

Reflecting Culture: the People, the Feel & the Style of Brisbane

Richard Brecknock

Director, Brecknock Consulting P/L, Australia

Richard Brecknock is a Cultural Strategist with a Master of Arts in Cultural and Media Policy, Griffith University, QLD. Brecknock Consulting was established in 1988 and has offices in Adelaide, Melbourne and Brisbane. The company has been involved in a large number of Art and Cultural Policy projects.

He has undertaken cultural planning and cultural policy projects on behalf of government clients such as Adelaide and Brisbane City Councils and the Queensland and South Australian governments. He has been a cultural planning adviser to multidisciplinary planning and design teams on urban development projects.

He is strongly committed to culturally rich city environments and has been a member of both the South Australian government and the City of Adelaide Urban Design Advisory Panels and has been an executive committee member of the Australian Institute of Urban Studies. Richard has lectured regularly and presented papers at conferences in Australia, Spain, USA, UK, Denmark, Czech Republic and NZ.

With contributors:

Peter Browning: Senior Policy Officer, Community Lifestyle, Brisbane City Council

Judy Kraatz: Group Manager - Architecture, Landscape & Urban Design Services, Brisbane City Council

Sue Shaw: Director, Ibis Consulting

Abstract

The "Creative City Strategy" developed by Brecknock Consulting for Brisbane City Council was conceived as a flexible and robust framework document. This project followed the release of the "Living in Brisbane 2010" vision document which provides an approach to the city's future based on a range of ecological, social/cultural and economic sustainability principles.

This paper will explore the flow on effect of the Creative City Strategy through Council programs and across departments. A major focus will be on the case study of the Cultural Literacy project, a joint initiative of City Design and Community Lifestyle. The project developed and facilitated by Brecknock Consulting and Ibis Consulting involved an ongoing action research process to guide staff through team building and learning skills development, to actual case studies including major infrastructure, transport and customer services environments. The goal was to collectively develop a Practice Framework for City Design, based on culture and creativity.

Keywords

Culture, Creativity, Cultural Literacy, Brisbane

Introducing Brisbane

Brisbane is a dynamic and vibrant city, a city in transition, it gives one the impression of self confidence and having found a place in the world. The city appears to be open to new people, to new ideas and to the challenges of change. Brisbane City, with its 1.6million population, is growing consistently and has become a major centre in the South East Queensland Region [SEQ]. The SEQ is home to 65% of the state's population and is one of the fastest growing regions of Australia.

In the Australian local government context Brisbane is the only greater metropolitan authority. All the other capital cities have a central business district council surrounded by large numbers of suburban councils. For example Adelaide with a similar metro population has 25 local authorities. Due to Brisbane City Council's unique position as a metropolitan council it is in an ideal position through scale and the advantages of central planning to implement Creative City strategies that can impact across the city. At the same time Council is faced with a formidable task in providing meaningful diversity and accessibility to cultural activities for a large and diverse community.

The city's setting in the subtropics and its beautiful natural features adds enormously to the visual quality of the city and contributes greatly to the communities' quality of life and provides a setting for cultural activity. Indeed the people of Brisbane love any excuse to get out and enjoy cultural events outdoors and preferably free. The climate, natural settings and range of available public spaces within the City provide an environment conducive to a high level of event activity. Council's 2002 resident satisfaction survey shows a high satisfaction rating with Council's cultural program of 90%. This survey demonstrates that there is both a high level of awareness and participation in cultural life.

Brisbane is home to peoples with a wide range of cultural backgrounds. While the majority of peoples are from the British Isles there is a wide range of smaller ethnic groupings and the statistics show a strong presence of Aboriginal and Torres Strait Islanders. Although the demographic is highly diverse there appears to be little evidence of cultural diversity in the planning and design of the City's streets and public places. There does however appear to be a growing awareness of and desire to embrace cultural diversity in many of Council's initiatives and programs such as music, social heritage and environmental projects.

Living in Brisbane 2010

Peter Browning, Senior Policy Officer, Community Lifestyle, explains the Living in Brisbane 2010 vision as follows:

The Creative City Strategy is one of eight policy themes that make up "Living in Brisbane 2010" (2010) a vision for the city. The other eight themes include City Designed for Sub Tropical Living, Inclusive, Smart and Prosperous, Accessible, Regional and World City, Active and Healthy and Clean and Green. The themes emerged from research into social and economic trends for the region (one of which is a projected population growth of 1M or 30% by 2021), patterns of urban development and benchmarking with other cities. This research informed the development of different scenarios for Brisbane's future, consequences of each scenario and options. These were then presented for consultation to a range of stakeholders including the 7000

members of “Your City Your Say” an online forum for discussion of urban policy and local issues. Council’s civic cabinet and the Lord Mayor (who is directly elected by 600,000 voters) signed off on the preferred scenarios and formed the policy themes that make up 2010.

2010 is now a powerful tool that is driving program and organisational reform. The organisation is undertaking significant work to identify the capabilities that need to be developed to deliver the intended outcomes.

Creative City Strategy

In 2002 Council commissioned Brecknock Consulting, in association with UK cultural strategist Charles Landry and performing arts advisor Lyndon Terracini, to undertake the development of a Creative City Strategy.

In taking up the concept of “creativity” Council was demonstrating a clear intent that the Creative City Strategy would focus on a holistic approach to culture and creativity. It was intended that the Strategy would ensure maximum levels of creativity were achieved throughout Council’s activities and position cultural agendas across divisions in a whole of Council approach. It can be seen that this approach was a perfect fit with Council’s *Living in Brisbane 2010* agenda where the concept of creativity was to be embedded in all the eight strategic directions.

There was a strong commitment to the building of a Creative City agenda and not simply a renamed Cultural Policy. While other Australian Councils are active in the development of new cultural policies and arts strategies they deal specifically with cultural sector activity. The Brisbane policy project sought to go much further.

Early research undertaken by the consulting team of the international context found that cities in Canada such as Toronto and Vancouver have documents titled “Creative City”, but in both cases they deal exclusively with the activities of their cultural affairs departments and are predominantly arts focused. It was in England where research indicated local government had made significant advances in addressing the integrated approach to creativity and culture. Projects such as Huddersfield Creative Town Initiative undertaken from 1997-2001 have provided considerable impetus for other cities developing significant creative city programs. Another example is the London Borough of Lewisham’s Creative Lewisham program. A key driver for the creative city approach in England has been the need for urban regeneration and redefining the industry base of declining regional cities and therefore these factors have had much to do with the approach taken by the respective municipalities.

Brisbane has quite different imperatives than the urban regeneration examples above. Its imperatives are to learn and improve, especially with regard to the knowledge economy and creative industries. Another important agenda was that the city must find and maintain a competitive position in the Asian Pacific region.

Therefore the consulting team believed the strategy was to encourage imaginative action across all spheres of Brisbane’s life and establish the conditions in Brisbane whereby people can think, plan and act more creatively. This building of creative approaches was important for the city to deal with dramatically changing world and building skills in identifying opportunities and solving problems in new and creative ways. This means recognising that creative is not only the domain of the arts, but is important for anyone trying to make an impact on Brisbane.

Creative and successful urban development and renewal in Brisbane will build wealth creation, social and cultural capital. The strategy seeks to build on the city's established cultural assets and connect into the wider aims of *Living in Brisbane 2010*.

As a consulting team we believed that Brisbane needed to understand the new competitive assets. These include: the capacity to analyse and be switched onto international trends; to foster a strong cultural identity, encourage vibrant cultural life and invest in a culture of creativity. Therefore the study needed to assess how well Brisbane was doing in terms of its image, its lifestyle possibilities, cultural depth and networking capacity, the overall quality of built environment and crucially perception of being creative, 'can-do' and go-ahead.

It was also recognised that the broader cultural agenda and the arts agenda were well positioned in the city to move forward through the new strategy. Firstly because the arts encourage a particular form of critical imagination and creativity, which could be more deeply embedded into Brisbane's culture. Second as the arts are concerned with quality, attractiveness, performance, design and animation of our environment. Thirdly, the arts and creative industries play a role both as economic engines of growth as well as in terms of their social impacts.

The team therefore sought to develop a strategy framework that would provide the conditions for creative growth. We believed the conditions were about supporting ambition, resources, energy and widespread leadership. This implies a governance ethos which has an awareness of underlying trends and global drivers; an inclination to have a 'yes' rather than a 'no' attitude to ideas and opportunities.

A major challenge for Brisbane was to invent its own distinct best practices appropriate to place and context rather than looking to other cities for inspiration and benchmarks.

Peter Browning, the principal client representative for the Creative City Strategy, provides the following observations on the Creative City Strategy:

To meet the outcomes of 2010 requires the city to move beyond established practises to new ways of thinking and innovation. For this reason Creative City focuses on the factors that foster innovation such as ambition, flexibility, leadership, connectivity and risk as core assets for city governance. In meeting triple bottom line outcomes the strategy has a focus on the environment and ecology as part of our cultural identity. The strategy is also strong on creativity and creative industries as part of economic competitiveness and finally the strategy promotes a culture of inclusiveness and the role of arts in the wellbeing and health of a city.

Fundamentally the intent of the Creative City Strategy is to act as a series of templates through which Council can determine future action. Creative City provides a framework for the city to raise awareness about our cultural identity and the role culture plays in urban life and urban policy. Creative City provides a language for guiding planning and decision making about program direction and resource allocation. While the strategy contains lead projects as examples of actions it is the way of seeing and thinking that is most important.

2010 and the Creative City strategy fulfils one of the key macro elements Landry identifies as necessary for being a "Creative City" that is strong leadership and a shared vision.

The consulting team embarked on an intensive and comprehensive consultation program with focus group sessions, industry forums and public meetings. In one week alone Richard Brecknock and Charles Landry led discussions at nine different sessions from Lord Mayoral functions to community forums. A feature of the consultation was the engagement of the creative sector at each stage of the policy formation process that developed a high level of commitment from the sector.

Through the consultation and intense focusing on the distinctive elements of Brisbane. From the research and analysis of consultation outcomes Brecknock Consulting evolved a simple yet robust strategic structure. This entailed four key “Outcome Areas”, each with two delivery “Platforms” and potential associated projects.

The Outcome Areas proposed by the team were:

Outcome Area 1: The Brisbane People

- Platform 1: Vibrant neighbourhoods
- Platform 2: A city of opportunity

This Outcome Area reflects the fact that every city is made up of a patchwork of diverse neighbourhoods, of geographic communities and of overlapping communities of interest. Brisbane is no different in that the growing population base is spreading rapidly at the edges. The city does however have the unique advantage of one Council for the entire metropolitan area. It is therefore in a position to strategically address the needs of the city's people through providing equity of access across the city while also providing support for clusters of activity or niche markets.

Council's responsibility of supporting cultural life across the entire metropolitan area means it must establish a balance between activities downtown and in the suburbs. The library network, City Entertainment Program and Council's Livability Team are at the vanguard of delivering services across the city.

There is also a growing awareness of and desire to embrace cultural diversity in many of Council's initiatives and programs such as music, social heritage and environmental projects. There are great opportunities for community cultural development, unique urban design and heightened sense of place to be developed around the cultural mix.

Outcome Area 2: The Brisbane Experience

- Platform 3: Celebrating diversity
- Platform 4: Valuing our heritage and environment

This Outcome Area reflects the open and friendly feel of the city mixed with the creativity of local artists and performers and especially the large number of outdoor festival and events which make Brisbane an ideal national and international cultural tourist destination.

Brisbane has a significant Aboriginal and Torres Strait Islander population who have the ability to make a unique contribution to the city's cultural life. Council will therefore not only continue to develop relevant programs to celebrate and acknowledge indigenous history but also work with the indigenous communities to explore ways of expanding their local, national and international cultural industry potential. The city's history is gaining greater prominence and attracting increasing interest from the population.

Internationally Brisbane has been successful in positioning itself as a centre for creative activity in the Asia Pacific Region through events such as the Asia Pacific Triennial, the *RiverSymposium* and events at the Powerhouse arts centre. In addition Council has been actively developing international activities through the Sister Cities Program and the Asia Pacific Cities Summit.

Outcomes Area 3: Brisbane Style

- Platform 5: The arts and creative industries
- Platform 6: The connected city

This Outcome Area reflects Brisbane's unique "Style" and the importance of reflecting it in everything Council does from its cultural programming of festivals and events through to the commissioning of architectural projects. This is not to suggest a simple mono cultural style but rather develop an approach to design, production and marketing that interprets its place and culture as well as being of relevance to Brisbane.

Without doubt a critical element of the Brisbane Style is the potential to develop a uniquely subtropical design approach in creative products ideally suited to use in the subtropics and encouraging the subtropical influence to permeate creative product such as music, visual art and writing. The Brisbane Style is also about not being bound by historic precedent and convention but being innovative and fresh in approach. Council will need to play a pivotal role as a leader in demonstrating, nurturing and supporting innovation and creativity: where Council leads others will follow.

The arts in Brisbane range between recreational activity and world class professional work in all areas of arts practice. It is also important to recognise that while artists are not the only creative people and indeed make up only a small proportion of the creative industry sector they do provide an important role beyond the generation of commercial product. It is through the arts and the exploration of symbolism and meaning that we can gain a deeper understanding of our cultural heritage and contemporary society.

Outcome Area 4: The Brisbane Way

- Platform 7: Culture of innovation and risk taking
- Platform 8: Investing in people and building capacity

This Outcome Area reflects on Brisbane's "Can Do" attitude and not being overly locked in by past conventions or institutional thinking. Therefore the platforms would take advantage of this flexibility by providing leading projects that support creative approaches to the provision of services and facilities across the creative sector.

The Creative City Strategy while supporting the needs of the cultural sector, can be a positive mechanism for unlocking the creativity of the people and influencing the way policies and programs are developed and delivered in areas such as social, environmental and economic planning.

Tourism and marketing are the areas where significant advances have been made in partnerships, with the creation of Brisbane City Marketing with its brand "Brisbane it's Happening". This partnership brought together Brisbane Marketing, the Valley and City Malls marketing agencies into one organisation that has focused on both the city and its regions as well as the central "downtown" concept.

Over the last few years Council had made a significant investment in flagship cultural facilities and infrastructure to support cultural activities and provide a significant opportunity for people to engage with arts activities of the highest standard. Each year

Council also invests in the subsidised sector through its grants program, which supports community organisations to find cultural expression.

Strategy Outcomes

The great strength of these outcome areas and platforms is in the local focus and ability to capture existing and future activities across all areas of Council. Council staff are able to see where their project fits within one or more of the outcome areas and therefore gain “permission” to be creative. Since the completion of the Strategy by Brecknock Consulting the framework has provided Peter Browning’s Community Lifestyle team with a structure on which to build its current program of projects.

In terms of the outcomes and early winners Peter Browning sees the early stages of strategy implementation as follows:

The strategy was officially launched by the Lord Mayor in December 2003 so it is too early to identify high level outcomes. However there have been a number of new directions and projects that demonstrate the roll out of the Creative City approach. These include the following:

City of Children - *A partnership with “Out of the Box” a children’s arts festival to provide a platform for children to communicate how well the city works for them. The Mayor has now committed Brisbane to develop a set of indicators for a child friendly city, appoint a children’s advocate and 1M program money, with the goal of Brisbane being one of the top ten child friendly cities in the world by 2010.*

Centre for Sub Tropical Design - *Has been established and has taken on board an arts and cultural agenda to further develop the debate and practice around design and architectural aesthetics that reflect the uniquely sub tropical nature of the city.*

Community Connectivity - *The city faces significant population growth and residents in many areas are resistant to the increase in density necessary to avoid unsustainable sprawl. This project will creatively engage local residents in the development of high quality public space. The hypothesis being that improved public space leads to increased use by residents and increased use will foster more interaction with people, more interaction leads to greater comfort about increased population, reducing fear of the other that an isolated suburban life can foster. Fundamentally the project intends to develop cultural values, beliefs and behaviours necessary for modern inclusive urban identity.*

Creative Democracy - *A program in partnership with the Council’s Your City Your Say and Brisbane Gives initiative. The program places cultural workers and social change agents with groups who are marginalised from urban policy debates. The program again uses a positive inquiry or aspirational approach to problems, providing a voice to invisible people as well as building relationships between groups who can come up with new solutions to difficult issues. Currently the program is working with homeless people, homeless support agencies, developers and media.*

Creative Sparks Grant Program - *This is an additional grant program encouraging artists to develop works that engage residents in new ways of experiencing and seeing the city. Over time the program will build up a body of work about the cities cultural identity.*

Coming Soon - *Also in development is a revolving loan fund for Creative Industries and two new creative precincts for artists to work. The spaces will be subsidised on the basis that they produce one public event per year,*

In addition to the examples sighted above there are a range of other outcomes including environmental art projects and the current Cultural Literacy projects. In 2003 the idea of the Cultural Literacy project was proposed jointly by Judy Kraatz: Group Manager - Architecture, Landscape and Urban Design Services at Brisbane City Council and Peter Browning. The concept was to develop an action learning program for staff of City Design and Community Lifestyle that would raise their level of cultural literacy and explore ways that this greater awareness would impact on the quality of Council's project outcomes.

Brecknock Consulting in association with Sue Shaw, Ibis Consulting, were the successful tenderers. The team brought together the cultural planning experience of Richard Brecknock and the action learning and change management skills of Sue Shaw. The team has now completed the action learning process and is in the final stages of documenting the process and outcomes.

Cultural Literacy

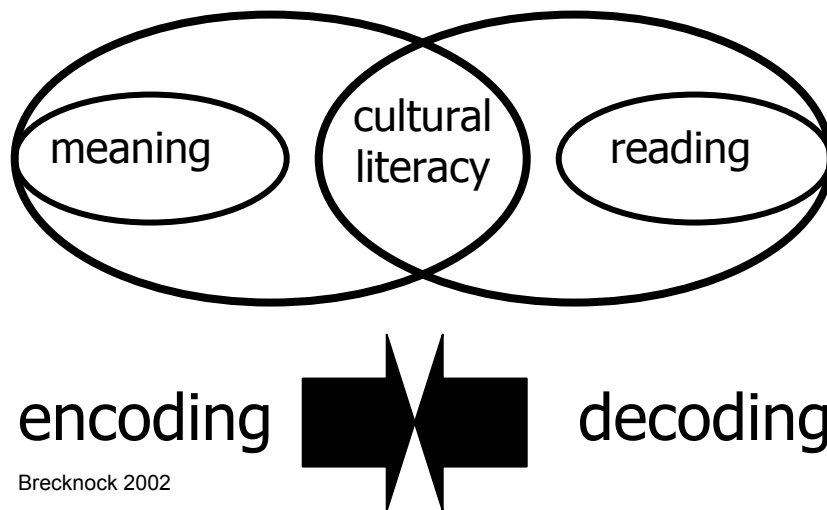
What then is cultural literacy? In the background paper "Towards a Creative City Policy", 2002, Richard Brecknock and Charles Landry wrote:

"All knowledge is cultural, including scientific knowledge, because it is influenced by the value systems and ethics of the city or society within which it takes place."

To highlight cultural knowledge is also to assert the importance of the not only verifiable and objective knowledge but highlight the subjective and experiential views someone may have about their city. Cultural knowledge, self-consciously understood, therefore becomes cultural literacy. This is the ability to read, understand, find significance and decode the local cultures in a city. Allowing planners and designers to attribute meaning and significance to anything seen, analysed and produced. As a consequence someone who can think culturally has a far greater toolkit and resource base from which to operate.

Planners, designers and artists are involved in both encoding and decoding cultural knowledge. The process of research and analysis is essentially one of decoding content from previous or current generations, while the artist or designer will encode his or her work with layers of cultural meaning for others to decode. Cultural literacy [Fig.1 Brecknock 2002] can be seen as the skill base associated with understanding both the encoding and decoding required to develop culturally meaningful projects.

Fig. 1:



This capacity to interpret cultural meaning allows for a ‘thicker’, richer, more multi-layered description of what is happening and why it is happening in a given place. Without drawing on this depth of knowledge urban policy making cannot function at the subtle and sophisticated level it needs to.

The premise of Cultural Literacy is that by seeing resources culturally it is possible to plan with a cultural perspective. This in turn should lead to a re-examination of the assumptions and methodologies governing the formulation and implementation of urban strategies. Therefore by planning culturally it may be possible to be more inclusive, pluralistic and democratic and to see more opportunities and problems as you have a clearer understanding of interactions. It is therefore a more subtle, richer form of planning as it understands a place’s complexity and its webs of significance.

The task for Brecknock and Ibis was to develop a program that presented Cultural Literacy concepts through an action learning process that would involve a high level of interaction and commitment from the staff teams.

Judy Kraatz explains the thinking behind the initiation of this project as follows:

The Cultural Literacy project is an action research based business improvement strategy that aims to develop the cultural literacy capability across City Design and Community and Lifestyle through collaborative projects. The strategy involves staff development and learning, real time collaborative teams working on funded projects, and up-skilling via a meta-learning and documentation process to capture project and team learning to build capability and capacity.

To embed performance on sustainable delivery City Design has, for the past two to three years focused on the environmental performance of Council’s open space, built infrastructure and urban design projects. The process to achieve this included building the awareness and skills of City Design staff and communicating project potential to clients. Outcomes of the process to

date are now being embedded into everyday practice of the business. The Architecture, Landscape and Urban Design group is continuing to progress this approach through a focus on the creative delivery of social and cultural outcomes for the built environment. This current initiative is being developed to focus on cultural literacy to enable better understanding and communication as the cultural relevance and layering of Council infrastructure, especially open space and community centres.

Additionally this strategy requires the incorporation of a multi-disciplinary, or integrated project delivery model, in order to understand, communicate and deliver on the multiple aspects of cultural layering which are embedded in the our environment and infrastructure and which must be understood in order to maximise the value investment.

This innovative project was developed as an action learning initiative requiring the Brecknock/Ibis team to work with multidisciplinary Council teams on real and current projects. The projects included a major new piece of transport infrastructure, a new customer service centre and a road upgrade project. This mix provided opportunities to see how the concept of cultural literacy could be applied across major civic work as well as more limited redevelopment projects.

Sue Shaw, Director of Ibis Consulting explains the Action Learning methodology as follows:

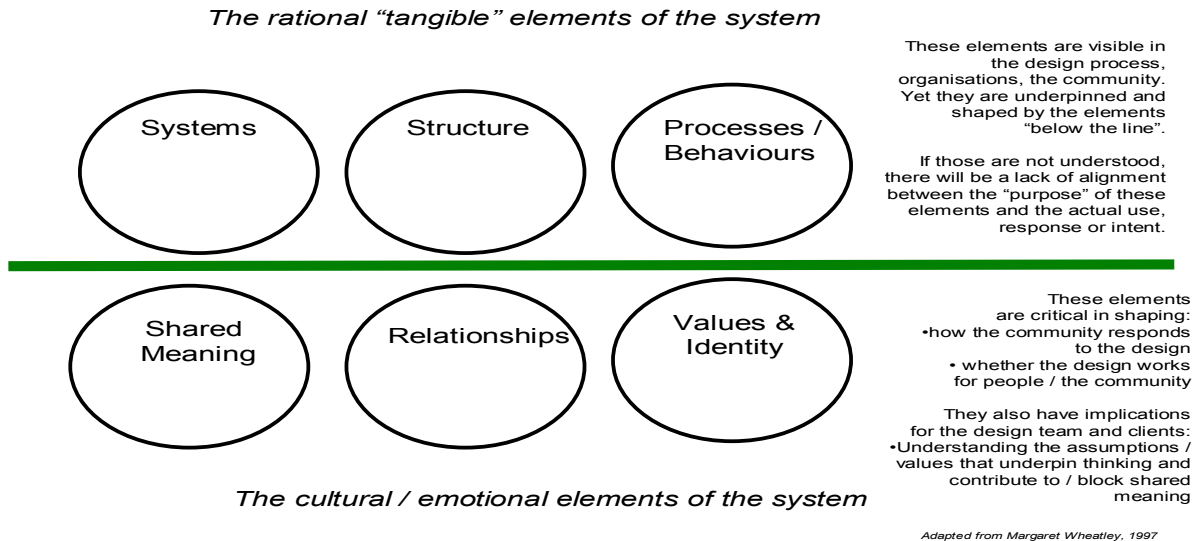
In order to develop the attitudes, thinking and behaviours necessary to shift current practice, it was clear that the learning methodology needed to address more than simply raising knowledge and awareness of cultural literacy. The process needed to involve participants in utilising new learning and testing their results; have access to support throughout the process; and opportunities to reflect on their learning and experiences. As a key output of the project was to develop a cultural literacy framework that could be used in all design projects, it was also essential that all aspects of the program were documented.

An action learning methodology was developed for the program based on real time projects over a 6 month time frame. Three multi-disciplinary teams comprising architects, landscape architects, community arts officers and cultural policy officers were established for three key projects:

- *Green Bridge Link – a major infrastructure project, connecting the south side of the city across the river to Queensland University. The Green Bridge Link would carry gas powered buses, pedestrians and cyclists.*
- *The interior design and entrance of the new Council administration building to be erected on an iconic site beside the river and opposite the Casino in the Brisbane CBD*
- *An upgrade to a sub-arterial road to improve traffic flow.*

A critical first step in the process was to develop shared meaning in regard to “cultural literacy”. In order to do this, an environment was established where participants could examine their own and other’s assumptions and an understanding of their preferences in regard to learning, thinking, communication and building relationships. The objective was to establish authentic dialogue where people could openly discuss their thoughts and feelings; challenge assumptions and work collaboratively.

The following model provided a framework for examining the system in which design decision are made; and guided the way in which the teams interrogated the projects.



As a “systems model” this framework guided the learning process at individual, team and project levels.

The action learning process is based on the double loop learning cycle. This project focused on teaching people what to do to develop a cultural literacy perspective, and simultaneously, how to do it. There are four basic steps in the action learning process: (1) discovery of espoused and theory-in-use, (2) invention of new meanings, (3) production of new actions, and (4) generalisation of results. Double loop learning involves applying each of these steps to itself. In double loop learning, assumptions underlying current views are questioned and hypotheses about behaviour tested publicly. (Argyris & Schon (1974))

The process involved a series of workshops and meetings to support the work of teams:

1. Initial workshop to introduce the concept of cultural literacy; to establish the teams; and to develop insight into individual and team values, styles, preferences and assumptions.
2. Projects allocated to teams; individual meetings with teams to plan the project.
3. Regular meetings with project teams to reflect on learning and experience; capture learning; plan next steps; build the cultural literacy model and framework for future projects.
4. Joint project team meetings to reflect on themes and identify critical success factors to incorporate cultural literacy into core practice.
5. Team meeting to confirm the cultural literacy framework.
6. Final documentation and presentation of project outcomes and learning; testing the framework against a new project.

The notion of applying “Cultural filters” to the design process is one that Brecknock Consulting has been utilising for some years in its work with urban design teams. The concept is to look at each design influence and potential design outcome through a “filter” that focuses the team on cultural significance. This focus may be on the layering of heritage or local stories, on civic traditions and institutions or the changing cultural mix of the local community.

Applying the idea of “filters” to the Cultural Literacy process proved to be a valuable visualising tool for the teams. In the case of this project the “filters” were reinforced by the introduction of strategic questions. Each of the five nominated “filters” developed by the teams had a core strategic question that will become an essential part of the final Practice Framework. While these core strategic questions will be a set part of the Practice Framework additional questions will be developed for individual projects in recognition that cultural literacy will be applied to a wide range of project types over the coming years. The role of the filters and strategic questions is primarily to empower the teams by providing the tools to interrogate a client brief through a cultural perspective. The aim is to establish what are the potential cultural influences that might enhance the project and conversely the potential impact the project may have on cultural life.

To date only the three teams engaged in the action learning project have explored the cultural literacy process. Once the final Practice Framework has been adopted by City Design then the imbedding process will begin.

Referring to the evolving nature of the project Judy Kraatz states that:

We now need to broaden the program to include clients (to ensure future enhanced levels of cultural mapping/interpretation on a wider variety of projects, and the full design team including PM's and engineers) to develop a commonly understood language and a like interpretation of issues and meaning.

Through this program and on a project specific basis, engage with existing and future stakeholders and draw out the cultural meaning and role the site plays in their life. Define and creatively present the current role; symbolic and physical meaning; and value of the site, through animating their interpretation of the place (illustration, video, stories). This will be achieved through researching the various historical and cultural interpretations of the site and undertaking visioning session in which people can articulate a future role and meaning for the site and determine design objectives. (integrate creative and social dialogue)

Integrate outcomes into project brief and design process through interactive workshops in which people can interpret the design objectives, (include different groups within the community) at key project milestones (sketch design and developed design stage).

Conclusions

At its core the Creative City Strategy was about moving beyond the established paradigms to new ways of thinking and acting based on cultural values and creativity. It recognised that managing a contemporary city involves a wide variety of social, economic, cultural and environmental responsibilities. This strategy agenda demonstrates that Council has a strong understanding of the role culture and creativity play in the success of contemporary cities. The breadth of the strategy was to include

strategies and actions that would enliven the city, facilitate creative thinking, foster social inclusion and strengthen its local and international identities.

The evidence to date suggests that the framework is already proving its strategic value. Perhaps the key lesson for Brecknock Consulting is that as consultants our work finishes with the delivery of the final strategy and then it must be robust enough to stay valid in a changing political and economic environment. It does seem that the power of the Outcomes Areas and associated Platforms is two fold; firstly it meshes well with the 2010 agendas and secondly by providing Outcome Areas that are reflective of Brisbane, it makes it easier to hook into projects across Council departments. It therefore appears that the strategy framework will prove to be robust and continue to provide a creative and cultural context for a range of evolving projects.

As discussed above the Cultural Literacy project is an extension of the 2010 and Creative City strategies and provides another demonstration of Council's commitment to creativity and new ways of thinking. It is too early to tell if Cultural Literacy will have a long term impact on the creativity of staff and make a significant difference to the everyday workings of City Design.

However, the impact on the three case study projects demonstrated that the potential for change was powerful. A workshop facilitated by the consulting team with bridge engineers, project managers, asset managers and members of the Cultural Literacy team, was transformative. Not only did the bridge engineers et al quickly understand the concept as presented but as a result of the two hour workshop had made significant changes in their thinking about the bridge project that has had a lasting impact.

It was also rewarding to hear mostly positive feedback from the three participating teams. There was strong support for the concept of the Cultural Literacy Practice Framework and a belief that it would have a significant impact on their projects. The consulting team is in the final stages of completing their work on the structure and content of the Practice Framework. Finally it can be stated that even the most sceptical of the participants stated at the briefing that he believed the Cultural Literacy had changed his thinking and that the process would enrich future work.

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