planning, architectural and aligned services. The exact scope of these inclusions will be reviewed at procurement stage) and a senior and dedicated internal Project Manager. A supporting internal team comprising project managers, community engagement specialists, and support staff will also be assembled. • Initial Research: Thorough background research will be conducted on the kunanyi/Mt. Wellington precinct, including SWOT analysis. This work will inform the engagement strategy and ensure it is grounded in a deep understanding of the area’s unique challenges. • Preliminary Business Case Development: Ensure the WPMT business case fully aligns with the Revised Master Plan. This should entail clearly articulating the problem/opportunity, options analysis, benefits and impacts and risk assessment and mitigation measures. • Community Engagement Plan: This plan will serve as a clear roadmap for involving the community and key stakeholders in the Precinct project. It will map and analyse key stakeholders, identify the responsibilities of the engagement team and external consultants, outline risk mitigation strategies, and establish a communications plan and success criteria. • Create Community Consultative Group. <p>Build project brand and experience positioning. Includes website to drive public engagement.</p> <p>Engage with Tasmanian Aboriginal Cultural Knowledge Holders</p>			Project brand identity and website establishment – external design/communications provider.		
			Specialist Community Engagement Provider (This function may be engaged through Lead Consultant)		
			CoH engagement staff support.		
			City of Hobart governance, technical and project management and delivery support staffing, part in-kind (see budget justification)		
Pre-Design Engagement Phase	Jul 2026	Dec 2026	CoH engagement staff support: Engagement Promotion.		
<ul style="list-style-type: none"> • The Pre-Design Engagement Phase focuses on sharing the business case and gathering a wide range of ideas and 			Pop-Ups and Idea Wall		

understanding the broader needs and aspirations of the community to ensure that the eventual design reflects the collective vision and priorities of all stakeholders. <ul style="list-style-type: none"> Consideration and integration of engagement outputs from the <i>Tasmanian Government: Our Mountain’s Future Strategic Review</i>. Aboriginal Engagement <ul style="list-style-type: none"> Engage with Tasmanian Aboriginal Community through Tasmanian Aboriginal Cultural Knowledge Holders 			Bus Tour for Key Stakeholders		
			Site Open Day		
			Precinct Vision Workshops		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification)		
Post-Design Engagement Phase					
<ul style="list-style-type: none"> Refining and testing with Community Consultative Group. Refining and testing with Tasmanian Aboriginal Groups. Develop Investment Ready plan. Partners and contributions identified for building phase of project. Statutory planning engagement process. Prepare outputs for future grant applications. 	Apr 2027	Dec 2027	CoH engagement staff support (survey design, analysis and engagement reporting).		
			Digital Design, Site Tours, Drop-In Session		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification)		
Total Cost for Stage 1. Governance and Engagement: Partners, Community, Tasmanian Aboriginal Community					
2. Infrastructure Design: Halls Saddle Visitors Centre					
<p>PURPOSE: To design a state-of-the-art Visitors Centre at Hall Saddle and a transport hub for visitors to the mountain, located just outside the Wellington Park entrance. This will include research into best-practice examples nationally and internationally, and design input from the Tasmanian Aboriginal Community and the broader community to ensure preservation of cultural and natural values and optimal accessibility and use by the community. This stage will deliver</p> <ul style="list-style-type: none"> a) A development application ready for submission for those aspects of the project that require it. b) A comprehensive resource management plan for the Halls Saddle Visitors Centre and infrastructure upgrades. 					
Phase 2.1: Feasibility/Business Case					
Description	Start date	End Date	Resources (Specific budget allocation to be determined following individual brief development but an indicative allocation of \$1.5 Million of grant and in-kind allocation)		

			Description	Grant	In-kind
<p>Governance Committee oversight for all phases of this stage</p> <ul style="list-style-type: none"> Timeframes, priorities and advice to CEO/Chair <p>Revised business feasibility and operational modelling:</p> <ul style="list-style-type: none"> Establish scope of work Test current Feasibility Plan with Partners/Governance Committee. Test current Feasibility Plan with Aboriginal Heritage Expert/s. Review and update from best practice visitor hub exemplars nationally and internationally. Undertake detailed visitor/user and associated market analysis and testing. Revise business and operational models. Establish required performance benchmarks. <p>Develop Business Case:</p> <ul style="list-style-type: none"> Problem or opportunity Strategic alignment Options analysis (including a preferred option) Expected benefits (financial and non-financial) Costs, risks, and impacts Implementation approach Financial justification 	Mar 2026	Sep 2026	Specialist business and service design and assessment model and economic modelling, including consideration of a public/private partnership opportunity (WPMT Business Case will inform some of this work along with the Revised Hall Saddle Master Plan)		
			Archaeological and Aboriginal Heritage assessment.		
			Environmental impact assessment and planning.		
			Structural, geotechnical and environmental engineering services – initial phase.		
			Architectural & Planning Services – including landscape and place design – initial phase.		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification		
<p>Design review and development:</p> <p>Incorporate Partners feedback and outcomes of the <i>Tasmanian Government: Our Mountain’s Future Strategic Review</i> into design development.</p> <ul style="list-style-type: none"> Concept design development. Incorporate Best (exemplar) Practice, community and Tasmanian Aboriginal Community consultation into design, with reference to transport and movement analysis and 	Oct 2026	Mar 2027	Architectural & Planning Services – including landscape and place design. Consideration of a design competition to be given		
			Traffic and people movement analysis and associated engineering services.		

design solutions, including to and from the site and its connections with the ‘whole of system’ mountain experience (City to Halls Saddle, Halls Saddle to Springs and Summit return). <ul style="list-style-type: none"> • Landscape and place design (including maximal water sensitive solutions), with appropriate development of ‘On-Country’ wayfinding and storytelling. • Environmental impact assessment and planning. 			Structural and environmental engineering services.		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification)		
Prepare Planning Documentation:					
<ul style="list-style-type: none"> • Finalise all necessary documentation for statutory planning consent utilising assessment undertaking to date and augmenting where necessary • Engage with Planning Authority prior to formal lodgement 	Apr 2027	Sep 2027	Planning review and development.		
Lodge planning application and prosecute planning case as necessary:					
<ul style="list-style-type: none"> • Prosecute proposal with Planning Authority and Tascat as necessary 					
Detailed Construction Design:					
<ul style="list-style-type: none"> • Detailed design. • Finalised engineering design. • Finalised transport design. • Planning review. • Construction level <i>quantity surveyor</i> costings. Development stage statutory approval preparation and submission. 	Oct. 2027	Mar 2028	Architectural Services – including landscape, structural and place design.		
			Quantity surveyor costings.		
			Planning review and development.		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification)		
Total Cost for Stage 2. Infrastructure Design: Halls Saddle Visitors Centre					

Stage 3. Infrastructure Design: Roads, tracks, Springs and Summit amenities					
<p>PURPOSE: To develop a multi-purpose precinct integrating tourism, recreation, and infrastructure to improve visitor experience, accessibility and safety on kunanyi/Mt Wellington. The precinct will include upgraded road infrastructure, walking tracks and recreational infrastructure and amenities on the mountain to ensure a safe, accessible and enjoyable experience for all visitors. This stage will deliver:</p> <ul style="list-style-type: none"> a) relevant planning approvals. b) A fully costed investment ready model 					
Phase 3.1: Preliminary design					
Description	Start date	End Date	Resources(Specific budget allocation to be determined following individual brief development but an indicative allocation of \$1.2 Million of grant and in-kind allocation)		
			Description	Grant	In-kind
<p>Governance Committee oversight for all phases of this stage</p> <ul style="list-style-type: none"> • Timeframes, priorities and advice to CEO/Chair <p>Needs and Opportunity Analysis</p> <ul style="list-style-type: none"> • Undertake review of current services and infrastructure • Explore best practice visitor experience exemplars nationally and internationally. • Establish prioritisation for visitor service upgrades and opportunities. 	Jul 2026	Dec 2026	Specialist park planners and designers		
			Environmental impact assessment and planning.		
			Traffic movement analysis and engineering services.		
			Structural and environmental engineering services – initial phase.		
			Architectural Services – including landscape and place design – initial phase.		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification		
<p>Design development:</p> <ul style="list-style-type: none"> • Concept design development. 	Jan 2027	Jun 2027	Architectural Services – including landscape and place design.		

<ul style="list-style-type: none"> Incorporate Partners feedback into scoping of design. Incorporate Best (exemplar) Practice, community and Aboriginal heritage and community consultation and <i>Tasmanian Government: Our Mountain's Future Strategic Review</i> into design, Make reference to transport and movement analysis and design solutions, including to and from the site and its connections with the 'whole of system' mountain experience (City to Halls Saddle, Halls Saddle to Springs and Summit return). 			Traffic movement analysis and engineering services.		
			Structural and environmental engineering services.		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification)		
Prepare Planning Documentation:					
<ul style="list-style-type: none"> Finalise all necessary documentation for statutory planning consent utilising assessment undertaking to date and augmenting where necessary Engage with Planning Authority prior to formal lodgement Lodge planning applications and prosecute planning case as necessary: <ul style="list-style-type: none"> Prosecute proposals with Planning Authority and Tascat as necessary 	Jul 2027	Dec 2027	Planning review and development.		
Detailed construction design:					
<ul style="list-style-type: none"> Finalise design Detailed design. Finalised engineering design. Finalised transport design. Planning review. Construction level quantity surveyor costings. 	Oct 2027	Mar 2028	Architectural/Engineering Services – including landscape, structural and place design.		
			Quantity surveyor costings.		
			Statutory construction approvals submission.		
			City of Hobart governance, technical and project management and delivery support staffing, in-kind (see budget justification)		
Total cost for Stage 3. Infrastructure Design: Roads, tracks, Springs and Summit amenities					

Total Project Cost	\$3.2 Mill	\$426,000
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DRAFT — CREATIVE CITY — — STRATEGY —



City of HOBART



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Cover: Terrapin Puppet Theatre – *King Ubu* – Theatre Royal, image courtesy Brand Tasmania.

Inside cover: 2018 Vibrance Festival – Bidencopes Lane, image courtesy City of Hobart.



Acknowledgement of Country

The city of Hobart lies on the country of the Muwinina people. As a direct result of invasion and war, there are no Muwinina people left alive today.

We acknowledge the deep connection of the Tasmanian Aboriginal, Palawa, people to this place and their role as ongoing custodians of the land.

We pay respect to their elders and knowledge holders past and present. It is a privilege be on their country.

2019 kunanyi/Mt Wellington, image courtesy Brand Tasmania.



— Introduction

This document introduces the new Creative City Strategy for the City of Hobart.

City of Hobart aerial shot, image courtesy City of Hobart.

At its centre is a compelling vision: A place-led, people-centred approach inspired by our unique city, deeply aligned with the values expressed throughout our engagement and consultation process in 2025.

The new strategy proposes four interconnected outcome areas that support the City's cultural and creative life, and position the **City as Champion, Custodian, Curator, and Catalyst** of cultural, creative and social activity.

The outcome areas are intentionally designed to sit within and activate the City's existing strategic policies and frameworks.

These outcome areas respond directly to what we heard: the need for clearer communication, easier participation, precinct activation, trust-building, more opportunities for emerging creatives, young people, enriched Tasmanian Aboriginal engagement, visible and connected storytelling, joined up neighbourhoods, and a more playful, confident, future-focused cultural identity.

The Strategy directly reflects feedback from engagement and consultation, and offers a practical framework for how the City as a whole organisation can provide stewardship, ignite opportunities, connect people and advocate for creativity.



— Why we need a new Creative City Strategy

The City of Hobart, like other local governments, creates and updates strategies to define values, support decision-making, set priorities, and provide both specific and general guidance areas of the community.

The **Creative City Strategy**, like other central documents, offers direction within the various functions of the City and to the wider community, addressing a range of issues relevant to the cultural and creative life of the City, including arts and events, public art, the usage of venues, and the criteria for grant and in-kind support. This new Creative City Strategy is designed to replace Creative Hobart and expand its remit.

As the City's first creative strategy, Creative Hobart (2014) successfully established a clear role for the City in supporting and prioritising arts activity and has provided a strong and durable foundation for the City's support of Hobart's cultural life over the past decade, particularly through:

- **A strong, nationally recognised public art program**, with deep professional partnerships and high-quality outcomes.
- **A clear relationship between arts, urban design and placemaking**, embedding creativity into the City's physical and civic identity.
- **A clear strategic framework** that allowed the City to coordinate grant making, partnerships, and cultural programming.

However, the landscape has shifted significantly since Creative Hobart was developed. Multiple internal and external changes have reshaped our City and Hobart's creative ecosystem, providing opportunities for development and growth. These include:

- **City of Hobart organisational structure has evolved**, with the creation of the Creative City Group, which now houses Arts and Culture, Events and Activation and City Venues within the Community and Economic Development Network.
- Creative arts and events are **no longer a marginal side issue** or luxury for the city; it is a significant driver of liveability as well as economic and social capacity and resilience.
- The significant **rise of events** as the City's (and State's) largest engagement with cultural and creative activity. This also engages with the critical role that

events and festivals play in engaging with inter and intra state tourism and the need for a co-ordinated approach for event and festival infrastructure.

- **Growing precarity in the arts and creative workforce**. Artists and creative workers in Hobart are facing increased job insecurity. Rising living and production costs are making it harder to sustain careers in the arts, and many venues are at risk due to economic pressures or insufficient support. Reduced long-term funding contributes to instability in the sector. Creative Australia and other industry bodies highlight the important role local government plays by offering access to space, infrastructure, sustained partnerships and grassroots support – essential measures to help the creative workforce manage these challenges.
- **Environmental changes** reshaping cultural practice and participation. Extreme weather, seasonal disruption and climate anxiety are increasingly affecting artists, events and venues, with arts and culture recognised nationally as vital to resilience, adaptation and community meaning-making.
- **Community health and wellbeing** has become an increasing focus of Local Government to the point that it is required to be clearly enshrined in City decision making from strategies through to day-to-day operational levels.
- A shift toward **place-based, locally distinctive cultural strategies**. Cultural policy across Australia is moving away from generic models toward locally led approaches that reflect specific communities, environments and identities – positioning arts and culture as integral to place, planning and wellbeing.

— What is a Creative City?

In developing this strategy, we reviewed a range of Australian and international cities, with compelling place-based creative frameworks, to help address the question: What is a Creative City? Rather than focusing on large metropolitan centres, we deliberately examined places with characteristics more comparable to Hobart – considering geography, population scale, economic context, and relationships to tourism.

2022 Myer City of Hobart Christmas Pageant, image courtesy City of Hobart.

Across utilised case studies, no single place embodied all aspects of a Creative City. However, many shared a number of common traits, including:

- A strong and distinctive identity as a creative, liveable, and attractive place.
- An identifiable arts district, hub, or precinct.
- Accessible spaces for creative development, production, and presentation.
- Ongoing opportunities for children and young people to actively contribute to cultural life (not only participate as audiences).
- Facilities and programs that support emerging and early-career practice, and that build understanding of professional and creative pathways.
- Strategic investment that strengthens local capacity, relationships, and collaboration across sectors.
- A culture that encourages the exchange of knowledge, skills, and learning.
- The future success of the Creative City Strategy will be measured against the extent to which these characteristics are embedded, supported, and sustained over time.



— How this Creative City Strategy works

While managed by the Creative City Group within the City's Community and Economic Development Network, this strategy's vision and objectives are intended to inform decisions across the organisation and among elected members, extending beyond just the work of the Creative City group.

2019 Dark Mofo Winter Feast, image Jess Hunniford, City of Hobart.

As a guiding document, the Strategy provides agreed opportunities for the City to develop and focus on over an agreed period. The vision has directly informed the outcome areas and objectives that informs the strategies.

The document does not directly provide actions or reference specific projects, programs and initiatives that happen year

to year that enable to the City to meet the Vision.

The strategies are designed to respond to outcome areas to inform, support, and frame the cultural and creative programs and actions of the City and are included in the Groups annual action plan. This plan is publicly reported on and reviewed as part of the City's annual report.



— Consultation process and high-level responses

The Vision, Outcome areas and Strategies were developed from the insights gathered through engagement with artists, cultural organisations, young people, families, community members, and staff from across the City between July and December 2025.

It synthesises sector workshops, children and families' sessions, youth engagement, internal staff workshops, pop-ups, and public forums. Additionally, it draws

information, opinion and priorities expressed in a "Your Say" public survey that was online and accessible from October 2025 and November 2025.

My Street – Newdegate Street, image Jillian Mundy, City of Hobart.



— What we heard

Through the community consultation, diverse voices were heard, with several themes emerging.

A more connected, welcoming creative life

People want Hobart to feel easier to navigate and participate in, with clear information, multilingual communication, a unified city-wide events calendar, and a sense of invitation. Families and young people emphasised safety, belonging and feeling welcome in the City's cultural life.

Tasmanian Aboriginal leadership and visibility

People highlighted the need for stronger Palawa engagement, visibility and storytelling, with Tasmanian Aboriginal culture and creativity embedded across the City's cultural activity and public spaces.

Place, nature and seasons as cultural identity

People consistently named the river, mountain, wind, darkness, weather, and seasons as defining elements of Hobart's creative character. They want creative work to embrace these natural rhythms through playful, seasonal, place-specific, and environmentally responsive programming.

More spaces to create, gather and explore

There was strong demand expressed for accessible and flexible spaces: rooftops, warehouses, laneways, parks, neighbourhood hubs, and underutilised buildings. Children and families highlighted the need for playful spaces, opportunities to make and perform, and accessible places to spend time together.

A playful, experimental, and surprising city

Across groups, there was enthusiasm for a city that encourages experimentation: pop-

ups, ad-hoc stages, small-scale activations, light-based experiences, street parties, kites, and creative surprises woven through everyday life.

Equity, access, and comfort

People want Hobart to feel inclusive: free or low-cost events, accessible design, quiet spaces, sensory-aware programming, multicultural events, and family-friendly night-time offerings. This was continually underpinned by improved transport connections.

Support for youth and emerging creatives

Children, young people and sector practitioners highlighted the need for pathways: mentorship, workshop and practice spaces, creative careers, agency, and opportunities to contribute to the City's cultural future.

Collaboration and shared effort

Collaboration across creative sectors, Local Government Organisations, institutions, university sector and communities is seen as essential. Shared infrastructure, precinct collaboration, and co-programming were widely supported.

A more enabling Council

Consistent with internal staff insights, the public called for simpler processes, clearer pathways for getting things done, easier compliance, reduced duplication and better cross-group coordination.

Trust

The City needs to be trustworthy and trusting in its processes, programs and partnerships with the sector and the wider community. This is about clarity of purpose and process.

— Guiding external documents and policies

Recognising that the City sits within a statewide, national and international creative and cultural ecology, the following documents, policies and strategies have informed our discussions and are inherently embedded within proposed vision and strategies.

International

UNESCO
Cultural
framework

National / Federal

Revive – National
Cultural Policy and
Creative Australia
Strategic Priorities

State

Cultural and
Creative Industries
Recovery Strategy

Local

The Australian
Local Government
Association Arts
and Culture Policy

The documents are accessible via these link buttons.

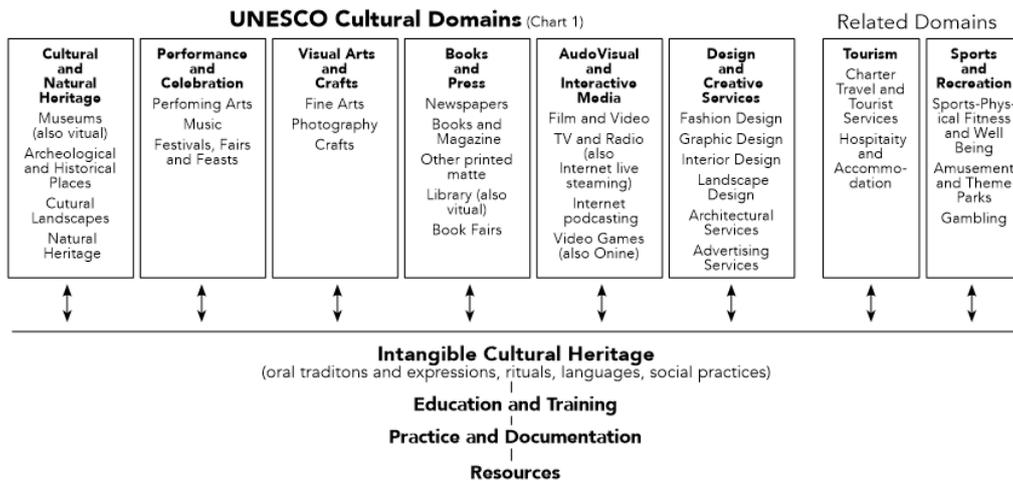
UNESCO Cultural framework

In developing this strategy, we adopted a deliberately broad definition of “arts and culture.”

To honour the diversity of responses we received – and to reflect the common needs, concerns, and values shared across

them – we organised our analysis using the UNESCO cultural domains.

The cultural domains represent a common set of culturally productive industries, activities and practices that can be grouped under activities and needs.



The domains provide a useful and agreed method of capturing key elements of cultural and creative activity whilst retaining recognition of artform and practice requirements.

Notably, these domains do not distinguish or prioritise between commercial, for-purpose and community activity recognising the potential for a range of economic, cultural and social experiences presented within the same domain.

These domains sit in conjunction to and within the context of Tourism as well as Sports and Recreation, recognising the implicit correlation between cultural activity and tourism and visitation, and sports and recreation with celebration and expression.

These categories all engage with, but are distinct from, community specific domains, described by UNESCO as “intangible, cultural domains”. These are particularly relevant to the recognition of Tasmanian Aboriginal culture, expression, and dialogue.

Finally, it is acknowledged that all these domains engage with, support and benefit from broader social and commercial functionalities, education and training, creative practice and documentation, and resources.

This framework is an effective means to describe the strong and obvious correlation between “cultural work”, tourism, sports and education. It also points to the opportunity to “stack” cultural experiences, facilities, learning and work into an encompassing strategy.

Federal

Revive: a place for every story, a story for every place

The current National Arts Policy was introduced in January 2023 and has the following Pillars and Principles :

Pillars

- **First Nations first:** Recognising and respecting the crucial place of First Nations stories at the centre of Australia's arts and culture.
- **A place for every story:** Reflecting the breadth of our stories and the contribution of all Australians as the creators of culture.
- **Centrality of the artist:** Supporting the artist as worker and celebrating artists as creators.
- **Strong cultural infrastructure:** Providing support across the spectrum of institutions which sustain our arts, culture and heritage.
- **Engaging the audience:** Making sure our stories connect with people at home and abroad.

Principles

- First Nations arts and culture are First Nations led.
- All Australians, regardless of language, literacy, geography, age or education, have the opportunity to access and participate in arts and culture.
- Artists and arts workers have career structures that are long-term and sustainable, supported by vocational pathways.

- Australian students have the opportunity to receive an education that includes culture, creativity, humanities and the arts.
- Creative talent is nurtured through fair remuneration, industry standards and safe and inclusive work cultures.
- Arts and cultural organisations have representation and leadership that is reflective of contemporary Australia.
- Cultural infrastructure, including galleries, libraries, museums, archives and digital collections, is restored, built and maintained.
- Australian stories are seen and heard, regardless of platform.
- Creative industries and practice are future focused, technology enabled, networked and globally recognised, including through reciprocal exchange, export and cultural diplomacy.
- Arts and culture are generative (creating new works and supporting emerging artists) and preservative (protecting heritage and conserving cultural memory).

Creative Australia

Creative Australia is the Australian Government's principal arts investment, development, and advisory body, launched in August 2023 as an evolution of the Australia Council for the Arts. It functions as the centrepiece of the Revive National Cultural Policy, providing funding, research, and advocacy to support and champion the arts, including dedicated bodies for music (Music Australia) and workplace safety (Creative Workplaces).

The Creative Australia Strategy is built around five priorities for a dynamic, creative Australia:

- First Nations creativity is central to Australian arts and culture, supported by self-determined decision-making.
- A dynamic creative sector tells the many stories of contemporary Australia.
- Our creative workforces have sustainable careers and control of their creative assets.
- Arts and culture are valued and of value to all Australians.
- Local and global audiences can engage in meaningful Australian creative experiences.

State

Cultural and Creative Industries Recovery Strategy

The Tasmanian Government doesn't maintain a single unified art, cultural and events strategy. Driven by the state's Covid recovery plan and developed through Arts Tasmania, the recovery Strategy has the following principles that support arts, events and tourism activities:

- **Strengthen sustainability:** Build capacity and develop new markets for Tasmanian work.
- **Support employment:** Assist in re-engaging workers and fostering professional development.
- **Promote inclusion:** Support diversity within the sector.

Local Government

The Australian Local Government Association (ALGA) recognises arts and culture as essential for community wellbeing, social cohesion, and economic development. It advocates for a "whole of government" approach where local governments are supported, funded, and represented in national cultural strategies. ALGA notes councils contribute over \$1.5 billion annually to culture, managing nearly 75% of Australia's arts venues.

Key pillars of ALGA's policy and advocacy include:

- **Integrated cultural planning:** Treating culture as a fourth pillar of sustainability alongside economic, social, and environmental goals.
- **Investment and support:** Advocating for direct federal funding, grants, and support for local artists and practitioners to sustain regional and local creative industries.
- **Infrastructure management:** Maintaining and developing community-owned infrastructure, including libraries, museums, galleries, and performing arts centres.
- **Recognising local value:** Highlighting the role of councils in delivering, fostering, and promoting cultural diversity and heritage.

ALGA's position highlights that local government is often the primary driver of regional cultural activity, requiring sustained support from other levels of government to maintain vibrant, connected communities.

— Creativity and culture as an ecosystem

This strategy is shaped by a regenerative mindset informed by concepts developed through permaculture, a systems-based design philosophy founded in lutruwita/Tasmania. While not applied as a formal framework, its principles closely reflect what emerged through community and sector engagement – working with what exists, valuing diversity and connection, nurturing growth over time, and strengthening the conditions for long-term resilience.

This perspective positions creativity as a living ecology – one that grows through care, experimentation and shared resources, shaped by the ongoing relationship between people and place. It offers a quiet but powerful guide for cultivating a creative city that is playful, adaptive and enduring, and that reflects a distinctly Hobart way of life where engagement with environment, culture and community is central to the everyday life of the city.

This approach aligns with how the City already works – investing in assets and programs, enabling activity, learning from outcomes and reinvesting where value is created. It reflects a circular systems approach, where ideas, resources, relationships and infrastructure are captured, reused and strengthened over time rather than depleted.

Implementation and evaluation will occur through existing planning and review processes, including annual plans and group-level actions. Progress will be tracked through a mix of qualitative and quantitative measures linked to liveability, access and participation, supporting ongoing learning and ensuring resources are directed where they have the greatest impact.

The following principles synthesise key ideas drawn from permaculture thinking, what we heard through consultation, the City's core values and existing policy documents, and the realities of Australia's contemporary arts ecology. They provide a shared foundation for how the Strategy is shaped, how decisions are made, and how Hobart's creative life is supported to grow within a wider cultural system.

1. **Work with what already exists**
Build on existing people, places, strengths and cultural activity, recognising what is already working and using it as a foundation for future growth.
2. **Grow capacity over time**
Focus on long-term relationships, skills, infrastructure and trust so each action strengthens what comes next and helps capture and store energy, knowledge and momentum within the city.
3. **Value diversity and connection**
Healthy systems thrive on difference – across cultures, ages, practices, places and ways of working – reflecting strong connections that allow creativity to circulate and support shared outcomes.
4. **Use small interventions to create lasting change**
Enable low-risk experimentation and incremental improvements that can adapt, evolve and accumulate impact over time.
5. **Design for care, resilience and renewal**
Ensure cultural activity supports wellbeing, inclusion and sustainability, leaving the city more capable, resilient and connected after each investment.
6. **Capture and store creative energy**
Build on creative investment by retaining ideas, skills, relationships and infrastructure so learning and value accumulate over time rather than being lost between projects.
7. **Observe, learn and adapt**
Regularly review what is working and what is not, using feedback and evidence to strengthen effective approaches and change course when needed.

— How the new Creative City Strategy responds to what we heard

This new Strategy builds on the strong foundations already in place while responding to what we heard through community, sector, youth and internal engagement. It sets out how Hobart will grow creativity as a regenerative, place-led and people-centred force in the life of the city – supporting cultural vitality, economic opportunity and long-term wellbeing.

This next phase of the Strategy recognises nipaluna/Hobart's dual role as both a lived community and a capital city that welcomes visitors. It strengthens the way creativity contributes to everyday life, seasonal rhythms and long-term sustainability, while maintaining the City's important role in programming, venues and activation.

Through this renewed approach, the Strategy:

- Deepens the recognition of Tasmanian Aboriginal leadership, stories and place-based narratives that are central to nipaluna/Hobart.
- Positions creativity as a core contributor to nipaluna/Hobart's identity, wellbeing and economy.
- Improves communication and visibility so creative activity is easier to find, engage with and take part in.
- Embeds creativity more fully across the City's facilities, teams and processes through a whole-of-Council approach.
- Supports nipaluna/Hobart's reputation as a confident, contemporary city for creativity and cultural exchange.
- Strengthens connections between public art, events, venues, youth culture and community life through coordinated, precinct-based experiences.
- Grows long-term partnerships that build capacity, trust and shared impact over time.
- Uses evidence and data to inform decisions, demonstrate value and support sustainable investment.

The Strategy retains the City's existing strengths in programming and activation, while evolving them through a regenerative, place-led lens. It also introduces a clearer leadership role by positioning the **City as a Champion** of creativity – amplifying stories, strengthening visibility and helping connect nipaluna/Hobart's diverse creative activity into a more coherent city experience.

Together, these four new outcome areas describe how the City will champion creative identity, care for cultural assets, curate connected experiences and catalyse experimentation.

The vision reflects what people told us they value in nipaluna/Hobart: a city that is welcoming, playful and confident; where creativity is visible in daily life, connected to place and seasons, and supported through long-term care, collaboration and shared responsibility.

— CREATIVE CITY STRATEGY

Vision

**nipaluna/Hobart: Australia's most creative city
– where imagination shapes our future.**

Between the mountain and the river, imagination shapes everyday life in nipaluna/Hobart.

Rooted in our people, stories, and landscapes, the City will cultivate ideas that spark possibility, nurture what makes this place extraordinary, bring culture and creativity into public life, and stand boldly for authentic expression.

Outcome Areas

Four strategic outcome areas: Champion, Custodian, Curator and Catalyst describe the *role the City takes* to support creativity. They set the overall direction and intent (the position we hold), build on and extend the foundations of the current Creative Hobart framework.

Objectives: Explain *what we want to achieve* within each area.

Strategies: Outline *how we will work* toward those objectives over time.

Champion

Objective: *We confidently communicate, advocate for, and celebrate our lives, city and creative identity.*

Strategies:

- Position Tasmanian Aboriginal engagement, visibility, and cultural safety across creative activity.
- Communicate creative activity and enable ongoing engagement between the City and a network of communities, creatives, and organisations.
- Recognise the Creative City as central to belonging, wellbeing, identity and economic prosperity.

Custodian

Objective: *We steward our cultural assets, heritage, stories, and communities with integrity and long-term care.*

Strategies:

- Support long-term investment approaches that build capacity.
- Through telling the stories of people and place, our environmental, social and economic transformation is remembered and responded to across the City.
- Ensure the City's creative workforce, infrastructure and resources are maintained, reliable and sustainably supported.

Curator

Objective: *We encourage and support creative experimentation, play, and accessible participation across all communities and places.*

Strategies:

- Build cohesive programming frameworks aligned with the City's seasons, stories, and places.
- Shape a unified creative experience across the city by developing integrated storytelling frameworks, connected precincts and broker partnerships that amplify the City's cultural strengths.
- Support local vibrancy through distributed and place-specific programming approaches.

Catalyst

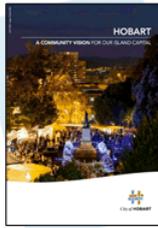
Objective: *We shape and connect, coherent creative experiences and practice that grow from place and community.*

Strategies:

- Celebrate a culture of creative experimentation across spaces and disciplines that strengthen pathways for all practitioners.
- Unlock access to diverse and unexpected spaces for playful, exploratory, and small-scale creative activity.
- Cultivate a regulatory environment that enables creative freedom and lowers participation barriers.

— Link to City of Hobart plans and strategies

The Creative City Strategy is intentionally designed to sit within and activate the City's broader strategic policies and frameworks. It does not replace these – rather, it operationalises them through cultural, creative, and place-led action.



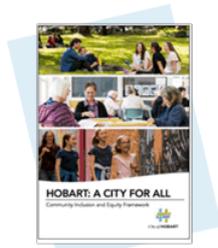
Hobart: A Community Vision for our Island Capital

Primary pillars engaged: Sense of Place; Community Inclusion, Participation and Belonging; Creativity and Culture; City Economies; Movement and Connectivity; Natural and Built Environment; Governance and Civic Involvement.

The Community Vision outlines aspirations for a connected, creative, inclusive, environmentally aware, and culturally confident city. The Creative City Strategy activates these aspirations by:

- Embedding creativity in everyday life (Pillars 1, 3).
- Strengthening belonging and participation through visibility, storytelling, and inclusive programming (Pillar 2).
- Enhancing movement and connectivity through precinct-based activation and easy navigation (Pillar 5).
- Linking creativity to place, seasons, river, and mountain (Pillar 6).
- Working across the City to build governance clarity, trust, and transparency (Pillar 8).

The Creative City Strategy translates the Vision's values — flourishing, belonging, participation, diversity and resilience — into cultural practice and city-shaping activity.



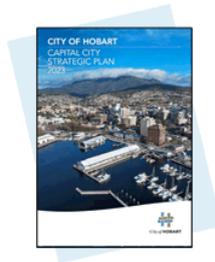
Hobart: A City for All – Community Inclusion and Equity Framework

Key priorities: Truth, Reconciliation, Participation, Access, Wellbeing, Knowledge, Safety and Resilience.

This framework commits the City to supporting an inclusive, welcoming city. The Creative City Strategy advances these commitments through:

- Tasmanian Aboriginal visibility, leadership, and truth-telling (Truth; Reconciliation).
- Equitable access to creative opportunities and public space (Participation; Access).
- Playful, safe, family-friendly, and sensory-aware experiences (Wellbeing; Safety).
- Multilingual communication and culturally diverse programming (Knowledge; Access).
- Creative activation that strengthens resilience and social cohesion (Resilience).

The Creative City Strategy aligns with inclusion, access and cultural safety priorities across all City of Hobart functions.



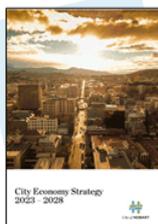
Capital City Strategic Plan 2023

Key outcomes supported: Inclusion and Access; Wellbeing and Knowledge; Safety and Resilience; Place Identity; Mobility; Community Connection.

While each action area of the Creative City Strategy supports a different part of the Strategic Plan, the core contributions include:

- Elevating cultural identity and storytelling (Place Identity).
- Creating safe, inclusive, accessible public experiences (Inclusion and Access; Safety and Resilience).
- Strengthening community connection through precinct and neighbourhood activation (Community Connection).
- Supporting wayfinding, mobility, and ease of participation (Mobility).
- Embedding long-term stewardship and sustainability (Wellbeing and Knowledge).

The Creative City Strategy functions as the cultural delivery mechanism for cross-organisation outcomes.



City Economy Strategy 2023–2028

The City of Hobart’s Creative City Strategy underpins the City Economy Strategy 2023-2028, supplying the cultural and place-based framework that drives numerous economic outcomes. Creative activity, cultural infrastructure, narrative building, and consistent year-round activation play a critical role in supporting visitation, strengthening business confidence, attracting talent, and enhancing liveability.

By positioning the City as a Champion, Custodian, Curator and Catalyst of creativity, the Creative City Strategy translates economic priorities – such as the night-time economy, precinct vitality, investment attraction and the Hobart Difference – into coherent, high-quality cultural experiences that are grounded in place and community.

Strategic Priority 1

Plan for our collective social, economic and environmental prosperity.

Relevant actions include:

- Expanding and enhancing the **night-time economy** (1.2).
- High-impact night-time activity as an economic catalyst (1.4).
- Inclusive programs improving wellbeing and public amenity (1.5).
- Short-term tactical interventions in public space (1.5).

The City Economy Strategy draws on arts-led activation to achieve its goals, but does not always explicitly reference artists, cultural practitioners or the governance structures that support them. The Creative City Strategy addresses this gap.

Strategic Priority 3

Position Hobart as an enviable place to visit, live and do business

Relevant actions include:

- Programs fostering **night-time economy, cultural and creative activity** (3.5).
- Advocacy for **cultural infrastructure** (3.4).
- Outdoor dining guidelines and streetscape activation (3.9).
- Cross-sector collaboration, incubation and testing (3.8).

The Economic Strategy positions Hobart as a place to visit, work and live. The Creative City Strategy ensures these outcomes are place-based, culturally rich and accessible.

Strategic Priority 4

Promote and leverage Hobart's uniqueness and celebrate the Hobart Difference.

Relevant actions include:

- Promoting artisan producers, business and events (4.7).
- Delivering a Hobart City brand (4.8).
- Leveraging environment and iconic experiences (4.2).

The City Economy Strategy harnesses Hobart's distinctive identity. The Creative City Strategy grounds cultural and creative identity in people, place and lived experience.



Country, Culture, People 2025–28 (Cultural Safety Strategy)

Key priorities: Country as living and central; Truth-telling; Cultural Safety; Generational Stewardship; Tasmanian Aboriginal Visibility.

The Creative City Strategy reinforces and operationalises this framework by:

- Embedding Tasmanian Aboriginal leadership, knowledge, and cultural safety (Custodian).
- Avoiding tokenism through long-term partnership and shared decision-making.
- Supporting storytelling connected to Country, seasons, and place.
- Fostering generational and community-led approaches to cultural expression.
- Ensuring the City's creative activity is culturally safe and respectful.

This is the Creative City Strategy's anchor for Tasmanian Aboriginal engagement.



Central Hobart Plan

The Central Hobart Plan is a long-term structure plan guiding the growth, change and renewal of Hobart's city centre over the next 20 years. It establishes a clear vision for Central Hobart as a highly liveable, culturally rich and innovative capital city, and sets out city-shaping goals, spatial frameworks and planning principles to manage increased population, development and movement while protecting heritage, identity and connection to place.

The Plan integrates land use, public realm, transport, sustainability and infrastructure planning to support a vibrant city heart, high-quality public spaces, creative and cultural activity, and investment confidence. This provides the spatial and regulatory foundation for coordinated public and private action.

The Plan explicitly positions creativity as city-shaping, not decoration.

Vision

Central Hobart is envisaged as a "world class, highly liveable and flourishing city showcasing the state's cultural depth, wisdom, innovation and creative flair".

The Creative City Strategy positions creativity as embedded in everyday life, public space and civic systems, rooted in people, stories and place, and essential to belonging, wellbeing and prosperity.

Both strategies:

- Treat **creativity as a structuring principle of the city**, not an add-on.
- Explicitly **connect culture, liveability and innovation**.
- Emphasise *holding onto identity while accommodating growth*.

The Central Hobart Plan provides the **spatial and regulatory scaffolding** through which the Creative City Strategy's ambitions can be realised at scale.

City Shaping Framework goals

A captivating and dynamic capital city – (CHP Goal 1)

Central Hobart is prioritised as the **cultural and creative heart** of the state, with explicit objectives to:

- Invest in community and cultural assets.
- Diversify tourism through creative industries, arts and heritage.
- Strengthen the city's visual identity and everyday cultural expression .

Creative City Strategy alignment

- **City as Champion:** cultural identity, visibility, pride.
- **City as Curator:** coherent cultural experience across streets, spaces and precincts.

Both the Central Hobart Plan and the Creative City Strategy seek to move from isolated attractions to a legible, year-round cultural narrative across Central Hobart.

Public spaces that engage and create joy – (CHP Goal 2)

The Plan imagines streets, lanes and parks as places of:

- Street entertainment, playful design and public art.
- Cultural expression reflecting 40,000+ years of Aboriginal culture and a contemporary multicultural city.
- Health, wellbeing and social connection through active, green public spaces.

Creative City Strategy alignment

- **City as Curator:** programming, activation, seasonal use of space.
- **City as Custodian:** cultural meaning, Aboriginal identity, stewardship of stories.

Both the Central Hobart Plan and the Creative City Strategy embed creative programming as a core function of public realm investment, not a temporary overlay.

A place of creativity and culture – (CHP Goal 1, Objective 5)

The Plan directly commits to:

- Reflecting artistic roots in everyday streetscapes.
- Introducing playful elements into urban design.
- Enabling temporary and pop-up activations.
- Exploring City Hall as a focal arts and culture hub.
- Working with the Palawa community to strengthen cultural presence.

Creative City Strategy alignment

- This objective almost **mirrors the Creative City Strategy's intent**.
- **City as Catalyst:** experimentation, pop-ups, low-barrier access to space.
- **City as Custodian:** Aboriginal leadership and cultural safety.

Both the Central Hobart Plan and the Creative City Strategy formalise governance, commissioning and programming frameworks so creativity is supported systematically rather than ad hoc.

Precincts and place-based creativity

The Central Hobart Plan defines distinct precincts, including:

- **Civic and Cultural Precinct.**
- **Innovation Precinct** (creative industries, boutique businesses, incubators).
- **Central Precinct** (retail, hospitality, night-time economy).

Creative City Strategy alignment

- Strong alignment with **place-based cultural ecosystems**.
- Supports the Creative City Strategy's emphasis on:
 - distributed creative activity.
 - connected precincts.
 - reducing over-reliance on single destinations.

The Central Hobart Plan can draw on the Creative City Strategy to guide how cultural activity differentiates precincts while maintaining city-wide coherence.

Protecting culture as the city intensifies

Several Central Hobart Plan mechanisms directly support Creative City objectives:

- **Reverse amenity protections** for cultural and live music venues.
- Active frontages to support street life and informal cultural activity.
- Heritage-led design excellence and adaptive reuse.
- Recognition of Aboriginal identity as a defining element of the city.

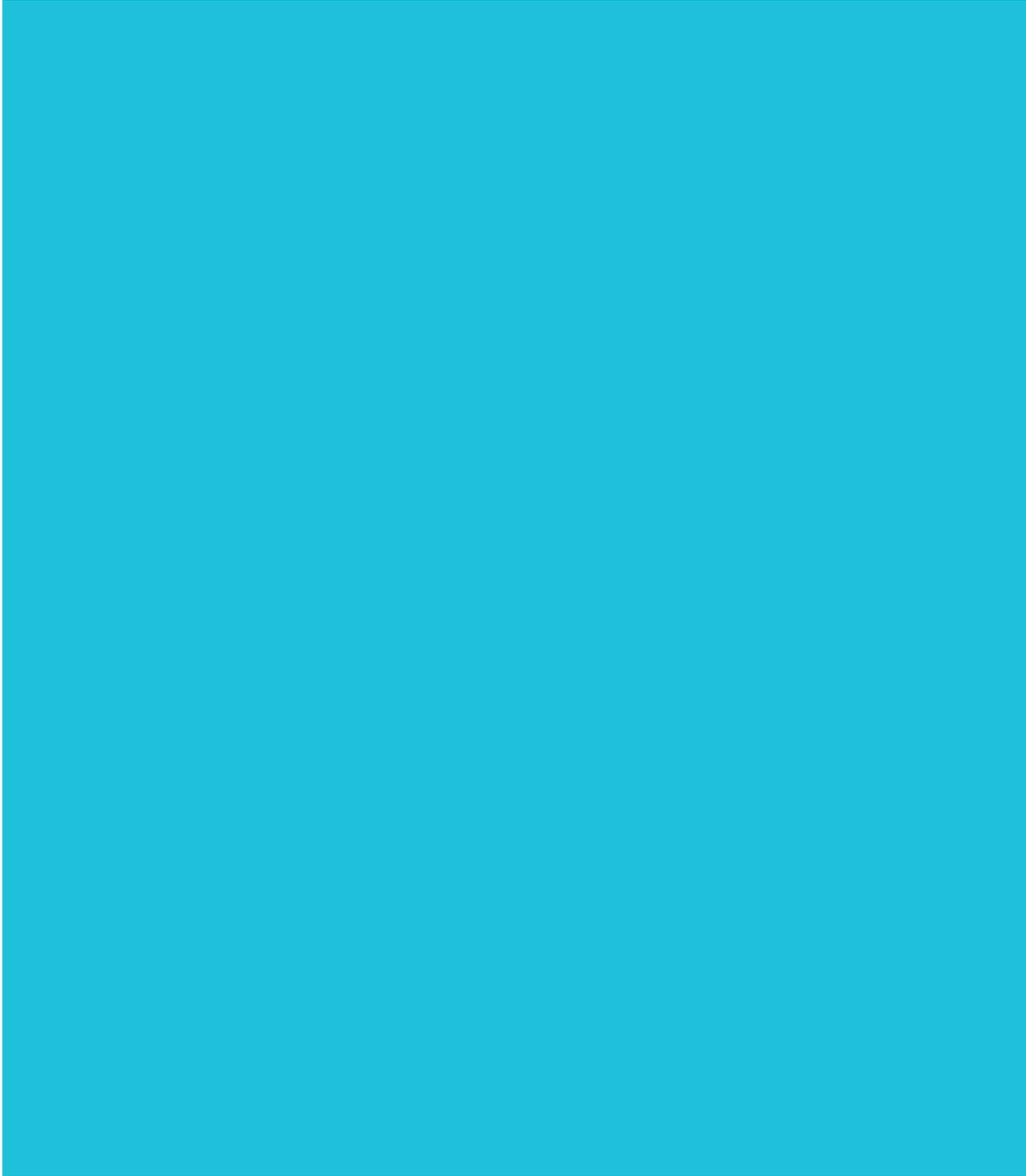
Creative City Strategy alignment

- **City as Custodian:** safeguarding cultural infrastructure and practice.

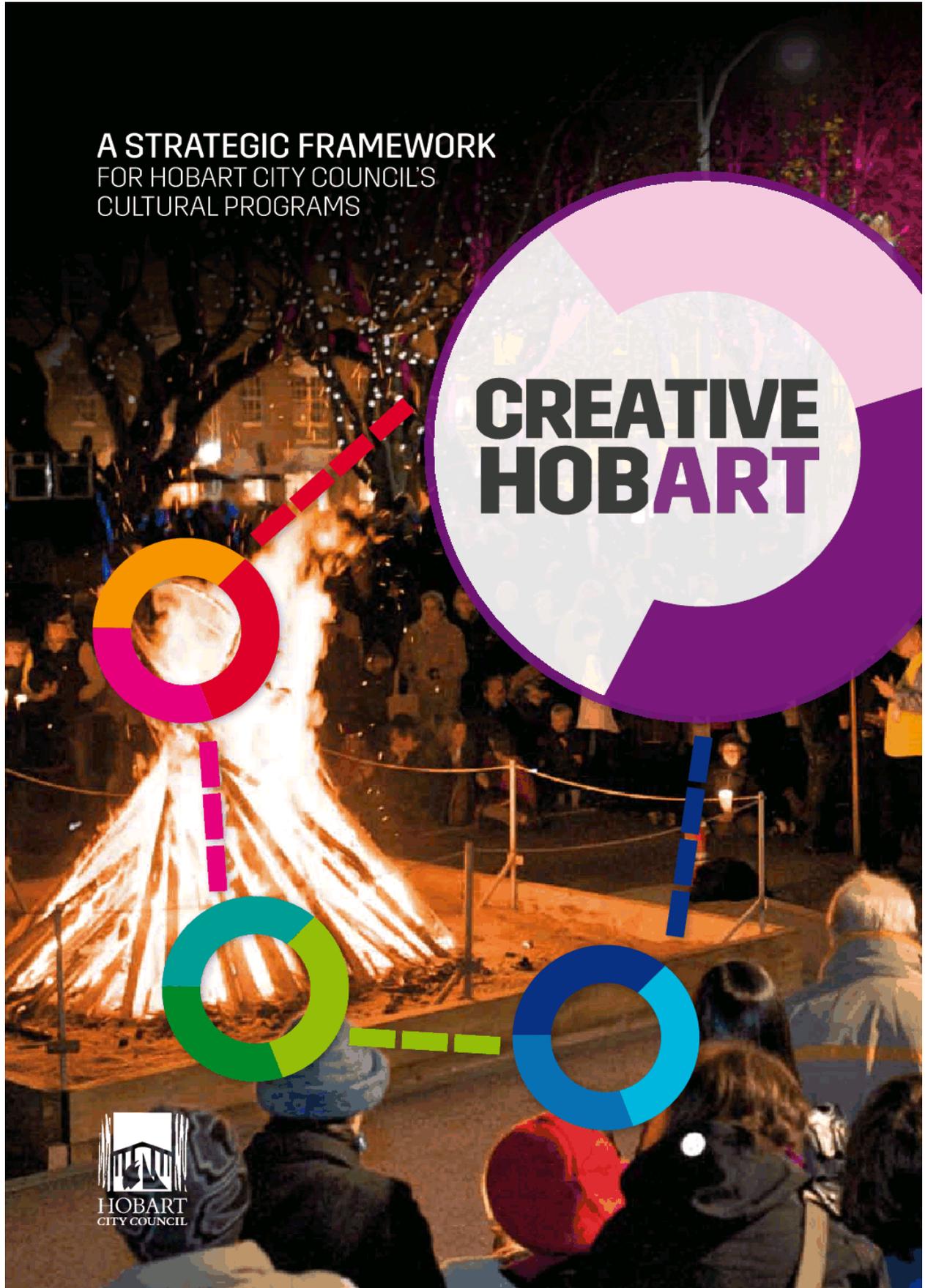
Both the Central Hobart Plan and the Creative City Strategy recognise cultural venues, creative spaces and creative activity as critical infrastructure in planning and development decisions.



Above: An event at Franklin Square, image courtesy Brand Tasmania.



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INTRODUCTION

CREATIVE HOBART is an aspirational strategy document focused on profound change to the positioning of the Hobart City Council's role in the cultural and creative life of Hobart's community.

Hobart has a well deserved reputation as a centre for quality cultural and creative products, activities and experiences. Its cultural festivals and events draw tourists from across Tasmania, interstate and internationally. Its strong traditions in craft and design are gaining increasing recognition nationally and internationally. Its professional artists are exhibiting and performing across the world and the Museum of Old and New Art [MONA] and the recently refurbished Tasmanian Museum and Art Gallery [TMAG] will increasingly bring an expanded art world to Hobart.

This strategy aims to reposition Hobart City Council as a key facilitator in Hobart's growth as a truly creative city for the benefit of residents and visitors alike. The change in approach from providing a relatively limited range of visual arts activities to a broader focus on culture and creativity is supported by the knowledge gained during extensive consultation with the sector and community.

CREATIVE HOBART is based on a holistic vision that contemporary cultural policy needs to build on the recognition that the growth of the cultural and creative industries provide a real opportunity to strengthen community wellbeing, create a culturally rich sense of place and contribute to economic viability.

To contribute to the development of a vibrant and diverse city, CREATIVE HOBART seeks to support an expanded breadth of programs that: bring more cultural and creative activities out into the public realm; provide greater exposure to cultural activities; increase opportunities for the involvement of the community; provide an attractor for cultural tourism; and, above all, make Hobart a truly wonderful place to live, work and visit.

POLICY CONTEXT

In developing CREATIVE HOBART significant consideration has been given to how the strategy is informed by, and reinforces the way in which Council's Hobart 2025 and Strategic Plan 2008 – 2013 position culture and creativity as important contributors to the future of Hobart.

Strategic Plan 2008 – 2013

The Strategic Plan is structured around a series of seven Future Direction statements with relevant outcomes, strategies and priority actions. While it can be demonstrated that there is a cultural component to all Future Directions, of most relevance to this document is Future Direction 7 (FD7), which states:

FD7 – is dynamic, vibrant and culturally expressive.

In 2025 Hobart will be a city that is a destination of choice and a place for business. Clever thinking and support for creativity will help build a strong economic foundation, and entertainment, arts and cultural activities promote the distinctive character of the city. Lifestyle opportunities and strong communities will ensure a vibrancy and way of life that is Hobart.

Outcomes to be Achieved:

FD7.1. *A destination of choice and a place for business.*

FD7.2. *Clever thinking and support for creativity will help build a strong economic foundation.*

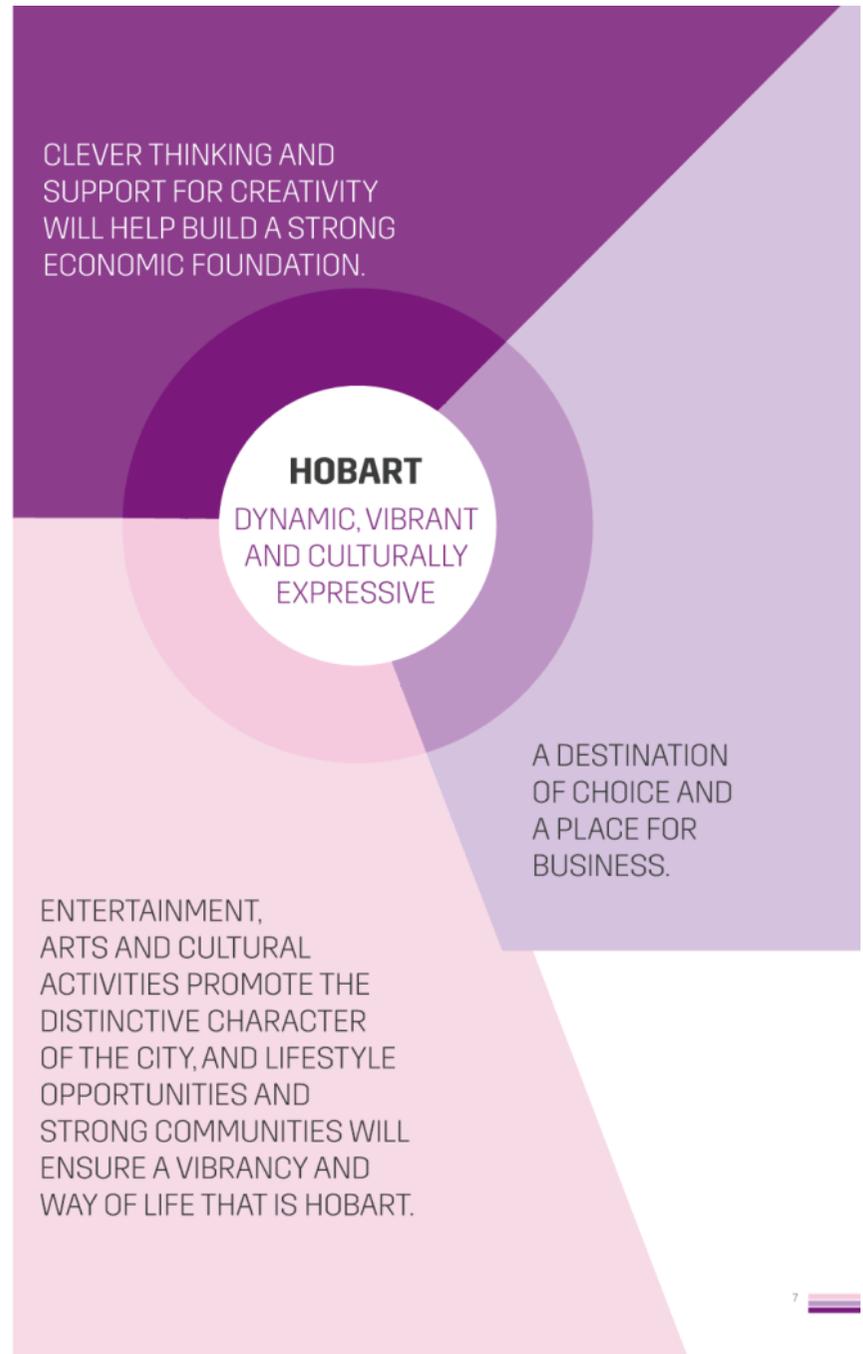
FD7.3. *Entertainment, arts and cultural activities promote the distinctive character of the city, and lifestyle opportunities and strong communities will ensure a vibrancy and way of life that is Hobart.*

Cultural activities, the arts and the creative industries have a role to play in all three of the above outcomes. A vibrant arts scene and a wide diversity of cultural activities such as festivals, theatre and concerts bring people to Hobart and the greater the range on offer the more likely people are to stay in the city and contribute to the viability of local businesses.

With the decline in manufacturing, the 'creative industries' have become recognised as an important contributor to employment and economic growth. Bringing more arts activities out into the public realm through activities such as public art, temporary exhibitions and impromptu performances in the streets, lanes and malls can make a significant contribution to the feel of a city. Spaces that are vibrant and exciting are safe and welcoming spaces.

Other relevant strategies and plans include:

- *Public Art Strategy*
- *Social Inclusion Strategy for Hobart 2010 – 2013*
- *Cultural & Linguistic Diversity Strategy 2009 – 2012*
- *Youth Strategy 2008 – 2011*
- *Positive Ageing Strategy 2010 – 2013*
- *Economic Development Plan 2009 – 2014*
- *Hobart 2010 Public Spaces and Public Life [Gehl Architects]*
- *Inner City Action Plan 2011*





A DESTINATION OF CHOICE AND A PLACE FOR BUSINESS

Hobart is a city with a wonderful geographic location, in a unique bushland setting between the mountains and the sea, with an historic urban fabric and a reputation for quality lifestyles and rich cultural experiences. People and places are at the forefront of this strategy and therefore the focus is on investing in cultural activities and activating public places for local people; and as a consequence, providing the basis for the 'authentic' tourism experience and a growth in the economic viability of the city.

It is a recognised fact that cultural tourism is a growing phenomenon and potential contributor to the economic growth of cities around the world. Research has shown that there are an increasing number of tourists who make destination decisions based on seeking a distinctive and authentic cultural experience. For Hobart, an advantage of attracting cultural tourists is that they tend to stay longer and spend more than the average tourist.

Tourism Tasmania's *Arts Tourism Strategy 2012* states that:

Tasmania can expect steady growth in arts tourism and an increased recognition on the mainland of Tasmania as an artistic destination. And with 44 per cent of tourists over 55 years of age visiting arts attractions, there is also an opportunity to engage a younger demographic whose interests are not currently being met.

The success of *MONA* as a 'must see' cultural experience is likely to have a significant long term impact on the number of cultural tourism visitors to Hobart, and is even now the number two visitor destination in Tasmania behind Salamanca Market attracting 313,688 visitors in the 12 months from October 2011 to September 2012.

There is an important opportunity for Hobart to leverage off this visitation by developing and marketing quality art and cultural experiences and offerings that keep these visitors in Hobart for longer – in particular at those times of the year when interstate and overseas visitation is traditionally lower – delivering economic benefits that will flow to the broader local economy.

In our highly mobile and interconnected world, people and businesses make location choices based on factors such as lifestyle, environment and cultural life. Richard Florida, author of *The Rise of the Creative Class*, has through his research measured and demonstrated the interconnections between the creativity, openness and quality of life of a place and its ability to attract people and businesses that are involved in innovation and creativity.

This strategy therefore seeks to further develop the cultural and creative sectors' contribution to Hobart's quality of life – for the city's residents and as a vibrant attractor for people seeking a special destination.

CLEVER THINKING AND SUPPORT FOR CREATIVITY WILL HELP BUILD A STRONG ECONOMIC FOUNDATION.

Hobart has the foundations of a strong cultural and creative industry sector. It is home to many individual artists, craftspeople and designers, and has a rich network of sector organisations and creative industry businesses.

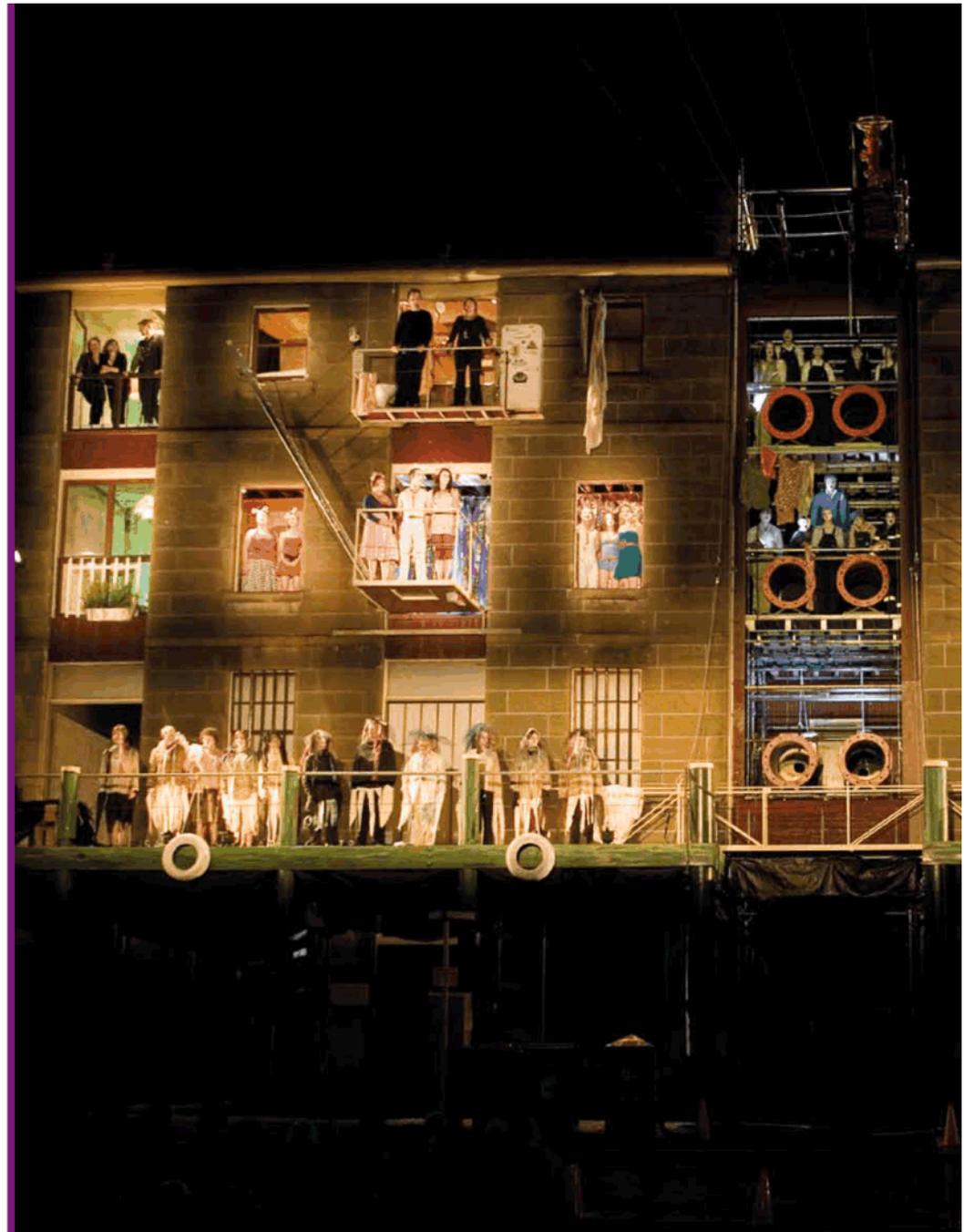
The creative industries in Australia are a growth area and have the potential to make an increasingly important contribution to the Hobart economy. The increased attention on the creative industries recognises the importance of creativity and innovation and the vast industry involved in the development, production, marketing and consumption of creative product. The creative industries are those industries that involve the production, distribution and consumption of material with a cultural or 'expressive' function. It is generally accepted that the creative industries include areas of activity and industry such as the traditional art forms, as well as activities such as music production and distribution, publishing, architecture, graphic design and the film and multimedia businesses.

In addition to the contribution of employment and products of the creative industries, there are significant economic benefits to be gained from cultural activities such as cultural festivals and events. This can be demonstrated by the economic impact study conducted by KPMG on the 2012 Festival of Voices. The festival attracted audiences of more than 19,000 people with more than 1,900 of those being from interstate, staying an average of 6.5 nights. It is calculated that the event delivered an economic impact of \$8.2 million and the creation of the equivalent of 52 full time jobs in the Tasmanian economy.

When Tasmanian visitor expenditure is included, the festival was estimated to deliver a total spend of \$5.9 million, with 90 per cent expended in the Hobart area. Overall the festival is estimated to have generated a 15 fold economic impact against expenditure. In addition, the festival employed 27 people and 85 independent contractors and artists.

Likewise, analysis of the 2011 Ten Days on the Island festival found that the event generated an additional value add of more than \$24 million and provided the equivalent of 76 full time jobs.

The evidence above provides a compelling picture of the potential for cultural tourism to be a significant employer and contributor to Hobart's economy. It also demonstrates the importance, at a time when other industries such as manufacturing and forestry may be in decline, of the Council investing in cultural and creative industry activities that will have a positive impact on the vitality and viability of Hobart and its people.





ENTERTAINMENT, ARTS AND CULTURAL ACTIVITIES PROMOTE THE DISTINCTIVE CHARACTER OF THE CITY, AND LIFESTYLE OPPORTUNITIES AND STRONG COMMUNITIES WILL ENSURE A VIBRANCY AND WAY OF LIFE THAT IS HOBART.

The Hobart City Council is committed to the notion of building strong and vibrant communities, as is demonstrated by the findings of the Gehl report *Hobart 2010 Public Spaces and Public Life – a city with people in mind*, and the *Inner City Action Plan*, which recognises the critical link between the quality of the built and business environments.

Make the public life more vibrant and the city more diverse by offering a wider range of activities and destinations for all user groups, especially at night. Intensify the work for inviting people to the city, not only to shop and work but also to have fun; and enjoy the city and fellow citizens. Help people to use the city in new and different ways.

Hobart 2010 Public Spaces and Public Life [page 102]

This approach dovetails with 'Priority Action 15 – City Activation' of the *Inner City Action Plan*, adopted by the Council following community consultation on the Gehl report.

Urban theorists such as Charles Landry, author of the *Creative City: a toolkit for urban innovators* and the *Art of City Making*, have made compelling arguments that there is a direct link between the cultural vitality and economic viability of cities.

Most urban experiences are shallow, disappointing and increasingly homogenised. A creative city thus seeks to generate a rich deep experience, which is not pre-digested and over-branded, where citizens feel they can be makers, shapers and co-creators of their experience rather than merely consumers of the pre-given. This requires the city to be confident in its identity in order to develop cultural depth and sophistication as well as play off and be inspired by its history.

The Origins & Futures of the Creative City, [Landry 2012]

A premise in developing this strategy has been focused on generating a "rich deep experience" for people living in or visiting Hobart. It aims to bring together the "cultural depth and sophistication" and conditions that support the development of the cultural and creative industries.

Cultural and arts activities also have a vitally important role to play in developing community and individual wellbeing, community cohesion and lifelong learning. There is a growing body of evidence that participation in cultural activities and access to a range of arts opportunities can dramatically improve health outcomes and increase wellbeing. This strategy provides participation opportunities by increasing the range of intercultural and intergenerational cultural activities for the Hobart community.

STRATEGIC DIRECTIONS

CREATIVE HOBART aims to maximise Hobart's sense of place, activating public spaces and Council facilities. The focus of these strategies and actions is to further develop the City of Hobart as a creative milieu with programs and activities that build the viability and vitality of the city. In this way the whole city can become a platform for cultural expression and creative participation through maximising the city's unique range of urban and natural environments. In addition, strategies and actions are focused on bringing more cultural activities and creative people into central Hobart to contribute to the sense of place and vibrancy of the city.

In supporting the notion of the 'creative milieu', CREATIVE HOBART supports strategies that will: nurture creativity; invest in innovation; celebrate excellence and diversity; and connect creative people. Through these strategies Hobart will become an incubator of creativity, innovation and excellence, and the initiatives will highlight these qualities that further strengthen Hobart's existing reputation for quality artwork, artisanship and cultural experiences.

Working with Hobart's strength as a small and accessible place, the CREATIVE HOBART strategies focus on the city as a connector of people, information and knowledge. The goal is to reinforce the other objectives and position the city at the centre of cultural life.

Here the Council is ideally placed to become an important clearinghouse for information and host to a comprehensive guide of cultural activities across the municipal area. This will provide connections to both the not-for-profit sector and the for-profit organisations and businesses staging cultural activities.



CREATIVE HOBART MISSION STATEMENT

The Hobart City Council is central to developing the city as:
an exciting platform for a wide diversity of cultural expression;
an incubator of creativity and innovation; and a place where
connections are made and knowledge is shared.

CORE ROLES

Central to CREATIVE HOBART is the shift over time from the Council as a provider of cultural programs and services to adopting a greater role as a facilitator and coordinator. The goal is to reposition resources and expand the range of program areas through support and partnerships across Council and the cultural and private sectors.

Facilitate/Coordinate

Increasingly the Council's primary role will be as a facilitator and coordinator. As part of this new approach, the Council will actively support, nurture and guide the development of arts and creative industries in Hobart to maximise Council resources, and build partnerships with other governmental agencies and the private sector.

Promote/Advocate

The Council will deliver strategies that help to promote arts and cultural activities to ensure that they gain the exposure they require to succeed and contribute to community enrichment.

Invest/Support

The Council will continue to support and invest in cultural institutions and events that make a significant contribution to the city, and assist the Council to deliver on its vision for Hobart being a creative and culturally engaging environment.

Provide/Partner

The Council will, where gaps exist, provide services and programs, or develop partnerships to provide services and programs that fulfil an identified need in the community.

STRATEGIC FRAMEWORK

CREATIVE HOBART has the city at its core, in recognition of the Council's pivotal role in developing and supporting an environment in which the arts and creativity can flourish. The strategy positions the city as: the 'stage' upon which the cultural life of the community is played out; as a supportive environment that encourages creative people to achieve great things; and as a place of networking and information exchange.

The strategy is built around three outcome areas (next page).

OUTCOME AREA 1

The city as a platform
for cultural expression
and creative participation



The concept of a city as a platform arises from the knowledge that Hobart has an active arts and creative sector that could be made more visible throughout the municipal area. Here the Council is uniquely placed to facilitate programs that would engage artists and cultural workers in activating the city's built and natural public spaces in order to provide expanded opportunities for meaningful community participation in cultural activities.

The 'city as a platform' objectives build on Council's *Strategic Plan 2008 – 2013* which states:

FD7.3 Entertainment, arts and cultural activities promote the distinctive character of the city, and lifestyle opportunities and strong communities will ensure a vibrancy and way of life that is Hobart.

OUTCOME AREA 2

The city as an incubator
of creativity, innovation,
excellence and diversity



The concept of the city as an incubator is based on the knowledge that the arts industry sectors have creativity and innovation as their *raison d'être*. The Council in its role as a facilitator can work with the sector and the community to foster a milieu in which this creativity can flourish. In addition to the contribution that cultural activity makes to community wellbeing and vitality, it can make an important contribution to city viability both directly through the sale and consumption of cultural product and indirectly through the multiplier effects that flow from events and activities.

The 'city as an incubator' objectives build on Council's *Strategic Plan 2008 – 2013* which states:

FD7.2 Promote economic growth through creative and innovative businesses.

OUTCOME AREA 3

The city as a connector
of people, information
and knowledge



Cities are about people and the interactions between people. Developing shared understandings, exchanging opinions and sharing information form the very basis of our society. In this context, the Council is positioned to facilitate programs and activities that provide a welcoming and supportive environment in which to share ideas and dreams for the future.

The 'city as a connector' objectives build on Council's *Strategic Plan 2008 – 2013* which states:

FD3.2 Partnerships with governments, the private sector and local communities are achieving significant regional, city and community goals.

and

FD6.1.1 Create opportunities for the community to participate in shared experiences, where all community sectors can feel welcomed and valued.



**THE CITY AS
A PLATFORM**

cultural
expression
& creative
participation



OBJECTIVE 1.1
ENHANCING SENSE OF PLACE

This objective seeks to enhance the look and feel of Hobart’s natural and built public spaces through acknowledging and celebrating Hobart’s Indigenous and European heritage and expressing the diversity and creativity of its people.

Cultural expression in its many forms has an important role in building the city’s sense of place, expressing civic pride and engaging the community. Therefore the following strategies and actions are designed to maximise the Council’s role in delivering, partnering and supporting place-making activities such as heritage interpretation and the commissioning of contemporary public art, in its many forms, in order to enhance the city’s sense of place.

Strategy 1.1.1: expressing diversity

To acknowledge the need for Hobart’s public places to express the intergenerational and intercultural nature of Hobart’s people and develop cultural programs in response to this evolving diversity.

Strategy 1.1.2: expressing Aboriginal cultural identity

To acknowledge, celebrate and express the rich cultural heritage and living cultural life of Hobart’s Indigenous people in public places across the city.

Strategy 1.1.3: art in public places

To develop art programs in public places that build upon Hobart’s unique history, setting and sense of place through creative, innovative and high quality contemporary public art practice, including both permanent and temporary works.

OBJECTIVE 1.2 ACTIVATING PUBLIC SPACES

This objective focuses on public space as a stage upon which cultural activities can take place. Cultural activities do not have to take place in formal cultural facilities; events such as impromptu performances and art installations may take place in the streets, on the waterfront, in the parks or in bushland. Hobart can benefit greatly from activating public space, being made more vibrant through the bringing of the city's cultural activity out into these places. Therefore, the following strategies are designed to work in partnership with the cultural sector and facilitate opportunities for increased activation of public space across the city.

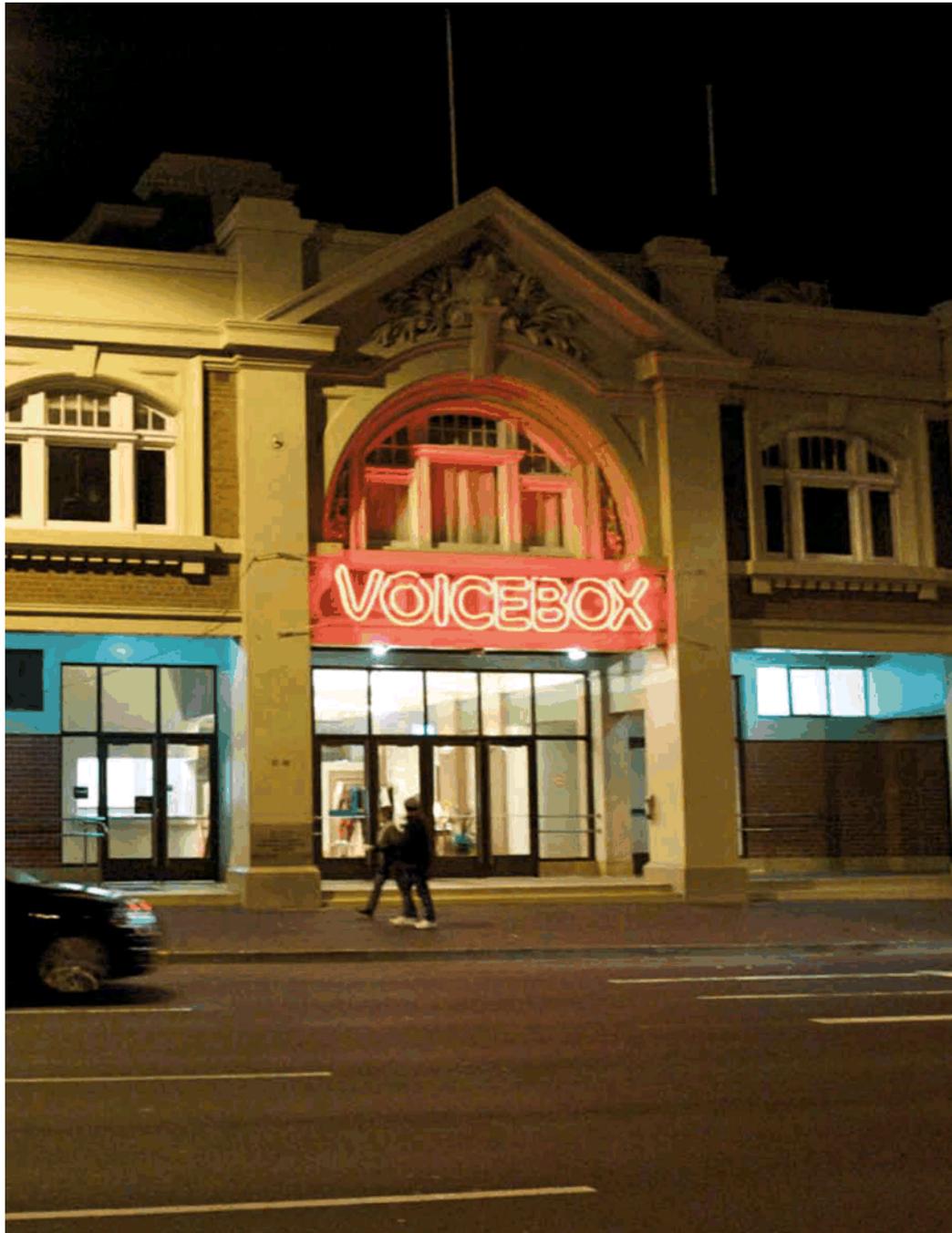
Strategy 1.2.1: open space activation

To develop art programs and cultural events in public open spaces, especially in Hobart's extensive bushland environments, that generate activity and a sense of connection and caring for the environment. Programs should be relevant to all sectors of the community.

Strategy 1.2.2: artwork platforms

To create vibrant public spaces through the installation of 'platforms' for the temporary exhibition of artworks. The 'platforms' will provide opportunities for a range of ephemeral, digital and text-based works by both established and young and emerging artists.





OBJECTIVE 1.3 ACTIVATING COUNCIL FACILITIES

This objective acknowledges that the Council is the custodian of a rich and diverse range of facilities that could be better utilised for cultural activities. In addition to the major civic buildings, such as the Town Hall and the City Hall, there are community facilities such as Mathers and Criterion Houses and the Youth Arts and Recreation Centre which currently run arts and cultural activities. There are also a variety of other facilities that could be used creatively for culturally related activities. Therefore, the following strategies are designed to unlock the potential of the City's civic and alternative facilities.

Strategy 1.3.1: **civic venues**

To encourage greater arts sector and broader community usage of the Council's facilities such as the Town Hall, City Hall, Mawson Place, Waterside Pavilion, Mathers and Criterion Houses and Youth Arts and Recreation Centre for cultural activities

Strategy 1.3.2: **alternative venues**

To encourage greater community usage of the Council's facilities not normally associated with cultural activities.



**THE CITY AS
AN INCUBATOR**

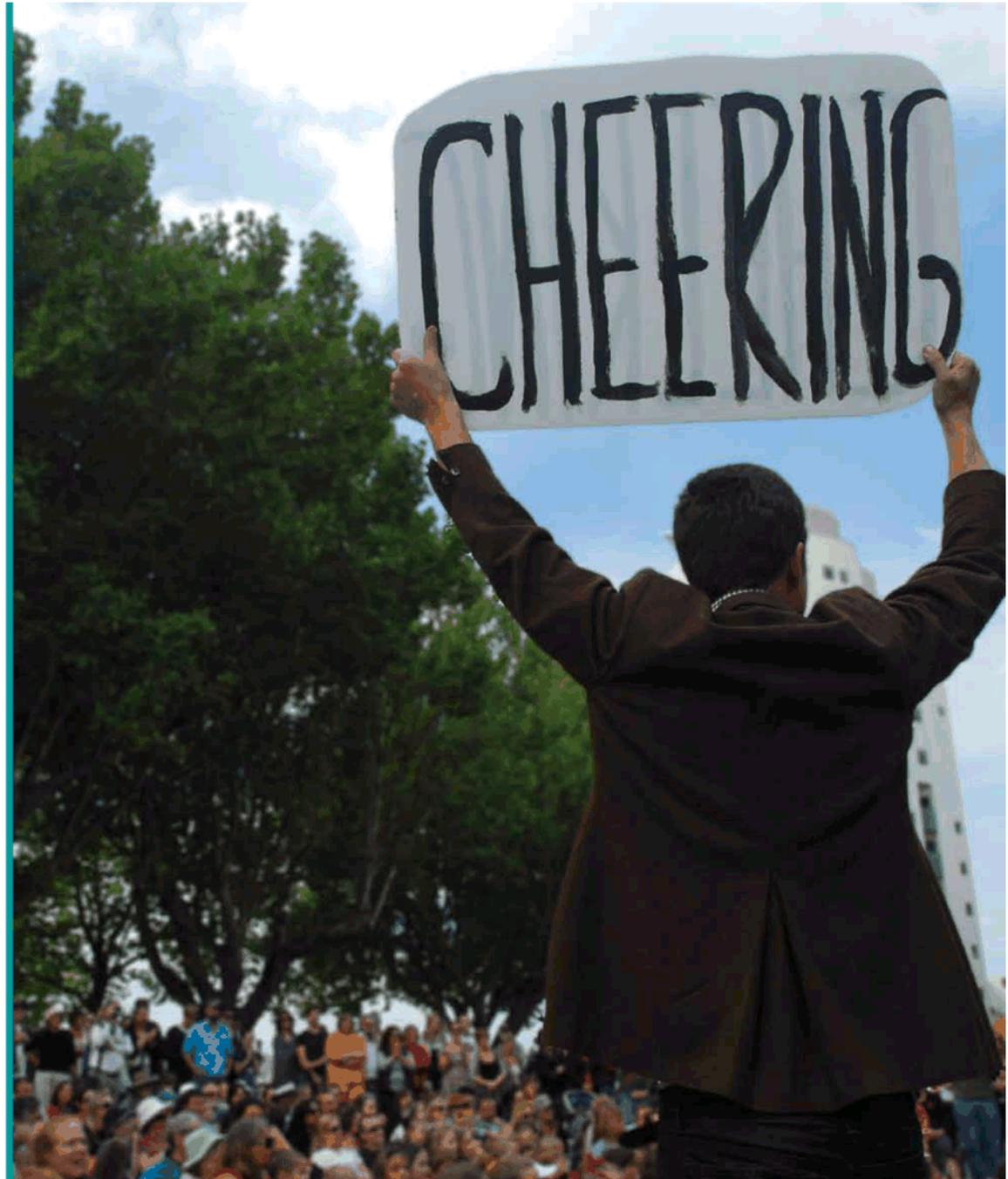
creativity,
innovation,
excellence &
diversity

OBJECTIVE 2.1
NURTURING CREATIVITY

This objective recognises that the Council has an important opportunity to facilitate the development of a supportive environment in which creativity and innovation can flourish. Hobart has an ideal scale and potential for excellent connectivity between sectors, such as arts and business. Small cities such as Hobart are often home to highly creative people and new ideas, however it is often difficult for creative people to sustain their practice in the small marketplace. Therefore, the following strategy is designed to support arts practitioners and creative industry workers to develop the sustainability of the sector.

Strategy 2.1.1: **creative industry development**

To facilitate an industry development program that acknowledges the importance of the creative industries as a driver of innovation and creativity, and as a significant sector providing increased employment opportunities and contributing to Hobart's economy.





OBJECTIVE 2.2 INVESTING IN INNOVATION

This objective focuses on innovation in the cultural sector and acknowledges that, as with other research and development areas, innovation needs investment support to reach its potential. The focus is not on the direct investment of venture capital but rather strategic investment of resources to encourage the exploration of ideas and development of innovative practices. Therefore, the following strategies are designed to develop initiatives that position ideas and innovation as central to Hobart's future.

Strategy 2.2.1: cultural capacity building

To provide Council support through direct grants and the facilitation of programs that assist cultural organisations to build capacity and become more sustainable in order to make an ongoing contribution to Hobart's vibrant cultural life.

Strategy 2.2.2: ideas incubator

To encourage the exploration of new understandings about Hobart, significant contemporary issues and innovation by local and visiting thinkers, through initiatives such as the proposed 'Ideas Incubator' residency program and partnering with the tertiary sector.

Strategy 2.2.3: funding support

Support to external organisations would be made provisional on the organisation agreeing to a partnership model, with clear 'public good' assessment criteria against which the outcomes of the funding can be quantified. This would establish their contribution to delivering on the strategy and helping to build the vitality and viability of Hobart's cultural sector.

**OBJECTIVE 2.3
CELEBRATING EXCELLENCE
AND DIVERSITY**

This objective builds upon Hobart's well deserved reputation for excellence in design and arts. Hobart and Tasmania also have a strong 'artisan' tradition, particularly in craft and design practice. While many of these artisan products gain public exposure through markets and festivals, they are not necessarily widely supported through the city's marketing and promotional material. Therefore, the following strategy is designed to facilitate activities that develop a greater awareness of Hobart's creative strengths and artistic excellence.

Strategy 2.3.1: city showcases

To maximise opportunities that showcase the diversity, creativity and excellence of Hobart's arts and creative industries.





**THE CITY AS
A CONNECTOR**

people,
knowledge
& information

OBJECTIVE 3.1 CONNECTING CREATIVE PEOPLE

This objective is about strengthening existing networks and facilitating new connections within the cultural sector, within the region and beyond. While Hobart is generally a well-connected city, it cannot be assumed that the cultural sector has strong and effective communication and information-sharing networks. By its very nature, the sector is made up of major organisations and individual practitioners, both working somewhat in isolation and competition. Therefore, the following strategies are designed to facilitate new initiatives that can help to bring creative people together to share ideas, make connections and explore potential collaborations.

Strategy 3.1.1: creative industry connections

To implement initiatives and actions that assist the development and growth of the creative industries as an important employer and significant contributor to the Hobart economy.

Strategy 3.1.2: cultural sector connections

To facilitate and create practical opportunities to build the professional networks that assist the development and growth of the cultural sector as a major contributor to Hobart's vitality and community wellbeing.





OBJECTIVE 3.2 GATHERING & DISSEMINATING KNOWLEDGE

This objective focuses on improving the availability and accuracy of information about what Hobart has to offer from the cultural and arts perspective. If residents and visitors to the city are to fully appreciate the scope and quality of the arts and cultural activities available, they require accurate and up-to-date information that is readily accessible online and in print. Therefore, the following strategy is designed to improve the quality of knowledge about Hobart's cultural life.

Strategy 3.2.1: **knowledge hub**

To position Hobart City Council as a central knowledge hub for information on cultural organisations, creative industry businesses, cultural events and activities in the city.

OBJECTIVE 3.3 BROKERING CONNECTIONS

This objective positions the Council as a 'cultural broker' that takes advantage of, and leverages, the Council's central role within the city to identify opportunities, 'join the dots' and smooth the way so that activities can happen. As with any large organisation, from an external perspective, access to the Council's capacity in terms of opportunities, programs and venues may be somewhat fragmented and difficult to navigate. There is an opportunity to better harness the Council's significant capacities to assist those individuals, small community groups and even large organisations wishing to conduct a cultural event in Hobart. Therefore, the following strategies are designed to facilitate, simplify and smooth the way for cultural organisations seeking Council approvals and support for their activities.

Strategy 3.3.1: internal connections

To position Council as a cultural broker that provides support to individuals and organisations seeking to access and use the Council's facilities or spaces.

Strategy 3.3.2: external connections

To facilitate more effective external organisational partnerships and information sharing in order to expand and improve the Council's capacity to more efficiently and effectively assist the community to undertake cultural activities in the city.



GOVERNANCE STRATEGIES

To support CREATIVE HOBART, the Council will establish an appropriate supporting governance structure.

This will firstly involve the establishment of a Cultural Programs Special Committee to champion and provide strategic guidance to, and oversight of, the implementation of CREATIVE HOBART.

The Council will also host an Annual Cultural Forum which will involve individual arts practitioners and representatives from organisations and groups across the cultural sector and the general community. The forum will provide a platform for a wide-ranging discussion around the needs of the sector in Hobart. It will also provide the opportunity for cross-sector communication, information sharing and to provide feedback and input into the Council's ongoing implementation of CREATIVE HOBART.

The Council will retain its current Public Art Special Committee in recognition of its important continuing role in support of Council's public art program. The membership of this committee will include individuals with experience beyond the visual arts as necessary.

GOVERNANCE STRUCTURE

The following diagram sets out the proposed governance structure with the new Cultural Programs Special Committee and the Annual Cultural Forum.

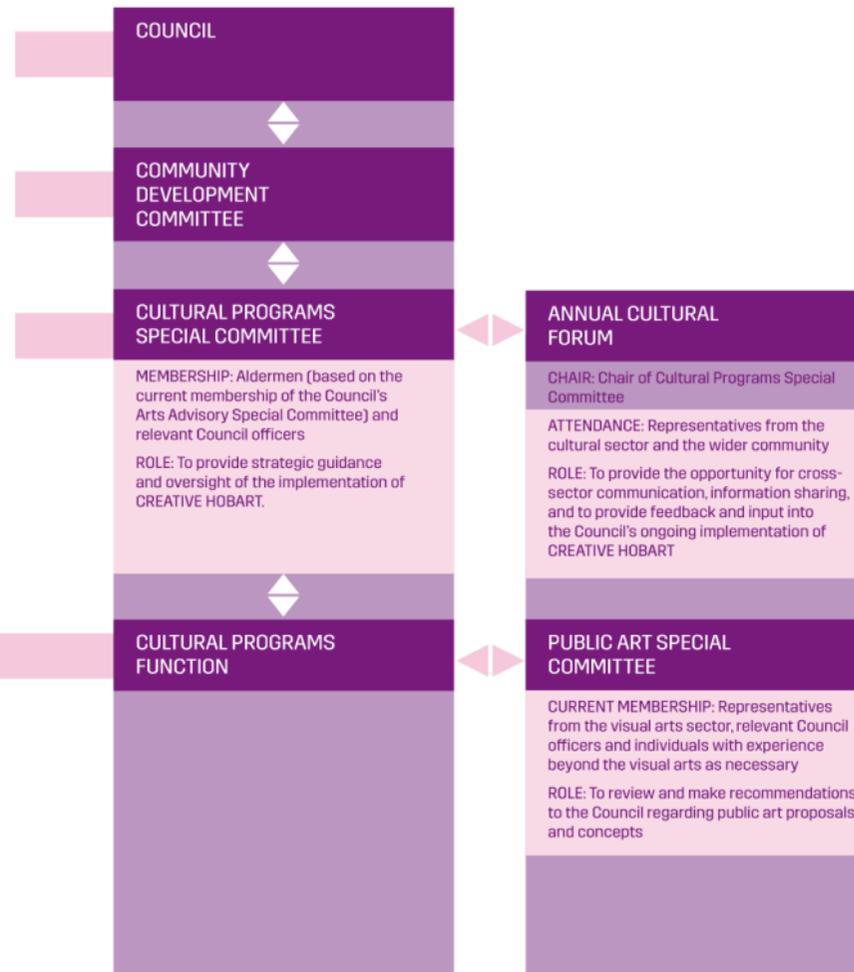




IMAGE CREDITS

Front cover: Festival of Voices, *Firesong*, 2012. Supported by Hobart City Council. Photo: courtesy of Festival of Voices.

Back cover: Justy Phillips, *The Yellow Line*, 2013. Photo: by Jonathan Wherrett.

P.4: Mature Artists Dance Experience *Pane 2009*. Supported by Hobart City Council. Photo: Nicole Robson.

P.8: 628, Battery Point Sculpture Trail. A cultural initiative of the Hobart City Council, 2010. Futago in collaboration with Judith Abell and Chris Viney. Photo: Jonathan Wherrett.

P.11: *Dream Masons*, Salamanca Arts Centre 2007. Supported by Hobart City Council. Photo: Peter Matthew.

P.12: *Homing* 2011. Artist: Lucy Bleach, Performer: Rebekah Del Rio. Part of *Iteration Again*, Contemporary Art Services Tasmania, supported by Hobart City Council. Photo: Millie Mutimer.

P.18-9: Tasmanian Symphony Orchestra (Marko Letonja, Chief Conductor and Artistic Director) Federation Concert Hall, Hobart, supported by Hobart City Council, 2012. Photo: courtesy of the TSO.

P.22: *Signal Box*. A cultural initiative of Hobart City Council, managed by Urban Smart Projects, with support from Tasmanian department of Infrastructure, Energy and Resources 2012. Photo: courtesy Cindy Cartwright, The Friends School.

P.23: *Craig Walsh Digital Odyssey*, 2011. Ten Days on the Island and Hobart City Council presenting a Museum of Contemporary Art touring project. Photo: Jonathan Wherrett.

P.24: Festival of Voices, *Voice Box* 2012. Supported by the Hobart City Council. Photo: courtesy of Festival of Voices.

P.26-7: Megan Keating, *Pulp and Smoke*. Winner of City of Hobart Art Prize 'Paper' (foreground artwork: *Uma & Ishi*, Stuart Houghton & Craig Rosevear). A cultural initiative of Hobart City Council, 2011. Photo: courtesy of the Tasmanian Museum and Art Gallery.

P.29: *The Big Weekend*, SAC35, 2012. Salamanca Arts Centre, 2012. Supported by Hobart City Council. Photo: Craig Opie.

P.30: Festival of Voices, *Voice Box* 2012. Supported by Hobart City Council. Photo: courtesy of Festival of Voices.

P.33: Notice from *The Public: Notice Project*, Elizabeth Woods. For *Chance Encounters* exhibition, Salamanca Arts Centre 2009. Supported by Hobart City Council. Photo: Kevin Leong.

P.34-5: Ryoji Ikeda, *spectra [tasmania]*, Dark Mofo, 2013. Supported by Hobart City Council. Photo: Jonathan Wherrett.

P.37: Soapbox billboards, Mathers Place. A cultural initiative of Hobart City Council, 2012. Photo: Hobart City Council (Chris Phelps).

P.39: Cultural Bolland North Hobart. A cultural initiative of Hobart City Council. Photo: Hobart City Council (Keiran Bradley).

P.41: *Artbikes bike hoops*. Artist: Ken Betlehem. Commissioned by Hobart City Council in partnership with arts@work 2011. Photo: Jonathan Wherrett.

p.45: 313, Battery Point Sculpture Trail. A cultural initiative of the Hobart City Council, 2010. Futago in collaboration with Judith Abell and Chris Viney. Photo: Jonathan Wherrett.

P.46-7: Christmas Pageant 2010, a community cultural initiative of the Hobart City Council. Photo: Sean Fennessy.

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