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| **Management report to Council** | **Agenda item 6.3** |
| **City of Melbourne Arts Infrastructure Framework** | **Council** |
| **Presenter:** Michelle Ely, Acting Manager Arts Melbourne | **30 August 2016** |

## Purpose and background

1. The purpose of this report is to seek endorsement of the draft City of Melbourne Arts Infrastructure Framework (MAIF).

2. The MAIF sits alongside Council's Arts Strategy 2014-17 as a key strategic document that will guide change and provide a foundation for Council's planning and delivery of future arts infrastructure. The MAIF links arts infrastructure delivery to development planning for the first time.

## Key issues

3. The MAIF provides an overarching strategic framework for the development and renewal of infrastructure to support artists and creative practitioners to work, create and present in the City of Melbourne. It links arts infrastructure to development planning and is designed to assist Council in strategically planning and delivering future arts infrastructure and to advise the developer community in relation to arts infrastructure needs and priorities.

4. Arts infrastructure plays a key role in shaping the City's identity, supporting its economy and fostering community wellbeing. The scope of the framework reflects these community benefits by focussing on arts infrastructure that facilitates community access to the arts and creative expression, and infrastructure that addresses the needs of new and emerging artists, creative practitioners and organisations. The MAIF is contained in Attachment 2.

5. The MAIF is based on research and evidence that identifies the need for targeted arts infrastructure. This aligns to priorities in Council Plan's Creative City goal. The MAIF is also designed to align with Council's Community Infrastructure Development Framework and Open Space Strategy.

6. Five goals are identified in the MAIF:

   6.1. To secure commitment for the delivery of three arts hubs that include mid-sized performance spaces and community arts spaces.

   6.2. To significantly increase the number of creative spaces within the municipality.

   6.3. To advocate for the creation and incorporation of live/work spaces within the city.

   6.4. To advocate for the provision of more affordable housing for artists, as per the City's Housing Strategy.

   6.5. To ensure the integration of embedded public art projects in new public and private developments.

7. In achieving these goals, nine core needs have been identified. These focus on art spaces that are accessible to the community and creative practitioners, the development of art hubs and venues, and embedding public art in infrastructure projects. A detailed implementation plan to address these core needs will be developed in 2016-17.

8. All Council financial contributions associated with the MAIF are provided for in Council's 10-year Works Plan. Additional funding would be sourced from external partners and development contributions.

## Recommendation from management

9. That Council:

   9.1. endorses the Melbourne Arts Infrastructure Framework (MAIF) and its recommendations.

   9.2. authorises the Acting Director City Communities to make further minor editorial changes to the MAIF prior to publication.

**Attachments:**
1. Supporting Attachment  (page 2 of 43)
2. Melbourne Arts Infrastructure Framework  (page 5 of 43)                1

**Supporting Attachment**

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**Legal**

1.  It is intended that the commitment to the delivery of Arts Infrastructure via developer contributions will be documented through agreements under section 173 of the *Planning and Environment Act 1987* registered on the title to the relevant land. Approval for the type and location of infrastructure is subject to approval by the City of Melbourne.

**Finance**

2.  All Council financial contributions associated with the MAIF are provided for in Council's 10-year Works Plan. Additional funding will be sourced from external partners and development contributions. Council contributions will be subject to future budget approval processes.

3.  Any item listed in the Infrastructure Contribution Plan will need to have commitment from the Development Agency (e.g. Council) to construct the item, including budgeting for any funding shortfall

**Conflict of interest**

4.  No member of Council staff, or other person engaged under a contract, involved in advising on or preparing this report has declared a direct or indirect interest in relation to the matter of the report.

**Stakeholder consultation**

5.  The external stakeholder consultation undertaken in the development of the MAIF includes:

    5.1.  Artists, creative practitioners and community -

        5.1.1.  The MAIF follows on from the Arts Strategy 2014-17 and focuses on the theme of Spaces. Extensive community consultation was undertaken in the formulation of the Arts Strategy and this information has fed into the identified needs and goals of the MAIF.

        5.1.2.  *Creative Conventions* was a series of roundtable discussions held by Arts Melbourne in 2015. The four facilitated discussions addressed issues facing the arts sector including arts infrastructure.

        5.1.3.  *Art Futures* is an ongoing Arts Melbourne program of community consultation and conversations. Three have been held in 2016 and key themes and questions have been incorporated in the MAIF.

    5.2.  Metropolitan Planning Authority –Director, Urban Renewal

    5.3.  Department of Environment, Land, Water and Planning –Director, Development Approvals and Urban Design

    5.4.  Creative Victoria – Agencies and Infrastructure Branch.

6.  Internal stakeholder engagement has been undertaken including workshops, consultation on the draft versions of the MAIF and one-to-one meetings with key work areas. Branches consulted include:

    6.1.  Placemaking and Engagement

    6.2.  Urban Strategy

    6.3.  City Design Studio

    6.4.  QVM Renewal

    6.5.  Melbourne Metro

    6.6.  Property Services

    6.7.  Planning and Building

    6.8.  Smart City Office

7. Draft copies of the MAIF were provided to all Councillors in a Briefing Paper on 30 June 2016 (DM 9884243) and individual meetings with all interested Councillors to discuss and provide feedback on the draft MAIF took place.

**Relation to Council policy**

8. The MAIF reflects Council Plan 2013-17, in particular, Goal 2: A Creative City, where Council has committed to delivering three priorities of direct relevance to this Framework. They are:

    8.1. To develop sustainable cultural physical infrastructure and programming;

    8.2. Increase access to, and participation in, creative expression and arts and cultural experiences, including music; and

    8.3. To support emerging artists.

9. The Council Plan's outcomes are that:

    9.1. Artists are supported to present and work locally (and) artistic enterprises choose to base themselves in the municipality.

10. Sitting alongside the City of Melbourne Arts Strategy 2014-17, the MAIF directly addresses the following commitments:

    10.1. We will support artists to present work in the public realm;

    10.2. We will lead and partner in the delivery of significant arts projects;

    10.3. We will support and enable affordable, secure and appropriate working spaces for artists;

    10.4. We will support and promote affordable and appropriate presentation spaces; and

    10.5. We will facilitate and advocate for affordable living/work spaces for artists.

11. The MAIF is further informed by the following Council strategies and plans:

    11.1. City of Melbourne Music Strategy 2014-17;

    11.2. City of Melbourne Public Art Framework 2014-17;

    11.3. City of Melbourne Heritage Strategy 2013;

    11.4. Community Infrastructure Development Framework 2014;

    11.5. Open Space Strategy 2012;

    11.6. Draft Future Melbourne Refresh 2026;

    11.7. Tourism Action Plan 2015-18;

    11.8. Homes for People Housing Strategy 2014-18;

    11.9. Melbourne Planning Scheme;

    11.10. Melbourne for all People 2014-17;

    11.11. Arden- Macaulay Structure Plan 2012;

    11.12. Southbank Structure Plan 2010;

    11.13. City North Structure Plan 2012;

    11.14. West Melbourne Structure Plan (in preparation);

    11.15. Queen Victoria Market Precinct Master Plan; and

    11.16. Fishermans Bend Strategic Planning Framework (review currently underway by the Victorian Government in partnership with the City of Melbourne).

**Environmental sustainability**

12. In developing this proposal, the following environmental sustainability issues or opportunities have been considered:

    12.1. Impact on environment of new builds to accommodate arts infrastructure:

12.1.1. All new buildings built by the City of Melbourne will meet City of Melbourne environment standards.

12.1.2. New buildings (including fitouts) will also be provided via developer contributions within new developments. The Framework includes an action this financial year to development design guidelines to inform developers of the City of Melbourne's requirements for future facilities. This will incorporate environmental design guidelines. All developer contributions in the form of new infrastructure are subject to approval by Council and developers will need to demonstrate how they have addressed these guidelines.

12.2. The re-purposing of unoccupied office space and infrastructure, acknowledging the opportunity to re-use and upgrade current infrastructure rather than initiate new builds.

# CITY OF MELBOURNE'S
# ARTS INFRASTRUCTURE FRAMEWORK

*a five year plan*

# Contents

## 1. INTRODUCTION

> *The provision of (adequate) cultural infrastructure is essential to the creation of truly sustainable communities. Spaces for culture and the arts play a vital role in social and economic regeneration …culture and arts buildings and activities contribute to a 'sense of place', as well as inspiring learning, and supporting skills and personal development.*
> Elson, M.J. *The community infrastructure levy,* Arts Council England, 2012

Arts infrastructure in the City of Melbourne helps shape the City's identity, supports its economy and fosters community wellbeing. It does this by supporting a diverse range of creative practitioners through the provision of spaces and opportunities needed to create work, reach audiences and markets, and maximise the community's participation in the arts.

The purpose of the City of Melbourne Arts Infrastructure (MAIF) is to provide strategic direction on the delivery of arts infrastructure by the City of Melbourne and its external partners.

The MAIF is a high-level document that will drive change across the City of Melbourne. In the short term it will assist the coordination and delivery of the essentials of the City's *Arts Strategy 2014-17* and *Council Plan 2014-17* Creative City priorities; underpin the 10-year capital works plan for Arts Melbourne; and provide a foundation for future Council planning in relation to arts infrastructure. It is a strategic document designed to support the City of Melbourne's advocacy with external stakeholders including the Federal and State governments and the private sector where infrastructure driven by these stakeholders impacts Council's responsibilities. A detailed implementation plan will be developed in 2016-17 (Council Plan Action #2.1.1).

The research and consultation undertaken in developing the Arts Infrastructure Framework has identified **five key goals** for Melbourne's arts infrastructure in the next five years.

1. To secure commitment for the delivery of three arts hubs that include mid-sized performance spaces and community arts spaces.
2. To significantly increase the number of creative spaces within the municipality.
3. Advocate to create and incorporate live/work spaces within the city.
4. Advocate to support the provision of more affordable housing for artists, as per the City's Housing Strategy.
5. To ensure the integration of embedded public art projects in new public and private developments

The MAIF's scope, identified from City of Melbourne's Council Plan, the Arts Strategy 2014-17 and community consultation, focuses on *arts infrastructure that is accessible for community members to encourage and support participation,* and *that which addresses the needs of new and emerging artists, creative practitioners and organisations.*

## 2. DEFINITIONS

**Artist** is used generically and includes all creative practitioners unless otherwise qualified, for example "visual artist".

**Arts hub** is a collection of co-located spaces specifically for artists and creative practitioners to create, perform, exhibit and engage with community.

**Arts infrastructure** is a building, place or virtual space, the primary purpose of which is to house or support the making and/or presentation of an artistic product and as such includes, for example: theatres, concert halls, galleries, and groups of artist studios. It includes co-working spaces and office space where the specific tenancy mix is creative industry practitioners such as writers, publishers, and designers. It also refers to public art and the infrastructure to support arts activities in the public realm (parks, streets and civic spaces) such as digital technology and screens or lighting and provision of power for outdoor performance spaces.

**Arts,** unless otherwise qualified for example "performing arts", refers collectively to the various branches of the creative industries.

**Creative Industry** includes literature and print media; performing arts; design; broadcasting, electronic or digital media, gaming and film; music; visual arts and crafts, museums; and fashion. Generally, creative industries refer to for-profit creative practices.

**Creative practitioner** includes all artists and arts practices such as actors, dancers, directors, musicians, visual artists, craftspeople, photographers and curators. It also refers to the commercial arts including gamers, TV and filmmakers, writers, designers, and architects.

**Creative spaces** refers to artist studios, rehearsal and workshop spaces, as well as office and co-work initiatives including spaces suitable for activities not appropriate to residential areas such as larger sculpture work or band rehearsals. This is distinct from the City of Melbourne **Creative Spaces Program** that negotiates and manages the subsidised lease of working and presentation spaces for artists (e.g. River Studios and the Guild) and oversees the Creative Spaces website.

**Live music** refers to contemporary bands and groups that predominantly use amplification in rehearsal and performance. **Live music venues** are defined as a space that presents music at least twice a week.  This definition aligns to that used by Music Victoria.

## 3.  PURPOSE OF THE MAIF

Council Plan 2013-17 identified that a strategic approach to planning and implementing arts infrastructure is needed for the City of Melbourne to fully deliver its Creative City goal and Arts Strategy. Action 2.1.1 states: *Develop a Cultural Infrastructure Framework that maps existing cultural infrastructure and recommends future strategies for growth, including funding and partnership models.*

The City of Melbourne Arts Infrastructure Framework (MAIF) responds to this action. Its purpose is to provide a strategic framework for the delivery of arts infrastructure by the City of Melbourne and its external partners.

The Arts Infrastructure Framework is designed to sit alongside the Community Infrastructure Development Framework 2014 (CIDF) and the Open Space Strategy 2012, identifying gaps, needs and opportunities to support Melbourne's tenet as a Creative City. Community Infrastructure refers to "…public places and spaces that accommodate community facilities and services that support individuals, families and groups to meet their social needs, maximise their potential and enhance community wellbeing"[1].

Council's CIDF is designed to make visible the City of Melbourne's future priorities for community infrastructure development. A strategic approach to the development and repurposing of

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[1] City of Melbourne 2014, *Community Infrastructure Development Framework*.

infrastructure specifically for the arts and creative sector was not articulated in the CIDF. The diversity and specialist needs of space for use by creative practitioners, as well as a lack of regulatory requirements to drive arts infrastructure provision, were contributing factors to its absence.

The MAIF links arts infrastructure delivery to development planning for the first time. The introduction of new planning mechanisms to fund infrastructure, increased investment from Council in urban renewal precincts, and a focus from State Government on the economic and wellbeing benefits of the arts sector (demonstrated through its Creative State Strategy) now presents an opportunity to strategically align the MAIF with the next five years of the State Government's and Council's priorities.

The MAIF undertakes a mapping of existing arts infrastructure in the City of Melbourne and inner Melbourne to identify gaps, needs, demands and opportunities for the development of new arts infrastructure and repurposing of underutilised spaces.

The challenges facing the delivery of arts infrastructure that the MAIF seeks to address are:

- Providing arts infrastructure that is flexible and able to accommodate the diversity of current and future arts practice;

- Increased costs associated with funding operations and programming of current and future arts facilities;

- Accounting for the general lifecycle costs associated with buildings as well as the sustainability of resourcing, operations and programming;

- The ongoing maintenance of new public art commissions and existing legacy work, along with the ongoing programming and maintenance of media based work in the public realm; and

- The State regulatory environment which can support or complicate the development of arts infrastructure.

*MAIF's Strategic Alignment*

The MAIF has a strong alignment to Creative Victoria's *Creative State Strategy* and other State Government initiatives linked with planning and development; it also directly aligns to key Council strategies.

The MAIF reflects **Council Plan 2013-17**, in particular, **Goal 2: A Creative City** where Council has committed to delivering three priorities of direct relevance. They are:

- To develop sustainable cultural physical infrastructure and programming;
- Increase access to, and participation in, creative expression and arts and cultural experiences, including music; and
- To support emerging artists.

The Council Plan's outcomes are that:
*"Artists are supported to present and work locally* (and) *artistic enterprises choose to base themselves in the municipality."*

Sitting alongside the **City of Melbourne Arts Strategy 2014-17**, the MAIF directly addresses the following commitments:

- We will support artists to present work in the public realm;
- We will lead and partner in the delivery of significant arts projects;
- We will support and enable affordable, secure and appropriate working spaces for artists;
- We will support and promote affordable and appropriate presentation spaces; and
- We will facilitate and advocate for affordable living/work spaces for artists.

The document is further informed by the following Council strategies and plans:

- City of Melbourne Music Strategy 2014-17;
- City of Melbourne Public Art Framework 2014-17;
- City of Melbourne Heritage Strategy 2013;
- Community Infrastructure Development Framework 2014;
- Open Space Strategy 2012;
- Draft Future Melbourne Refresh 2026;
- Tourism Action Plan 2015-18;
- Homes for People Housing Strategy 2014-2018;
- Melbourne Planning Scheme;
- Melbourne for all People 2014-17;
- Arden- Macaulay Structure Plan 2012;
- Southbank Structure Plan 2010;
- City North Structure Plan 2012;
- West Melbourne Structure Plan (in preparation);
- Queen Victoria Market Precinct Master Plan; and
- Fishermans Bend Strategic Planning Framework (review currently underway by the Victorian Government in partnership with the City of Melbourne).

The alignment of the above strategies, combined with external planning reforms impacting the City of Melbourne and opportunities for influence in urban renewal areas, presents a holistic platform from which to launch the MAIF.

## 4. CREATIVE CITIES ARE COMPETITIVE CITIES :
### THE BENEFITS OF INVESTING IN ARTS INFRASTRUCTURE

*Even when we capture the opportunity costs of alternate uses of government funding, the economy is still better off with the funding allocated to arts and culture.*
*The Economic Impact of Victorian Arts & Cultural Sector*, 2013 (KPMG)

Creative cities are characterised by their diverse, sophisticated and internationally focused creative industries. They nurture and support a broad ecosystem of artistic and creative practice from the commercial, the subsidised and the community sectors. The link between creative cities, community wellbeing and economic sustainability has been established through numerous studies[2].

### 4.1 Economic Benefits

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[2] Gridley, H., Astbury, J., Sharples, J. & Aguirre, C. 2011. *Benefits of group singing for community mental health and wellbeing*, VicHealth

*Australian cultural industries generate over $50 billion in economic activity or $35 billion in Gross Value Added (GVA). This was higher than the GVA for agriculture, forestry and fishing ($29 billion); electricity, gas, water and waste services ($27 billion); and accommodation and food services ($28 billion).*
Australian Bureau of Statistics, 2014

Local and international studies have demonstrated that a city's arts and culture sector brings both direct and indirect economic benefits to a city. A 2013 KPMG study identified that the Victorian arts and culture sector added a direct value of **$6.1 billion** to the economy, employing the equivalent of 68,000 full time workers[3].

Indirect economic benefits from the arts and culture sector included 400,000 domestic and international cultural tourists (defined as those who attend three of more cultural attractions during their visit) choosing Melbourne and Victoria in 2011[4].

Inner Melbourne (Melbourne, Port Phillip, Stonnington and Yarra Local Government areas) hosts 71,570 creative industry practitioners[5]. Fifty-five percent (39,195) of these workers are located in the City of Melbourne boundary.

The Melbourne Census of Land Use and Employment (CLUE) shows that the largest employment sector in the municipality is Professional Services at 77,966. However, at almost a third of this, Arts and Recreational Services (23,362) is significant and more than Retail Trade (19,833) and Construction (5,391)[6].

Accessible and affordable arts infrastructure supports creative industry practitioners to remain in the City of Melbourne and inner suburbs, contributing to the economic and cultural activity of the city.

As Creative Victoria's *Creative State Strategy* 2016-20 clearly asserts:

> *Creativity is an under-utilised resource for Victorian businesses. As the basis of innovation, creativity can drive productivity, economic growth and job creation. The more innovative a business, the more likely it is to export, create jobs, train employees and turn a higher profit.*

The City of Melbourne has commissioned RMIT to survey the economic value of Council's investment in the arts. Their analysis involves an 'economic impact assessment' and captures both the direct and indirect impact of Council's investment. Economic impact assessment is a spending-measure technique of economic value that looks at actual spending by organisations, audiences and performers, and its effects on the economy. Research by RMIT has demonstrated that

> *…that recipients of funding employ people locally, purchase goods and services from within the community and unlike most industries, leverage significant amounts of event related spending by their audiences that pump vital revenue into restaurants, retail stores and other local businesses. (The) … study sends a message that support for the arts does not come at the expense of economic development and employment, and that other industries may not be able*

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[3] KPMG, 2013. *The Economic Impact of Victorian Arts and Cultural Sector*.

[4] KPMG, 2013. *The Economic Impact of Victorian Arts and Cultural Sector*.

[5] SGS, 2016. *Transitioning Creative Spaces to an independent organisation*

[6] City of Melbourne 2015 *Employment per industry for blocks,* Census of Land Use and Employment https://data.melbourne.vic.gov.au/Economy/Employment-per-industry-for-blocks-2015/7wkk-qh7y accessed 27 July 2016

*to claim the same level of indirect spending—related payments made by consumers to third parties in connection with a core purchase—that the arts can.*[7]

## 4.2 Community Wellbeing & Health

**The health benefits of participating in the arts are well documented—from supporting individual mental wellbeing by providing an opportunity for people to gain new skills, confidence and self-esteem, to building social connection and reducing isolation by participating in an activity with others while engaging in a creative process.**
*Arts and Health*: VicHealth's Active Arts Strategy 2014-17

### *Significance of Community Participation in Arts and Cultural Activities*

An individual's participation in arts and cultural activities is significant to our community and social cohesion. Community Indicators Victoria used the following rationale for including arts and cultural participation in its community wellbeing indicators:

*Most types of arts involvement have a social dimension that is an important basis for building social capital and community identity. The arts, through their communicative power, enhance individual engagement with the world in ways that have both personal and public benefits. These effects are instrumental in that they can open people to life and create the fabric of shared values and meanings that improves the public sphere. Collective artistic activity has the potential to provide a forum for voice, affect social change, or promote a community's unique cultural identity.*

*Participation builds social cohesion and connectedness, thereby reducing isolation. Through building a collective identity, event and cultural facilities also build community strength. Community and cultural events provide a range of socially inclusive activities that contribute to overall community well-being.*[8]

Outcomes of improved health and wellbeing through the arts are also articulated in Council's *Melbourne for All People* strategy (Deliverable #4.3d) and the *Resilient Melbourne* strategy (community-based resilience) - two key documents that underpin Council's commitment to community health and wellbeing. This rationale further supports the need for targeted arts infrastructure that provides creative practitioners with a space to engage with participants, connect with each other and provide a leadership role in community wellbeing.

### *Art and Wellbeing*

A 2015 analysis by the Australia Council found "that engagement with the arts is associated with a significant positive increase in life satisfaction"[9].

Their *Arts Nation* research included a Wellbeing Valuation approach. This is a method used by economists to estimate the relative worth of a non-monetary quality, such as wellbeing, by calculating the amount of money required to produce the same increase in life satisfaction. Applying this approach identified a wellbeing increase, which was the equivalent of **$4,349** per person, per

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[7] Boymal, J., Coate, B., de Silva, A., Elkins, M. & Ozmen, M. 2016. *The Economic Value of the City of   Melbourne's Arts Program*

[8] Community Indicators Victoria CIV is a collaborative project within the Place, Health and Liveability Research Program at the McCaughey VicHealth Centre, within the School of Population & Global Health, at the University of Melbourne

[9] Australia Council for the Arts*, 2015. Arts Nation:  An Overview of Australian Arts.*

annum. Applied to the proportion of persons aged 15 years and over who engage in the arts this figure extrapolates to an overall societal value of approximately **$66 billion per year.**

Arts Council England research supports the premise that participation in the arts leads to higher life satisfaction. This research mapped moment-to-moment happiness through an iPhone application. The data contained "more than one million observations of tens of thousands of individuals." It showed that respondents reported significantly higher levels of happiness when attending theatre, dance or concerts; singing and performing; or, engaging in hobbies or arts and crafts other than either drinking alcohol or watching television[10].

Given that residents of Melbourne participate in the arts and attend arts events at a greater rate than other Australians[11], as a group, we can reasonably deduce, Melburnians are happier. To continue to increase Melbourne's liveability and the social wellbeing of community, ongoing investment in the arts, supported by accessible arts infrastructure, must be a priority.

### *Liveability*

In determining "liveability" the major indices: Economist Intelligence Unit (EIU) Global Liveability Ranking; the Mercer Quality of Living Survey; and Monocle Quality of Life Survey, all have culture as a key factor. Melbourne features highly in all three surveys and for the last five years' has been ranked first in the EIU survey.

The need for arts and culture as a foundation of the City is also highlighted by *Future Melbourne 2008*, and the draft *Future Melbourne 2026* community consultation recommendations, in which the priority for a Creative City remains. This demonstrates the impact arts and culture has on the City's community and the commitment of residents to the creative industries and associated infrastructure.

## 4.3 Placemaking and Urban Renewal

***Creative placemaking animates public and private spaces, rejuvenates structures and streetscapes, improves local business viability and public safety, and brings diverse people together to celebrate, inspire, and be inspired.***
*Creative Placemaking*, National Endowment for the Arts, 2010

### *Identity: Creating a Distinctive Place*

Over the last decade the idea of the "global city" has emerged as the key descriptor of a high functioning, economically secure and liveable metropolis. In defining a global city further, there is a focus on culture:

> *…with the cultural economy positioned not merely as an adjunct to larger more important sectors, but as a field that makes its own contribution to growth, development and vitality of the metropolis[12].*

As outlined in the City's *Arts Strategy*, "Melbourne's celebrated and diverse arts scene generates an abundance of positive publicity and is vital to Melbourne's brand." Furthermore, the importance of place on a human level is highly significant. Creative practitioners need an interconnected

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[10] Arts Council England, 2015. *Cultural Activities, Artforms and Wellbeing.*
[11] ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: Customised Report 2015
[12] Hutton, T. A., 2016 *Cities and the Cultural Economy.*

environment: a space to produce work; places to share work and find a response to their work; as well as forums to share ideas, respond to work of others and joint collaborations all contributing to Melbourne's distinct identity.

## 5. CITY OF MELBOURNE'S ROLE IN THE ECO-SYSTEM OF THE CREATIVE CITY

*…even world cities – with their superficial resemblances – remain distinct. The reason why? Culture. What makes them different to one another is culture. While world cities are plugged into global circuits of ideas and knowledge, it is their local culture (and cultural producers) which transform external influences into something unique.*
The *World Cities Cultural Report,* 2013

The City of Melbourne is committed to supporting artists and audiences to participate in the City's life. This is articulated through the Creative City goal, Council Plan 2013-17, and the Arts Strategy. As the City continues to grow and embrace innovation and a 'smart' city approach, the role of creative practitioners contributing to the development of these ideas is critical.

The scope and interrelationship of arts on offer in the City of Melbourne is extensive, even for a capital city area within a metropolis in excess of 4.5 million people. In the area of the performing arts it extends from multiple entertainment stadia such as Rod Laver or AAMI – capable of holding over 30,000 patrons for a Taylor Swift concert – through to main-stage venues of between 1500 to 2000 patrons presenting opera or 'Broadway' style musicals. The aforementioned venues are complemented by the extensive 'fringe' theatre scene and small venues focussed on new Australian work such as La Mama or Forty Five Downstairs.

In the visual arts sector, Melbourne hosts the National Gallery of Victoria (NGV) – arguably home to the most important collection in Australia – and several smaller but highly regarded public galleries such as Australia Centre for Contemporary Art and the Ian Potter Museum of Art at Melbourne University. There are also 25 commercial galleries and artist run initiatives.

In 2013-14 the NGV ran Melbourne Now, the largest and most ambitious exhibition in its history. Over 300 local artists, architects, designers and creative practitioners participated in this landmark exhibition. Without an arts ecosystem of considerable depth, it would not have been possible to choose the final 300 to make this exhibition possible.

Council plays a critical role in Melbourne's creative eco-system, providing support to private and State-owned institutions through strategic partnerships, marketing and promotion; direct financial support to Melbourne's creative practitioners and industries through funding initiatives; and the direct delivery of programs that support, engage and advance Melbourne's creative practitioners, such as Creative Spaces, public art commissioning and festivals.

Each year, through the Arts Melbourne branch, Council contributes more than $3.5 million in arts grants funding for arts and culture activities delivered within the municipality. In 2015-16, the branch supported more than 3000 artists and produced more than 500 activities. The year before (2014-15), 91.4 percent of residents, workers, visitors and students agreed that Melbourne is an "artistic and cultural City."[13]

In 2016-17, City of Melbourne is committing $108.48 million to its infrastructure program. Council's annual investment in capital works and infrastructure programs presents a unique opportunity to embed arts infrastructure, whether this be creative spaces or public art, into appropriate Council

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[13] City of Melbourne, 2015, *Annual Report 2014-15*

initiatives. In doing this, Council ensures that the City of Melbourne acts as a catalyst for growth and innovation and adds value and increased sustainability to the plethora of creative activity and industry in Melbourne.

## 6. MELBOURNE'S DEMOGRAPHICS, ARTS PARTICIPATION AND ATTENDANCE

Melbourne has one of the most active and engaged populations in the country for participation and attendance in the arts[14]. The high participation rate is strengthened by a resident population that is made up of 60 percent of people between the ages of 20-39 (double the national average), the age demographic most likely to participate and engage with the arts.

The demographic overview below demonstrates the current and forecasted growth of the population within the municipality, as well as participation in arts activities impacting the use and demand on Melbourne's arts infrastructure.

### 6.1 Demographic Overview

*The City of Melbourne*

The residential population of Melbourne is estimated to be approximately 137,000 by the end of 2016 and is predicted to rise to approximately 237,000 over the next 15 years[15]. The 'daily' population, which includes residents, workers, students and visitors, is estimated at 891,000 (2016) and anticipated to rise to over 1.2 million people in the next 15 years.

The demographic profile of the resident population differs markedly from the demographic profile of Australia as a whole.  Nearly 60 percent of the population is aged between 20 and 39, which is over twice the Australia-wide average (28 percent) of people in this age group. In generational terms, this means about half the Melbourne population is Y gen[16]., while half the workers, students and visitors that come into the City each day are also aged between 20 and 39. This cohort is expected to continue to increase in the next 20 years (Figure 1).

FIGURE 1 – forecast number of residents by age group (2016 to 2036)



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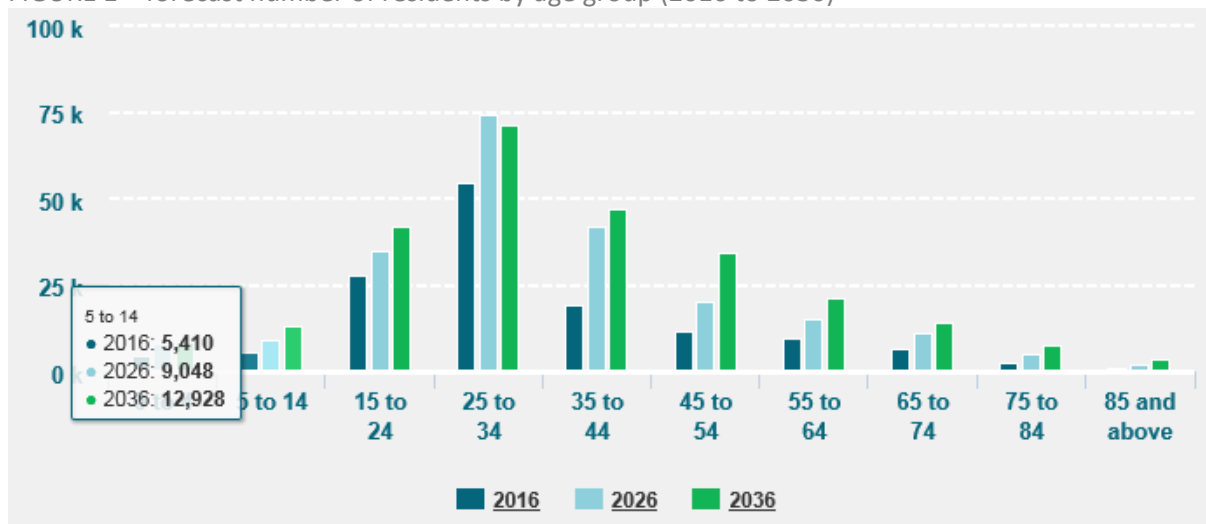
[14] ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: Customised Report 2015

[15] City of Melbourne's Forecast Population (Geografia). Accessed 12 July 2016.
http://melbournepopulation.geografia.com.au/

[16] The generation born in the 1980's and early 90's. They are children of the baby boomer generation and grew up with the internet, mobile phones and social media.

*Greater Melbourne*

The greater Melbourne metropolitan region's population is also increasing. In 2011, the population was reported to be 4,196,400 and by 2031 it is expected to increase to 5,982,800[17].

As Melbourne's population increases, infrastructure also needs to increase. As a capital city, the City of Melbourne is home to some of the major key institutions that support the arts and culture sector. To maintain the position of a creative city and to ensure creative practitioners and community can create and participate in arts experiences, Council needs to invest in and advocate for further arts infrastructure to support community access and participation.

## 6.2 Participation in the Arts

The Australian Bureau of Statistics, commissioned on behalf of the Australia Council for the Arts, regularly undertakes a survey of the participation of Australians in selected cultural activities. Their recent report indicates that 27 percent (or 4.9 million people) of the 18.5 million persons aged 15 years and over living in Australia participated in at least one selected cultural activity during the 12 months (2013-14) before the survey was undertaken[18]. In the City of Melbourne, participation was greater than the national average with 37 percent of the population reporting participation in at least one selected cultural activity (Figure 2). For young people aged between 20 to 35 years, the percentage was higher again, with 60 percent of Melburnians reportedly engaging in a cultural activity (Figure 3).

FIGURE 2 – percentage of Australians who participated in at least one cultural activity in the past 12 months



Cultural Participation by Y Generation in the past twelve months nationally

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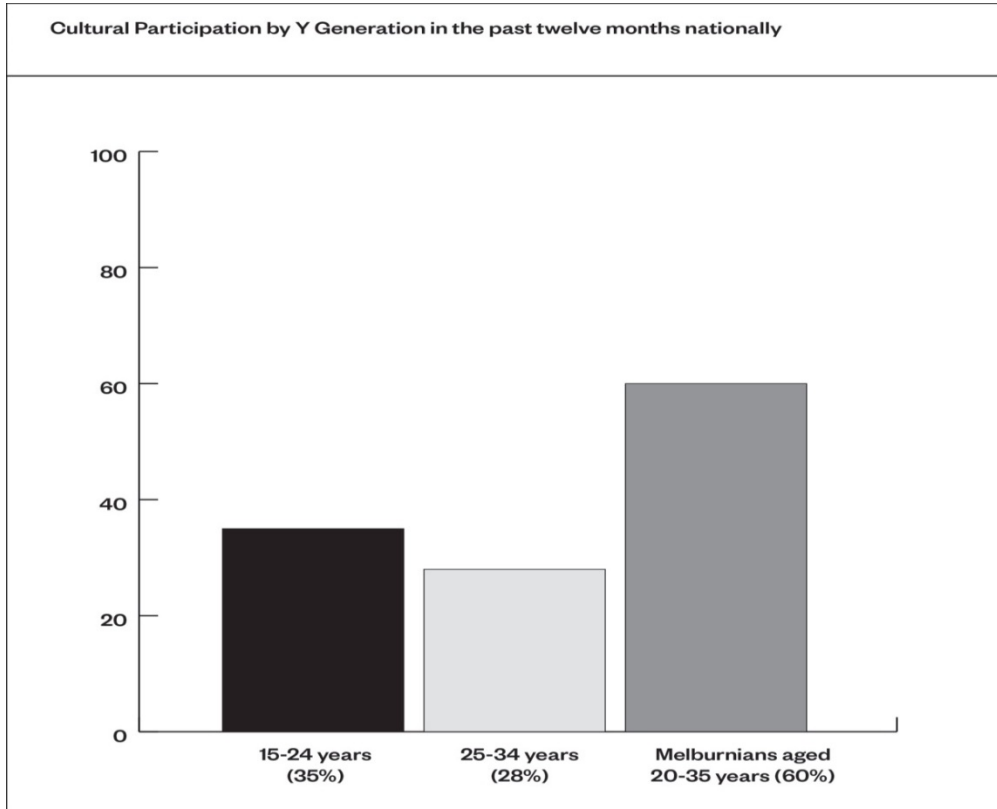
[17] Department of Environment, Land, Water and Planning, State Government of Victoria, 2015. *Victoria in Future: Population and Household Projections to 2051.*
[18] ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: Customised Report 2015

FIGURE 3 – cultural participation by Y Generation in the past 12 months nationally

**Percentage of Australians who participated in at least one cultural activity in the past 12 months.**

| | |
|---|---|
| Nationally (27%) | Melburnians (37%) |
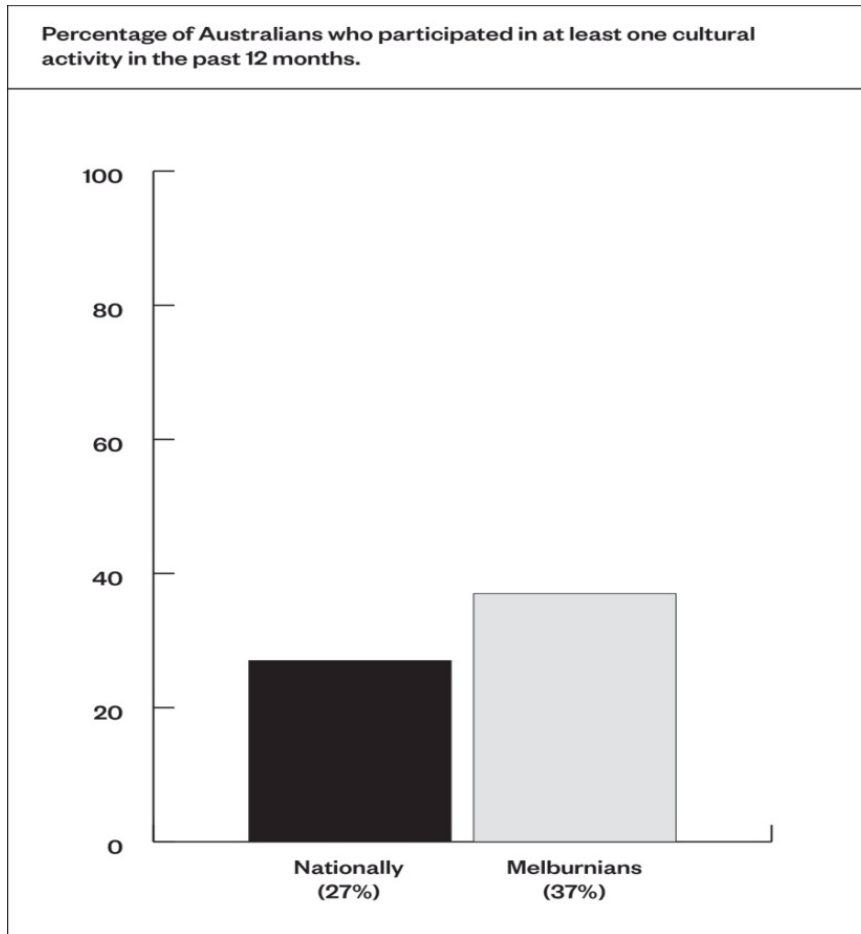
The City of Melbourne also tracks participation in activities supported by Council. Nearly half (49.6 percent) of survey respondents reported engaging in selected Council arts and cultural activities for the first time in 2014-15[19].

## 6.3 Attendance at an Arts Venue or Event

Australian Bureau of Statistics data[20] indicates that 59 percent of Australians attended at least one 'arts venue or event' in 2013-14. Across Victoria and Melbourne:

- Eighty-one percent of inner Melbourne residents reported attending an arts venue or event in 2013-14, significantly higher than that identified by the ABS data[21].

- Creative Victoria[22] report that:
    - 3.7 million (87 percent) Victorians attend cultural venues or events;
    - 877,000 (21 percent) of Victorians work in culture or leisure activities;
    - 95 percent of young people attend cultural venues or events; and
    - 59 percent of Victorians aged 60 and over attend cultural venues and events.

- More than 1.6 million people purchased tickets to attend Arts Melbourne supported events in 2015-16.

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[19] City of Melbourne , 2015. *Annual Report 2014-15*.

[20] ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: Customised Report 2015

[21] ABS Participation in Selected Cultural Activities, Cat. No. 4921.0: Customised Report 2015

[22] Creative Victoria, 2012, *A Statistical Overview: Arts and culture in Victoria*

As people aged between 25 and 34 will continue to make up the greatest proportion of residents in Melbourne by 2036 (27 percent) and, as one of the most culturally active age groups, their participation in arts activities supports the development of community accessible arts infrastructure.

## 7.  IDENTIFYING THE CITY OF MELBOURNE'S ARTS INFRASTRUCTURE NEEDS

In order to understand the current state and establish priorities for the future of Melbourne's arts infrastructure, the following methodological approach was undertaken:

1.  Desktop analysis of current arts infrastructure and relevant studies[23].

2.  Mapping of current theatres, galleries and live music spaces[24], both commercial and public, to identify infrastructure gaps.

3.  Recent City of Melbourne stakeholder consultation including the Arts Melbourne Creative Conventions and Future Melbourne 2026's preliminary analysis[25].

4.  Analysis of data from the Creative Spaces website.

5.  Desktop analysis of Council policies and strategies as listed on page six.

The following provides an overview of key findings related to the scope of the MAIF.
The MAIF has a specific focus on arts infrastructure that:

*   is accessible for community members to encourage and support arts participation; and
*   addresses the needs of new and emerging artists, creative practitioners and organisations.

This excludes the infrastructure needs of the commercial theatre and concert sector and the large State funded facilities such as the Arts Centre or NGV.

The analysis has led to the identification of nine high-level arts infrastructure needs and five goals through these identified needs can be advanced in the next five years.

## 7.1 Current Arts Infrastructure

In order to establish gaps in existing arts infrastructure, current arts facilities in the municipality and its environs (10 kilometre radius) have been researched, identified and mapped, including facilities that are:

*   Council-owned;
*   Publicly owned but not by Council;
*   Commercial;
*   Managed by educational institutions;
*   Managed by trusts and not-for profit organisations; and

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[23] (a) *City of Moreland Needs Analysis of Performing Arts Facilities within the Brunswick Civic and Cultural Precinct,* 2012; (b) *Planning Sydney's Cultural Facilities* 2011, Sweet Reason Pty Ltd. (c) *City of Vancouver Cultural Facilities Priorities Plan: Final Report*, May 2008, Artscape (d) *Cultural Infrastructure Directions*, Dept. of Culture and the Arts , WA. (e) *Cultural Infrastructure: An Integral Component of Canadian Communities*, Creative City Network Canada
[24] Mapping based on available data
[25] *Draft Future Melbourne 2026 Synthesis Report*, Global Research, 2016

- Privately-owned.

These facility types are further analysed throughout this chapter.

### *City of Melbourne Arts Infrastructure*

The City of Melbourne currently owns three dedicated arts buildings: ArtPlay (children's cultural centre); Signal (young people's cultural centre); and the North Melbourne Town Hall (Arts House). All three are repurposed old/heritage buildings. A fourth building, the Meat Market, is owned by the Victorian government and managed by the City as a venue-for-hire.

The Creative Spaces program currently leases two buildings on a commercial basis: River Studios in West Melbourne and The Guild in Southbank. Seven artist studios are also located at Council's Boyd Community Hub.

Public art infrastructure is located throughout the city on a permanent and temporary basis. All public art situated in the City's public realm is managed and maintained by Council's Art and Heritage Collection. The Arts Melbourne branch manages Council's Art and Heritage Collection and musical instruments (Melbourne Town Hall Grand Organ and Federation Bells), however these pieces of arts infrastructure are outside the scope of this MAIF.

As well as specific arts facilities, the City of Melbourne owns and manages a number of Community Hubs and Libraries that support the co-location of artists. These include arts-based activities such as sound recording studios, maker's spaces and practice rooms at both the Library at the Dock and Kathleen Syme Library and Community Centre.

Surrounding municipalities have been included in the literature review and mapping to ensure the gap analysis offers a balanced assessment that acknowledges the City of Melbourne as part of a greater metropolis of inner suburbs that, collectively for many Melburnians, form its heart.

## 7.2 Consultation

### *Future Melbourne*

A preliminary review of *Future Melbourne 2026* responses by Global Research supports the mapping, data and analysis regarding needs and gaps of arts infrastructure:

*A large number of people felt the need to create more venues – both permanent and temporary, within the Melbourne CBD. One thread of conversations expressed the need to create a new space to encourage local theatre and playwrights to present their work…A few people felt that reinvigorating disused and abandoned city sites would help create more spaces for artists to exhibit or perform work.*

*Some identified Melbourne as the music capital of Australia and that music should be supported within the city to ensure it continues to flourish. There were suggestions of how this could happen, including a music writer's festival; providing cheap space for performers including an 'all ages' venue; and more music events.*[26]

The researchers identified three strong themes that came through the comments:

- A desire for the arts to thrive in Melbourne;

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[26] Global Research, 2016*, Draft Future Melbourne 2026 Synthesis Report*.

- Lack of affordable space is driving artists out; and

- That providing inexpensive space for artists would deliver direct and indirect benefits for artists and the community.

Another identified need was increasing public access to the arts and more affordable ways to participate in the arts through community arts hubs. These would be purpose-designed spaces that allow for individuals and community groups to develop their own creative practice in much the same way as ArtPlay and Signal enable and promote creative expression for children and young adults.

## IDENTIFIED NEED 1

***Arts spaces that enable the community to engage with and participate in their own creative practice.***

### *Creative Conventions*

In 2015, Arts Melbourne undertook a series of consultations under the banner of Creative Conventions. This consultation series included roundtable discussions on the themes of affordability, accessibility, infrastructure and creativity with key industry stakeholders and a public forum entitled *The Future of Art in Melbourne*.

The key findings from this consultation were:

- The rising cost of space in Melbourne is squeezing the arts and there is a danger that creative practitioners will be pushed out of the City entirely;

- Mixed-use planning is crucial and so is mixed-used space – i.e. hybrid live/work/present spaces;

- More space may be achieved through changing rules and regulations rather than building new infrastructure;

- Accessing underutilised buildings, whether owned by the City of Melbourne or the public or private sectors, could fuel much arts and community activity;

- Planning levers need to be developed in order to have more diverse building stock for future creative uses and developers need to be encouraged (or required) to make contributions to support arts infrastructure;

- Space is a crucial asset for enabling creativity and lack of affordability is a threat to creativity;

- There are exciting opportunities for short-term inhabitations of space, but there is a lack of long-term space and opportunity; and

- Artists living in the city, as well as creating and presenting work, make an exciting creative city.

There are various national and international templates for the provision of live/work spaces for artists that could be used as the basis for developing a model for Melbourne and its particular

regulatory circumstances. CLUE data demonstrates the potential availability of spaces. There is **57,749 square metres**, in **144 locations**, of vacant storage/warehouse space in the municipality, some of which could be adapted to studio or rehearsal space. There is also **165,772 square metres** of vacant office/administration space in **508 locations,** which has the potential to make suitable co-working and office space for creative practitioners and organisations.

**IDENTIFIED NEED 2**

*Hybrid spaces for artists including live/work spaces.*

**IDENTIFIED NEED 3**

*Advocate for affordable housing.*

**IDENTIFIED NEED 4**

*Affordable co-working office / incubator spaces for creative industry practitioners.*

## 7.3 Mapping of Arts Infrastructure

Based on mapping data available, the geographical analysis of arts infrastructure focused on facilities in three specific areas of the arts - **theatre**, **galleries** and **live music**. The mapping included suburbs surrounding the City of Melbourne (Map 1) and identified:

- 161 galleries
- 289 live music venues
- 90   theatres
- 22   other (includes stadiums, museums, libraries, town halls, etc.)

Other creative industries such as architecture and design firms, publishing houses and game developers have not been mapped. These sectors are extensive but do not generally require a purpose-specific space or particular infrastructure beyond a conventional office. The potential growth of business, arts and community accelerators and incubators as co-working spaces addresses this need.

Data is not available for the number and location of individual artists' or writers' studios beyond the Creative Spaces website which displays current vacancies only.

MAP 1 – Arts infrastructure as combined art forms (galleries, live music and theatres)
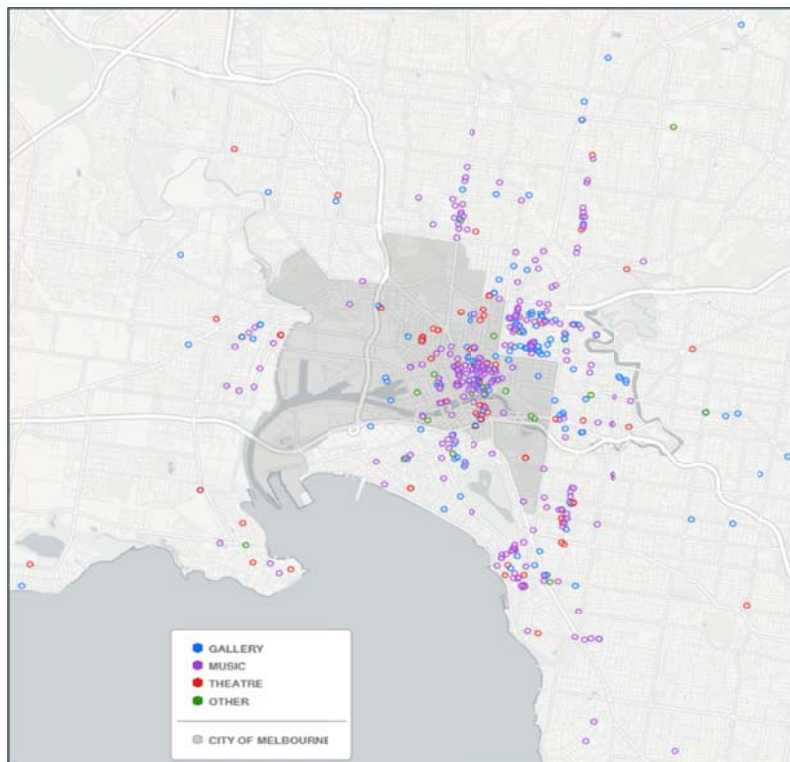


## Theatres

Council's 2015 Census of Land Use and Employment (CLUE) data shows there are 367,700 seats identified as Theatre/Concert/Stadium in the City of Melbourne. As a point of comparison, there are 156,711 indoor Café/Restaurant/Bistro seats.

Removing stadium venues (MCG, Docklands, Rod Laver etc., venues infrequently used for theatre rehearsals or performances) from consideration of this mapping, there are around 32,000 theatre and concert hall seats within the municipality[27].

The CLUE data and mapping shows:

- 376,000 seats in theatres, concert halls and stadiums in Melbourne;

- Three theatre venues - located in the CBD, Southbank and Parkville - that seat between 200 to 300 patrons;

- Venues that seat less than 200 people are less than one percent of the CLUE total; and

- Of the 27 venues with less than 200 seats, 18 are for audiences of 100 people or less.

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[27] CLUE data

A needs analysis of the theatre sector identified that 200-300 seats is the preferred venue size for performance and rehearsals[28]. As the mapping data indicates, such spaces are in short supply. New and emerging artists and organisations are further disadvantaged in accessing these spaces due to the cost of hire.

Map 2 identifies three key areas of the municipality that would support an increase in the number of theatre spaces – Arden, Docklands and Lorimer. With these areas planned for increased residential development, community and artist-accessible rehearsal and performance spaces are recommended to be included in future infrastructure planning.

The identified issues of new and emerging theatre sector are representative of their counterparts across the performing arts sector. With this in mind, performance spaces should be flexible in design to accommodate the needs of small music and dance ensembles as well as theatre companies.

**IDENTIFIED NEED 5**

**The creation of performance and rehearsal spaces suitable for artists working in the small to medium performing arts sector.**

MAP 2- This map identifies 75 locations housing 90 theatre spaces. These include cabaret venues and stadiums, but exclude concert halls (e.g. Melbourne Recital Centre and Hamer Hall). In some instances there are multiple theatres in the one building e.g. Theatres Building at Arts Centre Melbourne.
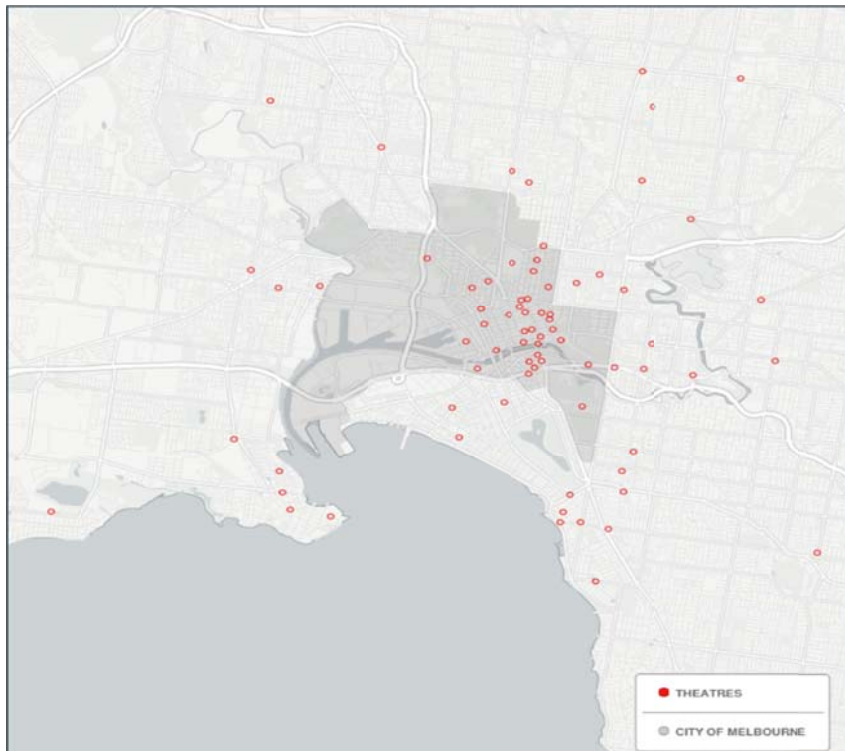


Galleries

The mapping (Map 3) and survey of current gallery exhibitions shows:

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[28] *City of Moreland Needs Analysis of Performing Arts Facilities within the Brunswick Civic and Cultural Precinct,* 2012

- 161 galleries in and around the City of Melbourne;

- 79 percent (127) are commercial galleries. Commercial galleries focus on work that sells and generally represent a stable of established and/or mid-career artists[29];

- A number of major public and private collections including the National Gallery of Victoria (NGV), the Australian Centre for Contemporary Art (ACCA), Ian Potter Gallery, and RMIT Gallery.

The mapping identifies that most galleries are commercial spaces representing mid-career and established artists. These galleries understandably exhibit work most likely to sell.

The commercial impetus of these galleries restricts the opportunity for early career artists, and artists working in more exploratory and challenging forms, to exhibit in these spaces. This leads to increased difficulties for emerging artists to obtain representation by commercial galleries.

It is through 'artist run initiatives' like West Space and Blindside, and not-for-profit gallery spaces, that artists working in more cutting-edge, experimental forms find exhibiting their work more accessible and affordable.

**IDENTIFIED NEED 6**

**Artist-run or not-for-profit gallery spaces and initiatives that focus on programming work that is diverse, challenging, experimental, exploratory, and primarily by young or emerging artists.**

MAP 3 - The map locates 161 galleries including public galleries such as the NGV, commercial galleries and "artist run initiatives" such as West Space.



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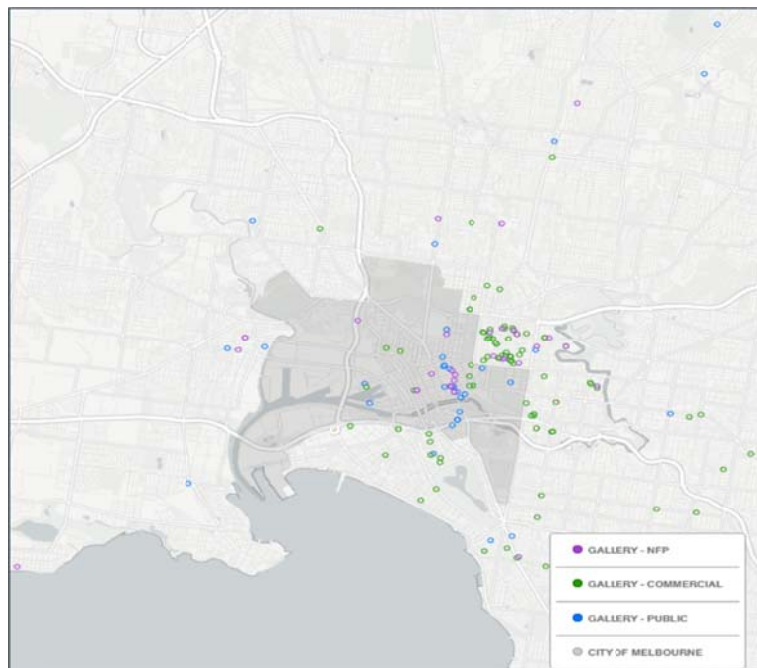
[29] Art Guide Australia

## Live Music

According to *Creative State*, "Melbourne hosts 62,000 live music concerts each year and Victoria has three times more live music performances than the national average." The mapping (Map 4) identifies 289 live music venues in and around the City of Melbourne. These venues are predominantly utilised by contemporary / popular music bands (including rock, jazz, folk etc.) that require amplification.

A breakdown of the mapping and analysis of Melbourne Music Week data shows:

- Most venues are pubs and bars that present live music several nights a week. In the estimation of Council's Melbourne Music Week only 15 are dedicated music venues, that is, venues presenting music six or seven nights a week;

- While it is likely that young bands are able to find a pub venue to play to small audiences, it is more difficult to access a suitable larger venue;

- There is a gap in the availability of medium sized (500-800 seats) dedicated music spaces.

Consultation with Music Victoria revealed:

- There is a lack of affordable rehearsal and recording space in Melbourne;

- The CBD presents problems with loading and unloading of equipment; and

- Of the nine rehearsal and 17 recording studios listed on the Music Victoria website, none are in the City of Melbourne.

The Music Victoria list, however, is mainly commercial spaces and not exhaustive. There are non-commercial recording studios in the City of Melbourne, such as the studios at the City's Library at the Dock and Kathleen Syme Library and Community Centre.

There are 28 spaces listed on the Creative Spaces site offering facilities for music rehearsal. Most of these are multipurpose spaces and not dedicated music rehearsal spaces – size, suitability and costs vary substantially. Although practice rooms are available at the aforementioned City of Melbourne library and community hubs, they are inappropriate for a group of musicians to access, being too small and situated in a library environment.

Most live music venues in the City are pubs and bars that present music only two or three nights a week. There are far fewer dedicated music venues and even less that support the touring circuit for artists unable to fill major stadiums. A versatile empty space that can accommodate a medium sized audience (500-800 people) is required to allow new and emerging musicians affordable access to rehearsal and performance venues, as well as providing an opportunity for community members to participate in live music activities and events. These venues may include suitable recording facilities, or be specifically focussed on performance and rehearsal spaces and recording needs met through the implementation of Identified Need 1.

**IDENTIFIED NEED 7**

**Live music venues that can accommodate between 500 and 800 patrons.**

MAP 4 - The map locates 289 live music venues including venues from small bars that have live music to the major concert halls such as Hamer Hall.
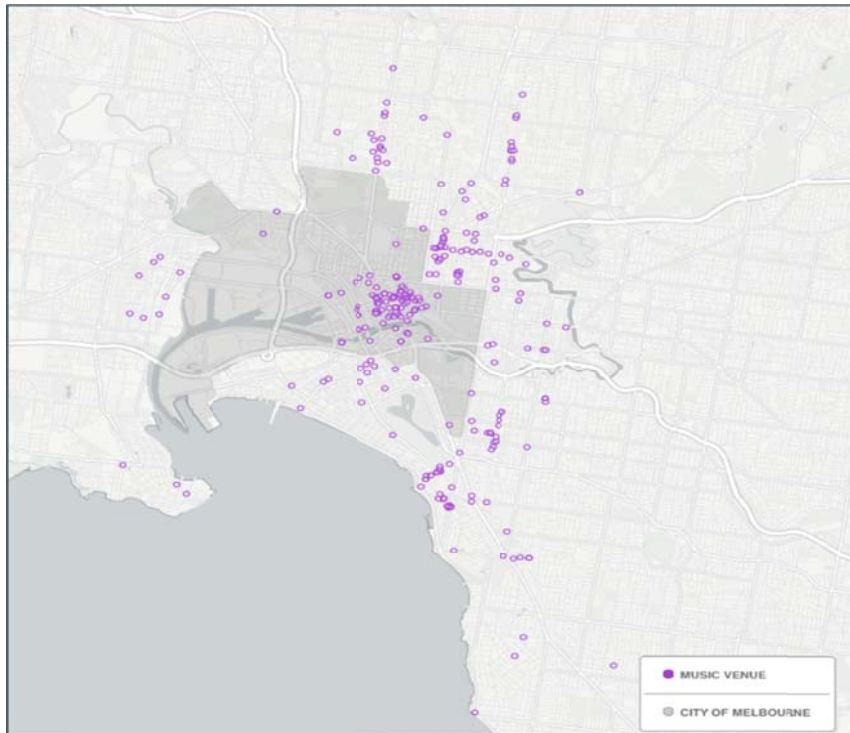


## 7.4 Creative Spaces

Adaptive re-use of buildings is a sustainable practice that the City of Melbourne actively promotes. This is exampled by the Creative Spaces Program which initiated River Studios in West Melbourne – a vacant warehouse on the edge of the Maribyrnong River. Located at 41-59 Sims Street, this building was refurbished by Creative Spaces Program as 57 artist studios and now houses 75 artists.

This $3000m^2$ space provided a new model of development for the City of Melbourne, leasing the building commercially to provide affordable workspace for artists.  River Studios is a partnership between the City of Melbourne, Creative Victoria and the owner of the building (Tabilk Nominees). Each party contributed $100,000 towards the building's refurbishment, which included a lift for disability access.

This operating model has proved to be extremely successful, however waiting l
spaces program venues indicates demand for these spaces is high. In July 2016:

- Boyd has **5** studios and there are **84** artists on the waiting list. A studio has not become vacant at Boyd for over 12 months.
- Guild has no waiting list. A refreshed expressions of interest opportunity will be opened in the second half of 2016 for the co-working space.
- River Studios has **50** studios and there are **30** artists on the waiting list.

The Creative Spaces website (managed by the Creative Spaces Program) allows individuals to list spaces available for lease specifically for artists and creative practitioners. It is able to demonstrate the housing needs of artists by tracking the number of artist spaces available against the number of searches for a particular type of space.

Analysis of this website data demonstrated:

- The demand for live/work space is still very high. This corresponds to the feedback from the Creative Conventions roundtable; and

- There continues to be significant unmet demand for visual arts and dance studio space.

This is evidenced by an analysis of 2014-15 data that identified:

Unmet demand for studio space:
- **506** searches for studio space in City of Melbourne;
- **42** spaces listed.

Unmet demand for activities that are not suited to residential areas such as larger scale sculptural work or band practice:
- **675** searches for warehouse space;
- **26** spaces listed.

Continuing unmet demand for gallery space in particular by unrepresented artists seeking space to stage an exhibition of their own work:
- **499** searches;
- **36** spaces listed.

The Creative Spaces website data also demonstrates a high unmet demand for community halls (**266** searches and **5** spaces listed) reflecting creative practitioner demand for larger, hall like spaces for rehearsals and performance. This data supports the Identified Needs 1, 5 and 7.

**IDENTIFIED NEED 8**

***Studio, workshop and rehearsal spaces (creative spaces)*** including spaces suitable for activities not appropriate to residential areas such as larger scale sculptural work or band rehearsals.

## 7.5 Public Art

Public art is by its nature highly visible. It sits in the public realm, impacting how people experience the city. Everyone has an opinion about public art. To help inform the vision, direction and platform of public art in the municipality, Council has adopted the *Public Art Framework* 2014-17.

CLUE data identifies more than 260 public art "assets" across the City of Melbourne[30]. Assets are identified as public artwork, fountains and monuments. The *Public Art Framework* identifies the need to extend the community's engagement and interface with public art, and proposes new and innovative ways in which this can be achieved.

Council already contributes one percent of appropriate capital works projects to public art. As the city's growth continues, public art can provide accessible arts infrastructure and present practical opportunities for emerging artists and creative practitioners. It also presents opportunities for exploration of digital placemaking and for Council to take a leadership role in working with external partners to embed public art into new urban growth areas and developments.

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[30] CLUE *Melbourne Public Artwork.* Accessed 28 July 2016. source: https://data.melbourne.vic.gov.au/Assets-Infrastructure/Melbourne-Public-Artwork/6fzs-45an

Public art can be included from the initial design stage of major Council and developer capital works and infrastructure projects. As the rapid growth of the city has triggered significant investment in public infrastructure (e.g. Southbank Boulevard and University Square), public art allows the stories of Melbourne to be told through the public realm.

**IDENTIFIED NEED 9**

***Embedding public art in Council and developer capital works and infrastructure projects.***

## 7.6 Identified Needs and Goals

### *Identified Needs*
In light of the gaps identified, the following high-level needs have been determined:

1. Arts spaces that enable the community to engage with and participate in their own creative practice.

2. Hybrid spaces for artists including live/work spaces.

3. Advocacy for affordable housing so artists, along with others on lower incomes, are able to live in the City.

4. Affordable co-working office spaces for creative industry practitioners (writers, publishers, designers, architects, etc.).

5. The creation of performance and rehearsal spaces suitable for artists working in the small to medium performing arts sector.

6. Artist-run or not-for-profit gallery spaces and initiatives that focus on programming visual art work that is diverse, challenging, experimental, exploratory and primarily by young or emerging artists.

7. Live music venues that can accommodate between 500 and 800 patrons.

8. Studio, workshop and rehearsal spaces (creative spaces) including spaces suitable for activities not appropriate to residential areas such as larger scale sculpture work or band rehearsals.

9. Embedding public art in Council and developer capital works and infrastructure projects.

### *Key Goals*
To guide the implementation of these identified needs, the following key goals will indicate and measure the success of the MAIF in the next five years. Goals are identified in order of priority to align with current planning timelines and funding mechanisms. The goals are:

*Priorities 1-4: Creation and Presentation Spaces*

1. To secure commitment for the delivery of three arts hubs that can include mid-sized performance and rehearsal spaces, community arts spaces and/or live music.
2. To significantly increase the number of creative spaces within the municipality.
3. Advocate to create and incorporate live/work spaces within the city.

4.   Advocate to support the provision of more affordable housing for artists, as per the City's Housing Strategy.

*Priority 5: Embedded Public Art*

5.   To ensure the integration of embedded public art projects in new public and private developments.

### *Location of Identified Needs*

Some of the identified needs and associated goals can be applied in community hubs and multi-purpose infrastructure (e.g. rehearsal spaces for small to medium performing arts sector). Some have unique infrastructure requirements with site-specific outputs (e.g. live music performance spaces). Whilst others can be distributed across a broad range of current, new or re-purposed infrastructure (e.g. live work spaces).

Table 1 identifies the potential link between these needs and infrastructure types.

TABLE 1

| Identified Need | Distributed throughout municipality | Arts hub location | Community hub location |
|---|:---:|:---:|:---:|
| Arts spaces that enable the community to engage with and participate in their own creative practice. | X | X | X |
| Performance and rehearsal spaces suitable for artists working in the small to medium performing arts sector. | | X | X |
| Artist-run or not-for-profit gallery spaces and initiatives. | X | X | |
| Live music venues that can accommodate between 500 and 800 patrons. | | X | |
| Hybrid spaces for artists including live/work spaces. | X | | |
| Advocacy for affordable housing. | X | | |
| Affordable co-working office spaces / incubators for creative industry practitioners. | X | X | X |
| Embedded public art. | X | X | X |
| Studio, workshop and rehearsal spaces. | X | X | X |

## 8.   DELIVERY OF THE MAIF

A new approach to how Council works, advocates, plans, delivers and manages arts infrastructure is needed to successfully deliver the five key goals.

Over the past ten years, investment in arts infrastructure has been by:

- City of Melbourne direct investment in retrofitting existing heritage or older buildings for use by Council-delivered arts programming i.e. ArtPlay in 2004 and Signal in 2009.
- Inclusion in Council-delivered Community Hubs, i.e. Studio spaces at Boyd, digital printing/music studios at Library at the Dock;
- Voluntary partnerships with external organisations or developers through Council's Creative Spaces program, e.g. Creative Spaces' Studio 14 at Melbourne University's Carlton Connect; ground floor housing of creative industries at Southbank's The Guild.
- Initiation and management of the Creative Spaces website; and
- Commercial or private investment e.g. Wonderment Walk Victoria's donation of The Frog sculpture to the City.

While these approaches have been successful, they do not provide certainty. They have frequently been delivered through harnessing opportunities as they arose, rather than proactively meeting an identified gap or need.

Continuation of this approach will not deliver on the goals of the MAIF at the scale required to meet the identified need for arts infrastructure. Instead, a planned approach to arts infrastructure with several delivery methods and a detailed implementation plan is required. This will be detailed as part of the 2016-17 Council Plan Action 2.1.1.

### *High Level Actions*

High-level actions to support the goals have been identified to ensure immediate progression of the MAIF. This list is detailed in Appendix 1 and will inform the implementation plan. A summary is provided below:

1. **To secure commitment for the delivery of three arts hubs that include mid-sized performance spaces and community arts spaces.**
   1.1. Support the Central City Built Form Review (CCBFR) and work with developers to target locations / opportunities.
   1.2. Work with Places Victoria on potential development of a Creative Hub in Docklands.
   1.3. Develop the North Melbourne Arts Precinct.
   1.4. Liaise with Placemaking and Engagement and Victorian Government bodies.
   1.5. Further research performance, rehearsal and recording spaces to increase understanding of their scope and features.

2. **To significantly increase the number of creative spaces within the municipality.**
   2.1. Support CCBFR and work with developers to target locations / opportunities.
   2.2. Continue to target retrofitting spaces as per current Creative Spaces program.
   2.3. Partner with the Victorian Government to embed arts infrastructure into community infrastructure definition.
   2.4. Liaise with Placemaking and Engagement and Victorian Government bodies.
   2.5. Develop new models for management, resourcing and operation of spaces.
   2.6. Develop guidelines for provision of arts spaces in new developments.

3. **Advocate to create and incorporate live/work spaces within the city.**
   3.1. Support CCBFR and work with developers to target locations / opportunities.
   3.2. Develop guidelines for provision of arts spaces in new developments.

4. **Advocate for the provision of more affordable housing for artists, as per the City's Housing Strategy.**
   4.1. Support CCBFR and work with developers to target locations / opportunities.
   4.2. Develop guidelines for provision of arts spaces in new developments.

5. **To ensure the integration of embedded public art projects in new public and private developments.**
   5.1. Support CCBFR and work with developers to target locations / opportunities.
   5.2. Advocate for public art that activates the city.
   5.3. Five percent of appropriate City of Melbourne capital budgets greater than $10 million to support public art projects.
   5.4. Continue one percent of capital works budget for public ar.t
   5.5. Liaise with Placemaking and Engagement and Victorian Government bodies.
   5.6. Develop guidelines for provision of public art in new developments.

## 8.1 Strategic Opportunities

In order to achieve the MAIF's key goals, strategic opportunities arising from major infrastructure and placemaking projects supporting Melbourne's growth over the next 10 to 15 years need to be harnessed.

Seven major projects have been identified as unique opportunities for inclusion of arts infrastructure:
- Melbourne Metro Rail Project (MMRP)
- Arden Urban Renewal Precinct
- Southbank Boulevard
- Structure Plans and Urban Renewal Areas
- Docklands Creative Hub
- Queen Victoria Market Precinct Renewal
- Digital Placemaking and New Technologies

The opportunities are detailed in Table 2, alongside corresponding key goal/s and high-level activities demonstrating the viability of such opportunities.

TABLE 2

| Strategic Opportunity | Key Goal | High Level Activity |
|---|---|---|
| The **Melbourne Metro Rail Project** (MMRP) is one of the largest infrastructure projects in Australia. As well as the construction of rail tunnels from West Melbourne to South Melbourne the project involves the building of five new underground stations. This project will potentially involve considerable design and artistic enhancement of the public realm in and around the stations. | Embedded Public Art | <ul><li>Engage in MMRP stakeholder and communications meetings</li><li>MMRP Cultural Strategy</li><li>Explore opportunities for arts infrastructure 'benefits back' to community</li></ul> |

| | | |
|---|---|---|
| The **Arden Urban Renewal Precinct** is a sizeable area of former industrial and railway land in North Melbourne. The structure plan calls for a community hub, which could also provide a significant opportunity for the development of performance, rehearsal and workshop space for the improved cultural engagement of the growing North Melbourne community.<br><br>The new Arden Station will catalyse significant redevelopment in the immediate station area, which could also include the provision of additional Arts Infrastructure. | Arts Hub<br><br>Creative Space<br><br>Affordable Housing<br><br>Live/Work | • Meet with Metropolitan Planning Authority<br>• Engage across organisation (City Design and Projects, Urban Strategy, Placemaking and Engagement)<br>• Contribute to Developer Contributions Guidelines |
| **Southbank Boulevard** is an extensive street revitalisation project. The boulevard runs though Melbourne's Southbank Arts Precinct. The project will potentially also involve significant artistic enhancement of the public realm along the boulevard and aims to improve the interface of the major cultural institutions within the area. | Embedded Public Art<br><br>Creative Space | • Engage across organisation (City Design and Projects)<br>• Conduit for communication with major cultural institutions |
| **Structure Plans and Urban Renewal Areas:** Along with Arden-Macaulay there are a number of other areas with high levels of development underway or planned including City North, Southbank, West Melbourne and Fishermans Bend (Lorimer precinct). Each area has a distinct character and hence distinct opportunities for the inclusion of arts infrastructure.<br><br>The City of Melbourne already has an excellent example of co-location via the redevelopment of the Boyd Girls High School, which incorporates artist studios with a library, maternal and child health centre and meeting rooms. | Arts Hub<br><br>Creative Space<br><br>Affordable Housing<br><br>Live/Work | • Contribute to Developer Contributions Guidelines<br>• Engage across organisation (Urban Strategy, Placemaking and Engagement)<br>• Meet with Metropolitan Planning Authority |
| **Docklands Creative Hub:** Places Victoria is investigating the feasibility of developing a creative hub at Docklands. The provision of a creative hub is intended to fulfil a specific need in Docklands, but also to fill any gap(s) in the portfolio of arts facilities in the City of Melbourne and adjacent municipalities. | Arts Hub<br><br>Creative Space | • Meet with Places Victoria and State Government |
| The **Queen Victoria Market Precinct Renewal** is one of the largest projects undertaken by the City of Melbourne and involves not only the renewal of the existing market infrastructure but also the redevelopment of two significant sites, Munro and the Southern site around the Franklin Street Store. The overall precinct and the two redevelopments offer Council the opportunity to increase the arts infrastructure to serve the rapidly growing Capital City population. | Creative Space<br><br>Live/Work<br><br>Embedded Public Art | • Meet with QVM team |

| | | |
|---|---|---|
| **Digital Placemaking and New Technologies:** The City of Melbourne is developing a prototype place-based digital engagement platform with a pilot focusing on the Arden-Macaulay growth area. This project is to provide an online community accessible platform that displays all place-based (local) activity. | Online | • Engage across organisation (Smart City Office, Placemaking and Engagement) |

## 8.2 Partnerships and Advocacy

### *State Government*

Opportunities are not uniform across the municipality and the planning mechanisms that are in place or proposed to support the delivery of arts infrastructure vary. Urban renewal areas, such as Arden Macaulay, incorporate proposed planning controls that could incentivise the delivery of new infrastructure. Other areas, such as West Melbourne, could be best suited to adaptive reuse of existing buildings.

Under the new Infrastructure Contributions Plans, standard levies will apply to new developments to help fund essential works and services including roads, parks, local sport and community facilities. It is understood that arts and cultural facilities are likely to be included in this definition.

To support new funding opportunities, the City of Melbourne will need to advocate to the Victorian Government the benefit of a planned and strategic approach to accessible arts infrastructure to support urban growth and the future community's wellbeing if it is to continue to achieve its Creative City goals.

### *Developers*

Critical to the growth of arts infrastructure in the City of Melbourne is working with developers, either through voluntary agreements, negotiation, or legislated contributions to support the provision of arts infrastructure such as the infrastructure contributions plan in urban renewal areas or the Floor Area Uplift controls proposed in the Central City Built Form Review (Map 6 – page 42).

Any negotiation with developers requires the implementation of new and additional internal processes and reference to infrastructure guidelines (to be developed) to ensure the efficient and timely management of contributions.

## 8.3 Repurposing Existing Infrastructure

Smart City Office, through its Research team, has identified significant vacant built space in the municipality, including office and light industrial space that has been vacant for more than two years. This includes:

- Identified vacant office space in a number of cases would be suitable for use as co-working spaces for creative practitioners or office space for small arts companies/creative industries.

- Identified vacant light industrial space may be suitable for visual arts practitioners who work on a larger scale and with heavier equipment or chemicals such as sculptors or printmakers.

Light industrial space may also be suitable for use as music rehearsal space away from residential areas. If the zoning is, and remains, industrial, then the land is likely to be less expensive than re-zoned land that allows for residential development.

Map 5 indicates vacant office and storage / warehouse space possibly suitable for studios and rehearsals in Melbourne. Council's role in advocating for artists and creative practitioners to take advantage of these under-utilised and vacant spaces warrants further exploration, whether through a creative spaces initiative or a partnership with Smart City Office exploring the role of artists, innovation and co-working / incubator spaces.

Map 5 - The map shows office and storage/warehouse space that has been vacant for two years or more that would be suitable for artist co-working spaces and/or studios.
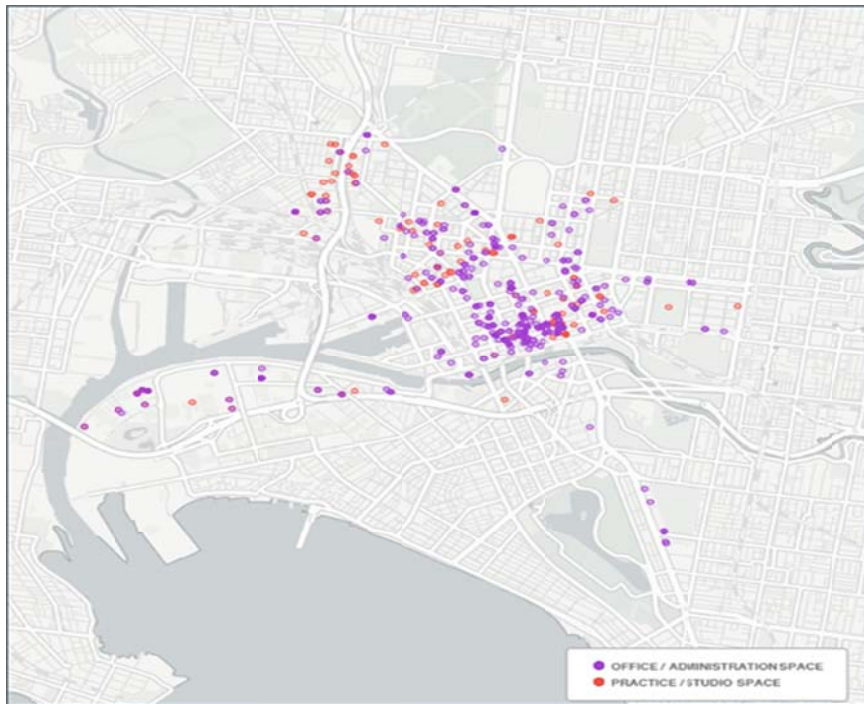


## 8.4 Transition of Creative Spaces

*Deliver affordable studios and live / work spaces for artists*

The Creative Spaces Program currently operates within the City of Melbourne's Arts Melbourne branch. Council has long foreshadowed the 'spinning off' of the Creative Spaces Program with a refreshed and expanded mandate as an independent not-for-profit organisation dedicated to providing studios and potentially live/work spaces for artists.

There are currently a number of international and national 'best practice' examples of programs dedicated to providing live/work spaces for artists, notably Artscape in Toronto and the William Street spaces program delivered and managed by the City of Sydney.

Under the Sydney model, artists/creatives are invited to apply for one of six residencies for 12 months. A residential lease agreement is then established between the successful applicant and the City of Sydney and rent is charged at $250.00 per week for the duration of the lease. The live/work apartments are leased at significantly below market rental for the area, Darlinghurst, and this therefore represents a significant subsidy of the program by the City of Sydney.

The Artscape Lofts in Toronto are a more permanent solution and provide an opportunity for artists and artist-led families to access 19 new homes at below-market prices set within two larger condominium developments. The units are offered for purchase (and for rent) to first-time

homebuyers with financing from the Artscape Mortgage: "a no-interest, payment-free second mortgage that brings the purchase price to below market value."

Both of these examples provide a template for considering the provision of live/work spaces within the City and warrant further investigation.

The City of Melbourne's Creative Spaces Program has completed a feasibility study on the viability of the program operating as a not-for-profit organisation similar to Artscape; Council will consider this in 2017. Creative Spaces and Artscape have a long and robust relationship and support is provided between the organisations via the sharing of 'intellectual property' and experience on delivering and managing buildings for creative use. Creative Spaces as a not-for-profit agency will potentially be well positioned to provide ongoing management and/or delivery of some of the recommendations of the MAIF, such as live/work spaces for artists.

## 8.5 Public Art

The City of Melbourne's significant capital works program provides an opportunity for Melbourne to lead best practice in the embedding of arts infrastructure within appropriate capital projects from the early design stage. Council's *Public Art Framework* 2014-17 includes the provision to "work with internal City of Melbourne work areas to deliver public art projects through Council's capital works program. "

The City already commits one percent of the overall capital works budget to maintain and create permanent and temporary art in the public realm.

Committing ongoing funding within major capital works projects for public art from the design stage ensures the delivery of high quality artworks that relate to their context and community; seamless integration of work, maximising opportunities and reducing installation costs; and the opportunity to leverage design elements of significant developments.

This does not require an increase in City of Melbourne spend on planned infrastructure projects. Components of these projects, for example, playgrounds, seating, structures and lighting could all incorporate an embedded public art approach. This is about working differently and inviting artists into the evolution of projects.

## 8.6 Implementation Mechanisms

### *Funding*
In implementing the goals of the MIAF, several options for funding new infrastructure are apparent. Each project will need to incorporate funding mechanisms in its business case.

Options for funding include:

- **Council revenue:** This option requires establishing the project as a priority within Council's overall capital works program. Arts Melbourne's 10 Year Capital Works plan already identifies key priorities including the North Melbourne Arts Precinct and Docklands Creative Hub.

- **Infrastructure Contributions Plans (ICP):** This option requires arts infrastructure to meet the definition of "community infrastructure". ICPs would need to be prepared for each urban renewal area. Guidelines detailing infrastructure requirements and costs will be developed to guide developer and Council decision-making.

- **Value-sharing:** This funding methodology involves agreements made in respect of the proposed changes already encompassed in the Central City Built Form Review and in the Arden-Macaulay C190 Planning Scheme amendment which affects the northern half of this urban renewal area.

- **External funding**: This refers to Victorian and/or Federal government funding, which requires meeting their respective funding priorities and developing partnership approaches. Additional partnerships with corporate and/or philanthropic organisations/individuals may also be suitable for specific projects.

- **Partnerships:** Requires finding opportunities with one or more arts organisations to develop a project jointly. An example of this is Creative Spaces working with NIDA and Melbourne Fringe in their capacity as key tenants on the Guild project.

- **Self-generated**: Income achieved through the hire of space and rents (as is the case of Creative Spaces' River Studios) or inclusion of a commercial component, such as a shop or bar in the arts infrastructure.

### *Capacity Building*

To support the development and delivery of new arts infrastructure the City must also:

- Build capacity of artists to respond to the public realm cultural requirements of large-scale infrastructure projects such as the Melbourne Metro Rail Project and Arden- Macaulay development.

- Build capacity to respond to a variety of proposals (including working with developers) for the inclusion of arts infrastructure. Mechanisms that enable the relevant authority to assess these proposals will need to be established, such as the inclusion of "arts infrastructure" in the Victorian Government's definition of community infrastructure.

- Build capacity of artists to deliver significant and integrated public art, such as Council's Testing Sites program.

- Develop new models for the management and operation of new arts infrastructures spaces by external parties that incorporate sustainable resourcing and financing.

- Work with the Victorian Government Planning authorities to include arts infrastructure as essential community infrastructure and fund it through the Developer Contribution Plan / Infrastructure Contribution Plan.

Map 6 – growth areas of Melbourne and strategic opportunities and needs. The map below identifies planning mechanisms or strategic opportunities in place, currently proposed or that could be pursued by Council.

# Arts Infrastructure Long-term Strategic Opportunities and Needs
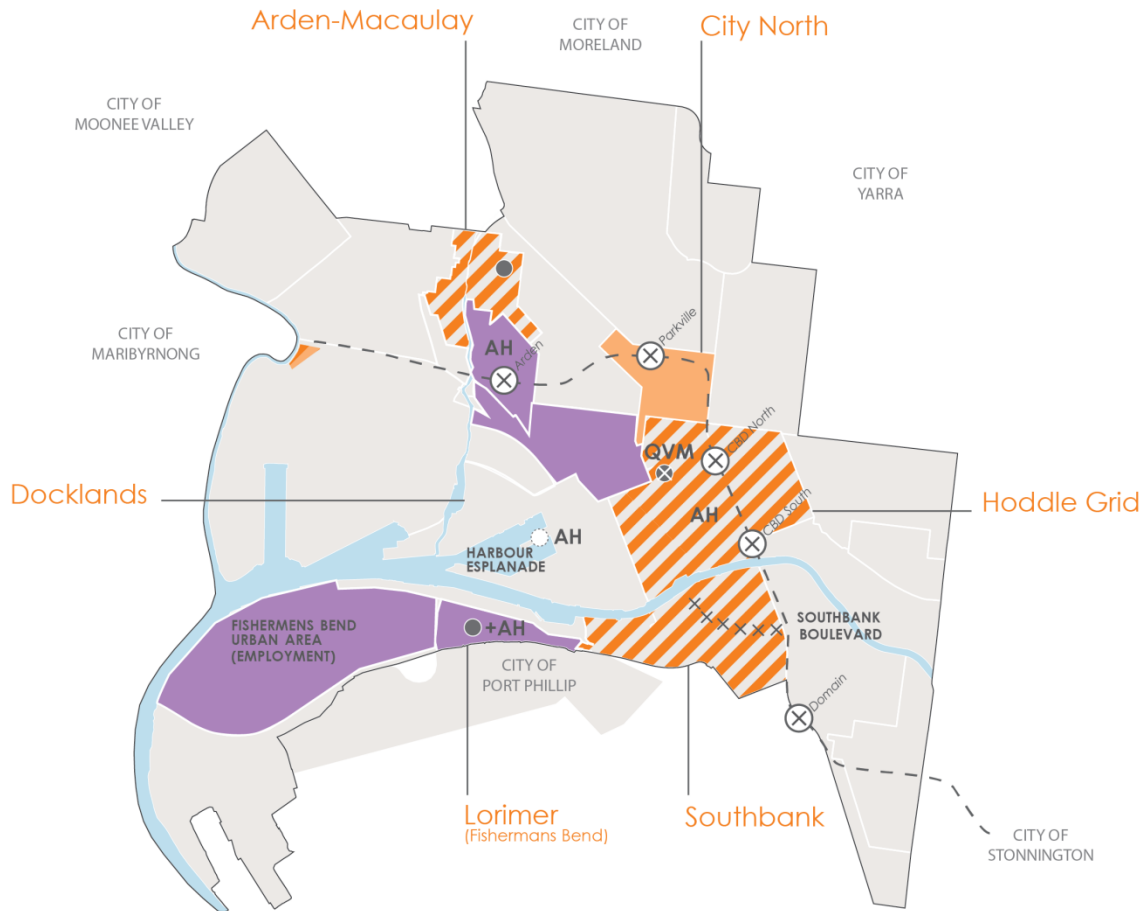


| Strategic Opportunities to Deliver Key Goals | Arts hub | Affordable housing | Creative spaces | Live-work spaces | Embedded public art |
|---|---|---|---|---|---|
| ⊗ Melbourne Metro Rail project | | | | | x |
| Urban Renewal Area (no planning mechanism in place to support infrastructure delivery - could be addressed through preparation of Infrastructure Contributions Plans) | | x | x | x | |
| Urban Renewal Area (Proposed planning mechanism to support infrastructure delivery under consideration) via C190 and C270 Planning Scheme Amendments | | x | x | x | |
| City of Melbourne identified new / upgraded community hub | | | x | | x |
| AH Potential Arts Hub (Places Victoria Partnership) | x | | x | | x |
| AH Potential Arts Hub | x | | x | | x |
| Planning underway (potential mechanisms to be considered) | | x | x | x | |
| x x Southbank Boulevard | | | | | x |
| QVM Queen Victoria Market | | | x | | x |

## 9. ARTS INFRASTRUCTURE PLANNING - BEST PRACTICE

Delivering arts infrastructure through planning mechanisms is common practice globally. The following four case studies have been provided to illustrate different planning mechanisms used in the provision of arts infrastructure. They are:

1. *Community Infrastructure Levy* – London
2. *Incentive Zoning* – New York
3. *Artists' Mixed-Use Space* – Boston
4. *Voluntary Planning Agreements* – Sydney

### 9.1 Case study: Community Infrastructure Levy – Greater London

*Background*

The Community Infrastructure Levy (CIL), introduced in England and Wales is a tariff-based approach used by local authorities to help fund local infrastructure through a discretionary charge on new development. The Planning Act 2008 defines the types of infrastructure that can be funded under the CIL, with the definition allowing funding of a broad range of facilities including cultural facilities.

To implement a CIL, the local planning authority identifies the quantity and type of infrastructure required to deliver the area's local development and growth needs. Based on this infrastructure assessment, the CIL is charged per square metre on the net additional increase in floor space of a new development (greater than 100 square metres) permitted via planning approval.

*Implications for the City of Melbourne*

The existing local equivalent mechanism is the Development Contributions Plan and the related Development Contributions Plan Overlay. These provisions are currently under review via the *Planning and Environment Amendment (Infrastructure Contributions) Bill 2015*. The Bill introduces a new simplified infrastructure contributions system with standard levies for community facilities, open space facilities, transport infrastructure, drainage infrastructure and public land and supplementary levies.

As with the CIL, these proposed levies will provide a tariff-based approach for municipalities to collect funds for local infrastructure. **To enable the collection of levies for arts infrastructure, the definition of "community facilities" would have to include arts-related facilities.**

### 9.2 Case study: Incentive Zoning – New York City

*Background*

The New York City's Zoning Resolution (equivalent to a Planning Scheme) provides city-wide regulations on the use of land and built form including building heights and setbacks. The Zoning Resolutions include incentive zoning for identified Special Purpose Districts.

Incentive zoning provides a bonus (usually additional floor area) to the developer in exchange for the provision of a specified public benefit such as a public plaza, visual or performing arts spaces, theatre preservation or affordable housing. For example, the purpose of the Special 125th Street District (Harlem) is, 'to provide incentives for the creation of visual and performing arts space and enhance the area's role as a major art, entertainment and cultural destination in the City'.

To support this purpose, a floor area bonus (known as the 'arts bonus') is provided for visual and performing arts uses. The quantum of the bonus relates to the location of the development site.

To obtain the floor area bonus, the developer must meet a series of conditions relating to the proposed floor space, the location of the visual and performing arts space and confirm future occupancy of the space by a non-profit organisation

### Implications for the City of Melbourne

The mechanism of incentive zoning is not currently employed in the zoning controls of the Melbourne Planning Scheme. However, the concept has been raised recently to encourage the provision of affordable housing in both the City of Melbourne's *Homes for People: Housing Strategy* (January 2015) and the Victorian Government's *Plan Melbourne Refresh* (October 2015).

The Central City Built Form Review also considers development outcomes in the Hoddle Grid and Southbank and proposes a 'Floor Area Uplift,' which is a mechanism that would work in a similar way to New York zoning regulations.

## 9.3 Case study: Artists' Mixed Use Space – Boston

### Background

The City of Boston Zoning Code (equivalent to a Planning Scheme) provides city-wide regulations on the use of land and built form. The Zoning Code includes a specific artist-related land use under the suite of industrial uses known as 'artists' mixed-use', which is defined as:

> *The use of all or a portion of a Building for both habitation and either Art Use or Arts Studio use, or a combination thereof, provided that any portion of a Building devoted to such use shall be:*
>
> o *Occupied by persons certified as artists pursuant to the Boston Redevelopment Authority's Artist Certification Process;*
> o *designed in accordance with Boston Redevelopment Authority standards and guidelines for artists' mixed-use space, and*
> o *Subject to an agreement for artists' housing with the Boston Redevelopment Authority.'*

The Boston Redevelopment Authority's Artist Certification Process involves a peer review committee to ensure that only certified working artists occupy an artists' mixed-use space. A certified working artist can be a visual, performing or literary artist.

### Implications for the City of Melbourne

The Victorian Planning Provisions (VPPs) and the Melbourne Planning Scheme do not include a definition or guidelines for the specific land use of an artists' mixed-use spaces. Changing the Victorian Planning Provisions is a complex process and unlikely to be achieved within the timelines of the MAIF.

## 9.4 Case study: Voluntary Planning Agreement – City of Sydney

### *Background*

The Green Square development in the City of Sydney is a 278-hectare former industrial site with a planned 30,500 dwellings, 61,000 residents and 21,000 jobs. The Green Square Town Centre will be located in the centre of the development as a residential, retail and cultural hub.

The specific requirements in terms of public domain infrastructure for the Green Square Town Centre are set out in the *Green Square Town Centre Infrastructure Strategy (2006).* The Strategy proposes essential public domain infrastructure including arts infrastructure in the form of public art.

### *Implications for the City of Melbourne*

The *Green Square Town Centre Infrastructure Strategy* (2006) identifies the capital requirements to deliver the essential infrastructure and the development sites contributions in accordance with a Development Rights Model.

A Voluntary Planning Agreement (VPA) between the Council and landowners is the anticipated mechanism to achieve this outcome as it sets out the provision of 'public benefit'. According to the *Green Square Town Centre Infrastructure Strategy* (2006), the function of the VPA is to, 'provide the Council with a level of certainty that the infrastructure will be provided in a manner which responds to the needs generated by the land and reflects an equitable participation by the relevant landowner'.

It is also noted that the *City of Sydney Section 94 Development Contributions Plan 2006* applies to the Green Square Town Centre site and beyond and requires development contributions for development that increases the population (worker and resident) and floor space. In addition to public domain infrastructure, this DCP identifies community infrastructure relevant for the Green Square Town Centre specifically, a multi-purpose library, cultural and community facility. Therefore, any voluntary Planning Agreements might include the provision of additional "public benefit" relevant to a site in accordance with the *City of Sydney Section 94 Development Contributions Plan 2006.*

The implications set out in **Case Study One,** regarding Development Contributions, are also relevant to this case study. In addition, Section 173 of the *Planning and Environment Act 1987* provides the ability for a responsible authority to enter into an agreement with a landowner.

## 9.5 Adopting Best Practice

In considering the case studies above, the mechanisms most appropriate in the short term for Melbourne are the Community Infrastructure Levy (England and Wales) and the Incentive Zoning (New York). These two mechanisms already exist or are currently being considered for the provision of essential community infrastructure in the Victorian context.

The Community Infrastructure Levy model, however, specifically includes arts infrastructure in the definition of community infrastructure whereas the Victorian regulations do not. As identified in *Delivery – Partnerships and Advocacy*, it is recommended that Council argue for the inclusion of arts infrastructure in the State Government's definition of community infrastructure.

## 10. CONCLUSION

The provision of arts infrastructure in the City of Melbourne shapes the city's identity, supports its economy and fosters community wellbeing. It does this by supporting a diverse range of creative practitioners through the delivery of spaces and opportunities to create and present work, reach audiences and maximise the community's participation in the arts.

The MAIF presents a platform from which to guide a planned and strategic approach to the development and delivery of arts infrastructure. It has addressed key challenges, explored the connection between arts infrastructure and a creative city, mapped facilities, and consulted with stakeholders to present nine recommendations to meet forecasted growth and demand.

*Key Goals*
With rapid city growth and development, the five goals of the MAIF can be delivered through a planned and coordinated approach. The goals are prioritised and based on planning timelines and funding mechanisms. The MAIF provides Council with a platform to deliver and advance these priorities in the next five years.

*Priorities 1-4: Creation and Presentation Spaces*

1. To secure commitment for the delivery of three arts hubs that include mid-sized performance spaces and community arts spaces.
2. To significantly increase the number of creative spaces within the municipality.
3. Advocate to create and incorporate live/work spaces within the city.
4. Advocate to support the provision of more affordable housing for artists, as per the City's Housing Strategy.

*Priority 5: Embedded Public Art*

5. To ensure the integration of embedded public art projects in new public and private developments.

*Next Steps*
The MAIF supports the 2016-17 Council Plan Action "*to develop an implementation plan that aligns the Arts Infrastructure Framework with the Council's agreed 10 -year Capital Works Plan*." The implementation plan will detail the model of implementation, timeline, funding source/s and requirements for the recommendations and will present business case requirements in relation to further projects.

Additional work to be undertaken includes:

- Establishment of guidelines to support developers and City of Melbourne staff with requirements, placement and costs associated with implementing each goal.

- Ongoing collaboration with internal and external stakeholders will continue to ensure a strategic approach to the planning and delivery of arts infrastructure across the City of Melbourne.

These next steps will be detailed in the implementation plan, to be completed by June 2017.

## APPENDIX 1

### Summary of MAIF goals aligned with strategic opportunities

| | Goal | What CoM will do to achieve this in the next 5 years? | Funding mechanism | Locations / Strategic Opportunities – planning mechanisms are in place / currently proposed | Locations / Strategic Opportunities – planning underway / planning mechanisms need to be developed |
|---|---|---|---|---|---|
| **PRIORITIES 1 - 4**    Creation and presentation spaces | Purpose built performing Arts Hubs – including performances and community spaces | Support Central City Built Form Review (CCBFR) and work with developers to target a location / opportunity | Value-sharing (Floor Area Uplift) – Developer Bonuses | Hoddle Grid and Southbank | Lorimer (depending on State planning) |
| | | Work with Places Vic on Creative hub in Docklands | Partnership between Places Victoria and CoM | Docklands | - |
| | | Develop North Melbourne Arts Precinct | CoM – 10 years capital works program<br><br>A café/restaurant/bar may add income potential | North Melbourne | - |
| | Increase provision of creative spaces | Support CCBFR and work with developers to target a location / opportunity | Value-sharing (Floor Area Uplift) | Hoddle Grid and Southbank | Lorimer (depending on State planning) |
| | | Continue to target retrofitting as per current Creative Spaces program | CoM – self-funded through artist's rent revenue | Whole municipality | Ongoing |
| | | Partner with State Government to embed arts infrastructure into community infrastructure definition with State Government | Developer contributions | Arden-Macaulay - North (through proposed developer bonus) | New infrastructure Contributions Plans would need to be expand this opportunity in Arden-Macaulay generally, and to trigger this in Southbank, City North and West Melbourne (Also Lorimer, depending on State planning) |
| | | Develop new models for management and operation of new spaces | CoM funding to develop models<br><br>New funding models to be established for management and operation of spaces | Prepared in 2016-17 financial year<br><br>Hoddle Grid, Southbank, Arden-Macaulay - North | City North, West Melbourne - related to new Infrastructure Contributions Plans (see above) |

| | | | | | |
|---|---|---|---|---|---|
| | | Develop guidelines for provision of arts spaces in new developments | CoM | Prepared in 2016-17 financial year | - |
| | Affordable housing | Support CCBFR | Value-sharing (Floor Area Uplift) – Developer Bonuses | Hoddle Grid and Southbank | Arden-Macaulay, West Melbourne, Lorimer (depending on State planning) |
| | Live-work spaces | Support CCBFR | Value-sharing (Floor Area Uplift) – Developer Bonuses | Hoddle Grid and Southbank | Lorimer (depending on State planning) |
| **PRIORITY 5** Public Art | More opportunities for integrated art | Support CCBFR Advocate for public art that activates the city | Value-sharing (Floor Area Uplift) – Developer Bonuses | Hoddle Grid and Southbank | Arden-Macaulay, West Melbourne, Lorimer (depending on State planning) |
| | | 5% of appropriate CoM capital budgets > $10 million | CoM (no additional cost in capital works budget) | Whole municipality Commence 2016-2017 | - |
| | | Continue 1% of capital works budget for public art | CoM (no additional cost in capital works budget) | Ongoing | - |
| | | Develop guidelines for provision of public art in new development – for developers and decision-making tool for CoM | CoM | Prepared in 2016-17 financial year | New infrastructure Contributions Plans would need to be expand this opportunity in Arden-Macaulay generally, and to trigger this in Southbank, City North and West Melbourne (Also Lorimer, depending on State planning) |