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INTRODUCTION

The Creative Library - Professional Development Program continues the groundbreaking collaboration between State Library Victoria and Public Libraries Victoria under the banner of the Statewide Public Library Development Projects.

BACKGROUND

Creative Victoria

The Victorian Government launched Creative Victoria in 2015. Previously Arts Victoria, the use of the word 'creative' signified a broader and more inclusive cultural vision for the state. A taskforce of cultural leaders was assembled to oversee the development of a new strategy. A discussion paper, aimed at developing a statewide creative industries strategy, was issued. The discussion paper identified ten themes that would drive Victoria's creative and cultural industries in the future:

- > Fostering creative excellence
- > Building audiences and markets
- > Enhancing creative spaces and places
- > Cultivating skills, entrepreneurship and innovation
- > Harnessing the opportunities of digital technology
- > Increasing participation and social impact
- > Supporting Aboriginal arts and culture
- > Advancing regional Victoria and outer metropolitan Melbourne
- > Enhancing international engagement
- > Increasing tourism.

Submissions were invited from interested parties. The purpose of these submissions was stated as follows:

We invite you to contribute your views, ideas and aspirations in a spirit of innovation and collaboration. We are open to new ideas and new approaches. Your input will help shape the future of the creative and cultural industries of Victoria.

The discussion paper repeatedly reinforced the need to take a 'broad', 'inclusive' and 'wide' approach to defining and supporting the creative and cultural industries in Victoria. A central proposition was advanced:

How do we best support the individuals and organisations within those industries and how do we ensure that their creativity ripples through the rest of the economy and across society?



The PLV submission constituted a well-argued, research backed, comprehensive overview of the multiple ways in which Victoria's public libraries contribute to culture, creative entrepreneurship, participation and social impact, and the provision of democratic and welcoming creative spaces.



Public Libraries Victoria (PLV) and State Library Victoria (SLV) responded to this invitation with separate but mutually reinforcing submissions.

EVIDENCE-BASED

PLV submission

The PLV submission emphasised the state-wide cultural infrastructure public libraries represented. Already in place; already offering creative spaces and places; already supporting skills, entrepreneurship and innovation. Moreover, the ongoing partnership between PLV and State Library Victoria, in the form of the Statewide Public Library Development Projects, had produced a substantial cache of evidence-based research into the economic, social and cultural benefits of public libraries. Providing a strong foundation for the network's contribution to all ten themes identified in the discussion paper, an optimistic submission was prepared. Even where links seemed more tenuous - enhancing international engagement and increasing tourism - clear and cogent arguments were advanced.

The PLV submission constituted a well-argued, research backed, comprehensive overview of the multiple ways in which Victoria's public

libraries contribute to culture, creative entrepreneurship, participation and social impact, and the provision of democratic and welcoming creative spaces. Concrete examples were used to amplify these arguments; summary tables were constructed to show how public libraries currently supported each of the ten themes, and how they could extend this work in the future. The submission concluded by saying:

The power of the contemporary library is that it brings everyone together. It is a hub, anchor and exemplar in the support and nurturing of a creative society, within which Victoria's creative industries can emerge, circulate and flourish. Victoria's public libraries represent a contemporary cultural network delivering multifaceted services and opportunities to their respective communities.

If public libraries were regarded as vital partners in a creative industries ecology, different funding opportunities and partnerships could extend the already important work they are doing in this sphere.

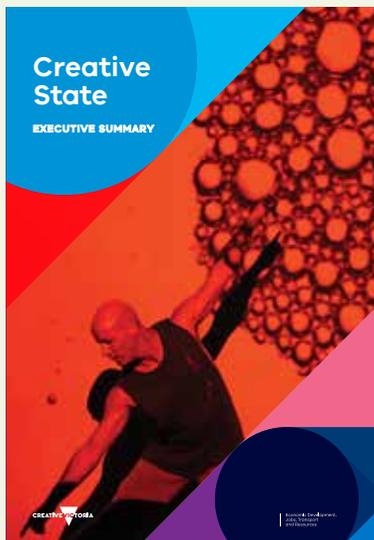
CREATIVE STATE 2016-2020

VICTORIA'S FIRST CREATIVE INDUSTRIES STRATEGY

2016-2020

In 2016, Creative Victoria's Creative State Strategy was released. An investment of \$115 million was attached to strategy implementation. Five new action areas were identified:

- › Backing creative talent
- › Strengthening the creative industries ecosystem
- › Delivering wider economic and social impact
- › Increasing participation and access
- › Building international engagement



Leadership eclipsed

Victoria's 47 public library services were not referenced in the Creative State document. Not one cent of the \$115 million available to "put creativity at the heart of Victoria's future" would go to the extensive cultural infrastructure and programs embodied in the state's public library network.

Given the leadership Victorian libraries have demonstrated across the Statewide Public Library Development Projects, this outcome was galling.

Nevertheless, it was a catalyst to revisit some of this work and develop new advocacy arguments.

Since the launch of Victorian Public Libraries 2030 (2013) and Creative Communities (2014), subsequent research into Our Future, Our Skills (2014) revealed a skills and confidence gap in articulating the ways in which public libraries can support creativity and innovation.

The Creative Library

In early 2018, The Creative Library - Professional Development Program was conceived under the banner of the Statewide Public Library Development Projects.

The program was designed to untangle the various research reports - *Creative Communities; Our Future, Our Skills; Victorian Public Libraries 2030* - with a view to developing practical advocacy frameworks, and a portfolio of skills and techniques that will ensure public libraries are automatically included in Victoria's broader creative ecology.

However, it is not always easy to turn theory into action. It requires different modalities of thinking and practice from the modalities used to generate the research evidence and insights in the first place.



WHAT IS CREATIVITY?

The Creative Library workshops advanced the proposition that creativity is pluralistic; everyone is capable of being creative.

Ultimately, being creative involves trying things out; taking a different perspective; making a connection between things/ideas that were previously seen as unconnected; expressing feelings and subjective experience through different modes of expression.

Everyone is creative, but many of us would not describe ourselves as 'creative'.

Researchers and neuroscientists tell us that creativity has a lot to do with playfulness. We were all playful once, but it was beaten out of us when we told to 'put away childish things'.

Playfulness enables us to conjure up worlds and possibilities that don't yet exist. Playfulness is open-ended; it doesn't always lead to a project plan and performance indicators. Playfulness allows for symbolic substitution; something can take the place of another, a spoon can become a magic sceptre or a flying spaceship. As adults, we call this metaphoric thinking. It turns out that metaphor is a deeply important foundation for creativity; fundamental to sense-making and the construction of narrative.

Everyone is creative, but sometimes we are our own worst enemy in realising this latent capacity for creativity. We are too judgemental, too early in the creative process. We erect barriers and defences to the uncertainties a creative process can elicit. We privilege 'knowing' over 'not knowing', thereby cutting off our options before we even get started. Moreover, we often think (unconsciously) that creativity equals chaos; that being creative will derail our routines, systems and procedures.

When it comes to creativity, tricking the brain into being 'creative' can sometimes help.

Tricking the brain involves introducing certain constraints. Diversity in thinking and experience can countermand habitual problem-solving modes. Reminding the brain that it can do what it doesn't think it can do, by using modes of expression forfeited long ago, like a fairytale, can also help.

If everyone can be creative, and if creative thinking and ideas already permeate Victorian public libraries, then what is The Creative Library? What could it be?



CREATIVE LIBRARY WORKSHOPS

Woodend, Dandenong, State Library Victoria, Queen Victoria

Women's Centre

May - September 2018



Not just talking about creativity, but being creative. This intention lay at the heart of The Creative Library workshops.

CREATIVITY INVOLVES ALL THE SENSES

In designing the Creative Library workshops, we didn't want to just talk about creativity in the abstract, but to give participants an experience of *being* creative.

A cognitive understanding of creativity is part of a complex phenomenon; equally important are feelings, sensation, novelty or surprise, and imaginative 'play'.

Creativity can flourish when individuals and groups are prepared to engage in calculated risk taking, and to suspend judgement in the early stages of the creative process.

A Creative Library, then, needs to embody all of the above.

This summary document outlines the key workshop exercises, and the reasoning behind them.

It showcases some of the outputs and ideas arising from these exercises.

It speculates on some themes that emerged from these workshops, and the implications of these for the Creative Library in practice.

What it doesn't do, and cannot do, is convey the delight, pathos, imagination, playfulness, humour, and open-heartedness exhibited by workshop participants over the six workshops.

WORKSHOP EXERCISES

Get people talking to each other as soon as possible. It changes the dynamic; it makes everyone equal.

INTRODUCTORY EXERCISE

Spring in the step

It's good to get people talking to each other early on in a meeting, workshop or focus group. Before any theoretical concepts or workshop overviews were presented, or any introductions made, we asked you to find a partner, and discuss your response to the following question:

Think about a recent 'cultural' experience, event, program or space that put a spring in your step, energised you, or took you by surprise.

After discussing your examples, you were then asked to find three common elements that your respective stories shared. These three elements were placed on post-it notes. Each 'pair' was then invited to place the post-it notes on the wall, introducing themselves to the larger group, and briefly summarising their separate 'stories'. Once the whole group had completed this process, attention was given to any patterns that were emerging in the way people described their 'spring in the step' experiences.

It was immediately apparent that when recalling and describing these varied cultural experiences, the full range of human experience was evoked. People described being engaged, immersed, amazed, delighted, surprised, drawn in, and emotionally affected. They talked about the sense of community and place that was strengthened; the warmth and sharing that the cultural experience evoked. In describing these stories, participants looked and sounded engaged; the memory thereby triggering a trace of the original experience.

So, this kind of opening exercise can ground participants in their own subjective experience. Everyone is equal; there are no experts. Sharing these stories opens up the richness and relevance of the topic under investigation. It allows people to connect, which is particularly useful if they don't know each other. And it's useful if they do know each other, too, because it involves communicating in a different way.





HEAD, HEART, FEET

Different listening modes

The Head, Heart and Feet small group exercise revolved around a central question:

Think of a time when you stepped up to a creative challenge; or a creative opportunity in the wings now.

The purpose of this question was to evoke the complex thinking/feeling states that accompany many creative challenges. The speaker was given four minutes to talk; using three different modes, team members listened to the speaker without interruption. The three listening modes were:

Listening with the 'head': facts, concrete details, the 'logic' of the story

Listening with the 'heart': feelings, mood, what's not always said

Listening with the 'feet': intention, action, forward momentum.

At the end of each story, the three listeners had one minute each to give feedback from their respective listening mode.

All roles were rotated, and a strict timeframe imposed. Two-way conversation was discouraged. Participants described the process as a bit weird, in the sense that it is rare to be listened to without interruption or reassuring body

language. Nevertheless, people commented on how refreshing it was to be really listened to. Participants also described how difficult it was to narrow the listening mode to either the head, heart or feet. It felt unnatural and restrictive, which, of course, it is. However, adopting different listening modes also enabled participants to step outside habitual ways of listening and conversing.

Fundamentally, it is people who come up with creative ideas, approaches and modes of implementation. A good idea is only a good idea in retrospect; the gestation period is often infused with uncertainty, anxiety, setbacks and resistance. The purpose of head, heart and feet was to ground the creative process in subjective experience. Each person's 'memory' or 'present challenge' shared some of these characteristics.

A 'head, heart and feet' process can be easily adapted to other situations. For example, a difficult team decision; a conflict situation; a community focus group; a strategic planning session; a creative problem solving exercise. It can be a powerful way to surface assumptions, or gain a more nuanced understanding of underlying issues, perceptions and aspiration.

CREATIVE LIBRARY: THREE PHASES

Phase One: Six lenses

We used the Six Lenses of Cultural Benefit as a sorting and framing device. Participants gravitated towards the 'lens' that aligned with their primary focus, or the arena in which they thought change or service innovation could occur.

Once small groups had formed around one of the six lenses, some rigour was applied via the 4Rs.

Phase two: 4Rs

Application of the 4Rs (see appendix) introduced an unconventional approach to problem-solving. In some cases, inverting or exaggerating standard organisational routines. They didn't always fit and required some adjustment, abandonment or substitution. But, that's the point. When embarking on a 'creative' trajectory, divergent approaches should precede convergent ones. In other words, experimentation should precede thoughtful implementation. In this situation if one 'R' didn't work, another was available.

Phase three: four story modes

The third phase involved summarising and presenting team deliberations using one of four story modes (see Box). Twenty minutes was assigned to this task; each presentation was five minutes in duration. In every case, across all workshops, the end results were brilliant. Every group presented a clever, often funny, sometimes moving, always engaging five minute 'argument' for change. These 'arguments' are not wasted. We will need all the creativity we can muster to advance the benefits of The Creative Library.



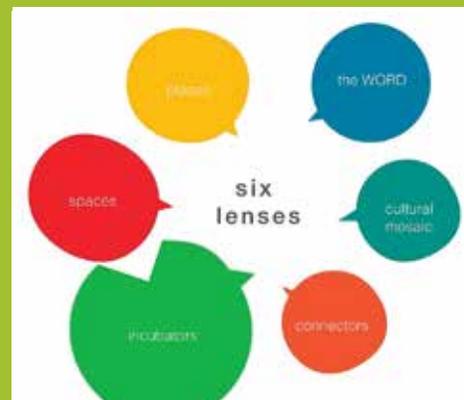
Story Modes: Present 'story' using one of four modes:

- > beat/rap/poetry
- > fairytale
- > purely visual
- > describing to 10 year old

The six lenses of cultural benefit

How do public libraries support creative communities?

- > they are housed in vibrant public buildings that contribute to a sense of place and identity
- > increasingly, they offer innovative spaces that inspire wonder and play
- > they are incubators for creative expression
- > they connect diverse cultural groups and people
- > they provide an anchor, a connector to local communities, especially in times of disruptive change
- > they promote writing, reading, literature, and the spoken word.



Creative Communities: The Cultural Benefits of Victoria's Public Libraries (2014)



LIBRARY LEADERS: CREATIVE LIBRARY

Creative Victoria: Backing creative talent/ Strengthening the Creative Industries Ecosystem/ Delivering Wider Economic and Social Impact/ Increasing Participation and Access/ Building International Engagement

LEADERS WORKSHOP

The September Creative Library Workshop for Library Leaders involved a slightly different focus.

Step one: Creative State

The primary task was to revisit the Creative State document and its five strategic action areas. Participants were then asked to choose which of the five action areas reflected their current top priority. Groups were formed; each group had the task of listing five things that Victorian public libraries are already doing that contribute to and strengthen this particular area. Each group reported back to the large group, and their various points were recorded (see *appendices*).

The purpose of this exercise was to effectively reinsert public libraries into the Creative State framework by identifying the numerous ways in which they already offer services, programs and knowledge resources consistent with Creative State's five action areas.

Step two: Collective Values

Participants were then handed a sheet with seemingly random words or phrases. All words were taken from the Creative State document and the purpose of the exercise was to treat them as carriers of values. Each person circled five words/values that encapsulated a kind of collective public library values set. Using another coloured pen, participants were asked to circle five words/values that they thought best represented the value set of the the Minister or important cultural stakeholder. In nearly every case, there was a difference in emphasis between the two, although some overlap in the middle. A copy of the values sheet can be found in the appendix.

The purpose of the exercise was to show that we are often using different cognitive framing from the people upon whom we depend and/or need to influence. Strengthening shared values/frames can be useful, although it is important not to inadvertently reinforce frames/values that are not in our long term interests.

Step three: Qualitative research

Like the previous five workshops, participants were also shown research showing the rich and consistent associations people have when it comes to public libraries. The data analysis project is still a speculative one, and continued to evolved throughout the Creative Library workshops.

The hypothesis behind this research project is that reinforcing the metaphors, associations and feelings people already have about public libraries will strengthen advocacy efforts. These 'metaphors' represent the deeply-held values people have about the kind of communities they want to be part of and support. They are not superficially held perceptions, and they can withstand temporary service disappointments. In addition, the research indicates that the depth and persistence of these 'metaphors' distinguishes public libraries from other cultural institutions. There is something special about the bond people have with libraries, at least for those upon whom the library has cast its spell. The challenge is to extend the reach of the Creative Library to more and more people.

Step four: Advocacy using metaphor and feelings

Participants were then asked to go back to their previous groups. After revisiting the action area under review, and the way public libraries are already supporting this action area, the task was to develop a two minute 'pitch' to the Minister for Creative Industries about the next iteration of Creative Victoria with public libraries included. There were a few constraints. Each group had to use as many words/phrases/metaphors from the previous collective 'values' and metaphor summary sheets distributed. See copies in appendix.

The two minute 'pitches' were all fantastic; funny, insightful, playful, imaginative and apposite.



CONCLUSION

The six Creative Library workshops confirm that creativity and imagination are alive and well in Victorian public libraries.

Public library staff members are stepping up to creative challenges and opportunities in towns and cities across the state.

They are doing this with enthusiasm, inventiveness, care for people and outcomes, and often with limited resources.

There is no standard way to stimulate and grow the creative library; it depends on context, people, and organisational cultures. The following reflections have arisen from workshop discussions:

- > there is an underlying tension between the transactional focus libraries have relied on, and built an identity around, and the more participative, program-oriented scaffold required for advancing The Creative Library.
- > this tension is evident in the under-utilisation of creative 'difference' within Victorian public libraries at present. Libraries have been commendably proactive in recruiting people with broad cultural, arts-related, programming and creative industries skill sets. However, we believe that more needs to be done to connect the dots; some staff members feel their ideas are misunderstood by their managers or not seen as relevant to 'library business' by their co-workers.
- > finally, the Creative Library exists on a spectrum of possibilities. Many Victorian libraries already exhibit creativity in the way they design and use space; offer new programs, workshops and events; reinvent older programs and events; partner with communities; partner with artists, writers and performers; address social and economic challenges relevant to their immediate communities; think about what they are doing and why; and, importantly, share knowledge across the vibrant and well-connected public library networks of which they are a part.

Future advocacy

Public library advocacy needs the metrics, research, statistics and economic cost benefit analyses you have done and will continue to do.

But shouldn't the 'creative library' actually use creativity, even in the way we talk about it?

And, what might that look like?

It might start with:

- > reinforcing metaphors associated with growth, inclusivity, 'treasure', igniting ideas, a 'people's palace'
- > reinforcing the values of sharing, recycling resources, equal access to cultural experiences, a sense of safety
- > reinforcing specific language like 'cultural infrastructure', 'creative partner', 'community meeting place'
- > reinforcing stories of positive change, creative production, peace, inter cultural harmony.

*Annie Talvé and Dr Sally Gray
November 2018*



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Thank you for this reference, Andrew Hiskens!



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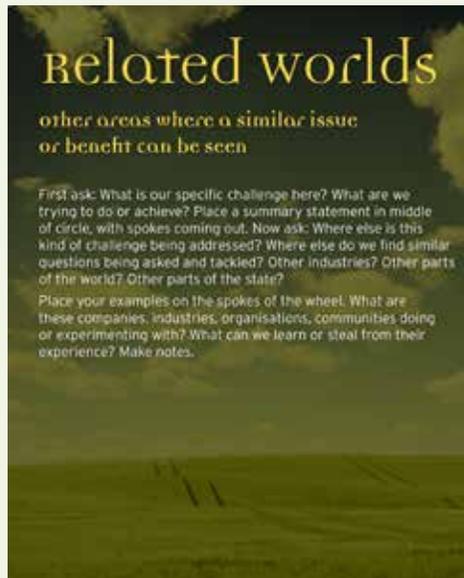


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APPENDICES

4RS

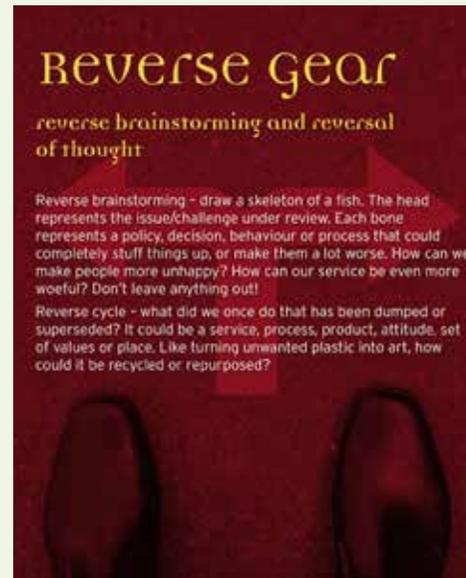


Related worlds

other areas where a similar issue or benefit can be seen

First ask: What is our specific challenge here? What are we trying to do or achieve? Place a summary statement in middle of circle, with spokes coming out. Now ask: Where else is this kind of challenge being addressed? Where else do we find similar questions being asked and tackled? Other industries? Other parts of the world? Other parts of the state?

Place your examples on the spokes of the wheel. What are these companies, industries, organisations, communities doing or experimenting with? What can we learn or steal from their experience? Make notes.



Reverse gear

reverse brainstorming and reversal of thought

Reverse brainstorming - draw a skeleton of a fish. The head represents the issue/challenge under review. Each bone represents a policy, decision, behaviour or process that could completely stuff things up, or make them a lot worse. How can we make people more unhappy? How can our service be even more woeful? Don't leave anything out!

Reverse cycle - what did we once do that has been dumped or superseded? It could be a service, process, product, attitude, set of values or place. Like turning unwanted plastic into art, how could it be recycled or repurposed?



Revolution

identify and challenge rules and assumptions

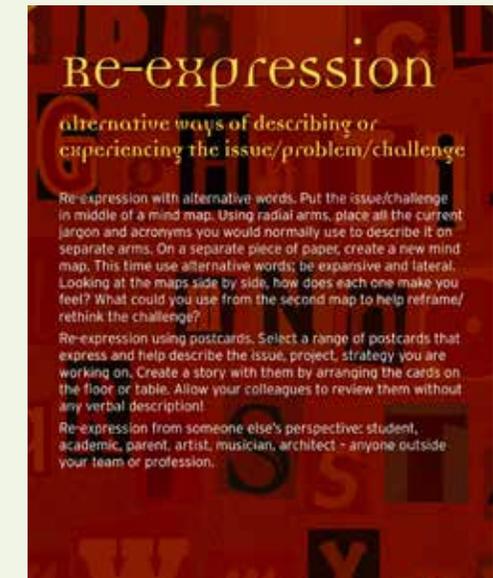
When it comes to the issue/challenge under review, ask this question: What is the most radical thing we could do? Discuss. Now, introduce some constraints. What would each constraint do to the 'most radical thing'?

- What if we did nothing?
- What if we had infinite resources - people, funds, time?
- What if we had to continue with half the funding we currently have?
- What if there were twice as many people using our services?
- What if we had to start from scratch? What would we expect to see if our current assumptions about the issue were wrong?

Take Notes.

Now discuss possible assumptions we are making about the issue/challenge.

For example, do we think a solution can/can't be found? Do we assume we are in a position to solve it? How can we turn the 'most radical thing' from a dream to action?



Re-expression

alternative ways of describing or experiencing the issue/problem/challenge

Re-expression with alternative words. Put the issue/challenge in middle of a mind map. Using radial arms, place all the current jargon and acronyms you would normally use to describe it on separate arms. On a separate piece of paper, create a new mind map. This time use alternative words; be expansive and lateral. Looking at the maps side by side, how does each one make you feel? What could you use from the second map to help reframe/rethink the challenge?

Re-expression using postcards. Select a range of postcards that express and help describe the issue, project, strategy you are working on. Create a story with them by arranging the cards on the floor or table. Allow your colleagues to review them without any verbal description!

Re-expression from someone else's perspective: student, academic, parent, artist, musician, architect - anyone outside your team or profession.

APPENDICES

Values Sheet

All words were taken from the Creative State document. Each person circled five words/values that encapsulated a kind of collective public library values set. Using another coloured pen, participants were asked to circle five words/values that they thought best represented the value set of the the Minister or important cultural stakeholder. In nearly every case, there was a difference in emphasis between the two, although some overlap in the middle. The point of the exercise was to show how we are often coming from a different values base from the people we have to influence.

THE CREATIVE LIBRARY 2018: COLLECTIVE VALUES/OUTCOMES



METAPHOR TABLE

Creative Library: Values Framing

A cognitive frame is basically a mental structure that helps shape the way we see the world. Importantly, there are real material and financial consequences hanging off these frames. That's why metaphors, feelings and associations are important. Unlike jargon, spin or corporate speak, metaphors can reveal the deeper associations, feelings and hopes that surface in people's minds when the notion of 'library' is evoked.

	metaphors	feelings	associations
discovery	Mine Trove Lifeline Treasure Melting pot Secrets in the stacks Keepers of untold discovery	promise, exciting, serendipitous, wonder, marvellous, curious, adventurous, lucky, unique, energetic, magic	*quiet, clever, curious* *words, ideas fill the air*
nurturing	Lolly shop Cornucopia Smorgasbord Cure Soul-food Lifeblood Melting pot	regenerative, essential, generous, warm, loved, vital, caring, kind, comforting, nourishing, nurturing	*a quiet, safe place that demands nothing but offers everything* *amazing, liberating, enabling*
home	Home, Portal, Church Haven of tranquility Window on the world Facilitator of links Form of recycling Social glue	peace, gratitude, tranquil, childhood, social, worship, sacred, egalitarian, irreplaceable	*mind-place, heart-space* *under sung, over-achieving*
plenitude	Oasis, Heaven, Paradise, Treasure Brains trust Civic jewel Mind-opener Key to knowledge	blessing, exotic, pleasure, bliss, luscious, precious, joy, wealth, luxuriant, bountiful, cosmopolitan	*thrill, peace, luxury, richness* *it's like the best kind of shopping, but you don't need to pay at the end for your goods*

SUPPORT A CREATIVE STATE

What Victorian public libraries are already doing to support a Creative State

Delivering wider economic and social impact

- > Economic return - as per 'Libraries work' report - \$4.34 return
- > life long learning
- > technology
- > staff as enablers - helping people navigate websites and getting job ready
- > social connection through programs and providing spaces
- > Resource rich environment
- > Context, space and pre-conditions
- > connecting and supporting people
- > cultural partnerships and celebrating diversity
- > values and outcomes - integrating collections into programs.

Strengthening the creative industries eco system

- > affordable spaces to build capabilities
- > technology to support entrepreneurial endeavours
- > staff mindset
- > working with other sectors inc education and arts and senior groups
- > opportunity for libraries to support the ecosystem - based on what ecosystem wants
- > libraries as performers - creative under pressure
- > schism between arts and libraries - and not seeing ourselves as one and the same. Arts as 'other'. Need to be seen as 'together'
- > amalgamation of arts and libraries - is this trend that will continue? Driven by efficiencies. Might be good drivers but not fully understood. Need to establish a common ground
- > Small business, incubator program in partnership with council.
- > Business book club.
- > Business expo.
- > Mac Surface Pro design.
- > Women's Business Network.

Increasing participation and access

Opportunities already provided:

- > artists in residence
- > community display/exhibitions
- > incidental creativity - when participating in programs people become creative
- > staff members - local members of arts groups
- > STEAM
- > recording and performing opportunities
- > youth writers
- > debate
- > poetry slams
- > Knitworks etc
- > Amalgamation of arts and libraries is occurring - where are the opportunities
- > Libraries as facilitators of creativity and sparking interest
- > Gender equity program

Libraries at grassroots level - embedded in what we do:

- > provide a platform to share those experiences and creative endeavours
- > deliver workshops - learning creative concepts. exposing people to new things
- > Encouraging staff to take risks and try new things

- > Collections and spaces - inspiring people with own endeavours
- > digital spaces - social media
- > outreach - in other people's spaces
- > National programs - like Reading Hour
- > celebrating cultural diversity
- > Programming with indigenous people
- > Partnered with arts team to work with an indigenous person and a group of children, developed a film
- > Gallery spaces in Library, access to free exhibition space
- > Traineeships for people who are wanting to work in Libraries, a pathway. Lifelong learning opportunities.
- > Creation of the Victorian Indigenous Research Centre
- > Indigenous Research Advisory Group
- > Cultural Competency Training
- > Proactively recruiting indigenous curators and staff in general
- > Large indigenous collection and developing partnerships with local community. eg working with Echuca Moama Arts initiative.

Backing creative talent

- > using spaces to present work - literacy events - festivals - music - making spaces avail for artwork
- > business creativity - business incubators
- > technology to back talent - creative software
- > local history
- > spaces designed with black box and recording space
- > Creative Fellowships/Artists in residence/ Writers in Residence
- > Spaces for creatives, access for technology and to many collection for inspiration. All kinds of creative outcomes.
- > Writing workshops.
- > Outlet for creativity, writers groups, safe space for criticism of work by providing venues for groups.
- > Youth groups art.
- > Community galleries, Rotary art galleries.
- > Travelling exhibitions.
- > Association with local galleries via council.
- > Vision and written word

- > Strong connection to arts teams on councils. Long standing relationships. Advocacy for artists via these type of partnerships. These have existed for decades.
- > Working with festivals to have events in the Library. Partnerships with festivals, MWF, Fringe, Midsumma, Indian Film Festival. Winter Blues Festival, Main Street Festival, MFWF.
- > Libraries in regional areas are that creative hub. Displays within the library for community.
- > Writers Victoria
- > Local memoirist group.
- > Arts Department at Monash Uni - my place, my story.
- > Short story comps.
- > Community groups producing exhibitions.
- > Music performances/ Support music groups/ Piano available to use/ Recording studios and editing suites.

Building international engagement

- > SLV Strategy - corp plan supports creative state strategy. MOUs and partnership with GLAM orgs, UNESCO, NASLA, library sector engagement division
- > Programs - tourist destination, economic benefits, digitised collections and exhibitions. international collection exchange - supporting other countries - virtual space. Start space and Foundry (ACMI) - thinking about global reach. International student support - volunteers, tours,
- > Leadership and scholar - INELI, IFLA, scholarships and creative fellow

project sisu

