



Moreland Arts Infrastructure Plan 2018-2023

Prepared for the City of Moreland
February 2018



Coburg Velodrome Food Truck Festival, 2017

cities people love

Hodgyl+Co

This independent report has been prepared for the City of Moreland. All due care has been taken in the preparation of this report. Hodyl + Co, however, are not liable to any person or entity for any damage or loss that has occurred, or may occur, in relation to that person or entity taking or not taking action in respect of any representation, statement, opinion or advice referred within this report.



Prepared by Hodyl + Co for the City of Moreland
Project team: Leanne Hodyl + Bec Fitzgerald
www.hodylandco.com

February 2018
Version E

Contents

1. Introduction	7
2. Why is it important to support the arts now?	11
3. Current landscape of the creative sector in Moreland	19
4. Initiatives to enhance the provision of arts infrastructure in Moreland	33
1. Arts resilience	34
2. Brunswick Arts Hub	40
3. Coburg North Cluster	52
4. Coburg Arts	60
5. Digital Hub	64
6. Arts Leadership	70
7. Arts infrastructure	74
8. Artist procurement	78
5. Measuring success	81
References	87

Executive Summary

‘Things have never looked better in Moreland for artists. It is a good place to be’

‘Creative Capital’ 2016 survey respondent

and yet...

‘Affordable studio spaces close to the city are in high demand and dropping in numbers’

Artist involved in consultation

Moreland’s arts community is well-established and has played a significant role in contributing to the identity, community well-being and economic success of Moreland. In particular, Brunswick and East Brunswick are well-known for having a significant number and diverse range of artists. The vibrancy that this creates is highly valued and intrinsically linked to both the sense of place shared by the broader community and the attraction of new residents, businesses and visitors to Moreland

Arts infrastructure - the physical spaces and digital platforms that support the creative and cultural industry - is essential to the ongoing livelihood of the arts sector.

Moreland’s arts sector is thriving yet vulnerable

The conditions that have made Moreland an attractive place for artists to establish and thrive include affordable rents, small-scale premises and disused industrial spaces. These conditions are now vulnerable to significant change as the inner urban areas of Melbourne continue to gentrify. Significant development activity is putting upward pressure on rents and leading to the displacement of arts spaces and the arts community that these spaces support.

Those artists who can afford to stay are often the more established, commercial artists or those with alternate sources of income. In this way cultural activities within a place often become more exclusive and less diverse as different sub-cultural groups can no longer afford to participate - either as practicing artists or audiences. These groups could include younger people, those from non-English speaking backgrounds, and indigenous and experimental artists diluting their representation in the arts sector and community at large.

Council must to take a proactive role in supporting the delivery of new arts infrastructure

The pressure to accommodate significant urban growth, together with a shrinking pool of arts funding, are putting pressure on the ongoing sustainability of the creative industry within Moreland. Council has a clear commitment to supporting the arts sector as demonstrated in its five year 'Arts and Culture Strategy: Create Capital'. The strategy articulates three clear roles: Council as Producer, Supporter and Cultivator. The delivery of arts infrastructure crosses these three roles as follows:

- **Producer** - Direct ownership and management of arts spaces, e.g. Counihan Gallery In Brunswick
- **Supporter** - Overseeing the management of creative spaces e.g. the Mechanics Institute and investing in the arts e.g. Arts Investment Grants
- **Cultivator** - Broader policy support, marketing of artists in Moreland and support for expanding audiences

The following priority needs have been identified for Moreland's arts community through this study:

- Affordable making spaces
- Creative spaces that are 'fit-for-purpose'
- Financial security for artists
- Protection for live music venues
- Security of tenure
- Independent media platforms
- Support through regulatory processes

Recommended initiatives

The following initiatives are recommended to address these needs:

1. Take a pro-active role in maximising the opportunities for retention of existing arts spaces and the creation of new spaces
2. Contribute to the ongoing success of the Brunswick arts cluster by leveraging off the concentration of Council-owned buildings in the Brunswick Civic and Cultural Precinct
3. Protect existing arts uses and enhance opportunities for the emerging Coburg North Arts Hub to grow
4. Establish dedicated arts facilities in Coburg for performance and creative development
5. Establish a new digital hub for arts spaces and practices in Moreland to increase the visibility of the arts sector and improve access and awareness of cultural activities
6. Introduce an arts leadership program focused on mentoring new arts sector leaders and improving opportunities for less-advantaged and minority groups to participate in the arts
7. Design and deliver new infrastructure in the public realm to support outdoor performances
8. Include artists in the delivery of significant Council-funded infrastructure projects

To deliver these initiatives, additional resources will be required to lead and co-ordinate a cross-organisational response.



Brunswick Mechanics Institute, Brunswick

1. Introduction

1.1 Purpose of this project

The need for this study was identified in Council's arts and culture strategy 'Creative Capital: 2017-2022'. It is included as Commitment 9, which outlines the need to:

'Undertake a scoping study and needs analysis of creative development spaces in Moreland which explores the feasibility of an Arts hub. Following this, implement initiatives that arise from the needs analysis to both support and grow the level of creative industry in Moreland.'

This commitment emerged from a number of consultations regarding Council's arts and culture program which identified the increasing demand for more accessible and affordable spaces for creative development within the municipality. In particular, the need for more 'making spaces' such as studios, rehearsal or office spaces was highlighted.

The outcome of the study will be an:

'Action Plan that responds to the needs of creative development spaces to support and grow the level of creative industry in Moreland'.

This Plan prioritises initiatives that can best deliver on this outcome over the next 5 years.

1.2 Arts hub delivery vs. arts infrastructure planning

This project started with a focus on the potential delivery of a new Arts hub within Moreland.

Traditionally, an Arts hub is perceived as a stand-alone building. It could include making spaces (e.g. artists studios or recording studios) and/or display spaces (e.g. galleries or theatres). Often they are associated with a significant amount of investment which is either government or philanthropically funded (or a combination of both). A recent example would be the Collingwood Arts Precinct.

Through the development of this study, it quickly became apparent that the needs of the arts community are broad and vary across the municipality. It was unlikely that a single hub would meet everyone's needs. Similarly, the opportunities for the delivery of arts infrastructure are typically discrete opportunities tied to each neighbourhood's character, historic patterns of development, existing land ownership and zoning controls.

For the purposes of this study, an Arts Hub was therefore considered more broadly as a place where a concentration of creative spaces were found. This would ensure that benefits could be realised across the municipality in multiple locations rather than through one consolidated building. This aligns with 'Creative Capital' which identified a key strength of Moreland's arts sector is in the significant number of independent artists and small and medium sized arts organisations. The strength of an Arts Hub depends on the number and diversity of creative practices present and the opportunity for both emerging and established artists to participate and create. For an Arts Hub to be resilient, it is important that, as a whole, it isn't dependent on a subsidised business model.

Arts infrastructure... is the physical spaces and digital platforms that support the creative and cultural industry

1.3 Study Objectives

This study has the following objectives:

- To understand the needs of artists in the municipality in order to inform Council's potential role in enhancing support for the arts community
- To provide clear strategic direction on the delivery of arts infrastructure in the municipality based on need
- To establish a decision-making process that will enable the delivery of arts infrastructure to be realised and coordinated through Council's policy development and capital works program
- To embed arts infrastructure into the larger program of city-shaping infrastructure planning for Moreland City Council
- To build a network of partners, supporters and champions for arts infrastructure delivery

This study aims to contribute to Council's overall realisation of its vision for the creative sector (Creative Capital, 2017):

- To enhance the capacity of Moreland's creative

sector to maintain and grow creative practice in the municipality and

- To increase access to, and engagement of, community in Council's Arts and Culture program as both participants and audiences.

1.4 Method

The following method has been undertaken for this study:

Consultation

Focus groups have been held with internal representatives from Council and external representatives from the local arts community to understand the specific issues and opportunities present within Moreland. In addition, findings from the Creative Spaces Focus Group (conducted by Council in February 2017 prior to this project) have been incorporated into this report.

Mapping of current creative spaces

A review of the provision of arts infrastructure in Moreland has been undertaken and mapped. This identifies the range of creative spaces across the municipality and highlights current trends (strengths and gaps) in the provision of arts infrastructure.

The following sources have been used to prepare the maps:

- Art Almanac
- Beat Magazine
- City of Moreland website
- Creative Moreland
- Creative Spaces
- Google maps
- Sydney Road Business Directory
- Visit Melbourne

In addition, a number of creative spaces were identified through the consultation.

Research

A review of Council's existing policies has been undertaken, as well as a broad review of the economic, social and cultural benefits of investing in the arts. This has identified options for the provision of arts infrastructure across the municipality. Additional research has included a review of local and international case studies for delivering arts hubs and investigations into the benefits of arts and culture for the broader community.

Site visits

Visits to key sites within the municipality were undertaken to understand the scale and type of creative spaces that exist.

Together these streams of investigation establish an understanding of the current landscape of creative industries in Moreland. A synthesis of these findings are drawn together to identify existing and potential Arts Hubs. The alternatives for supporting these hubs are then explored and assessed.

1.5 Definitions

The term artist, creativity and culture are broad in scope. The following definitions have been adopted for this report.

Arts Sector

Creative Victoria's definitions for creative and cultural industries have been adopted for this report. This includes the following sectors:

- Museums
- Environmental heritage
- Libraries and archives
- Literature and print media
- Performing arts
- Design
- Broadcasting, electronic or digital media or film
- Music composition and publishing
- Visual arts and crafts
- Fashion
- Cultural goods, manufacturing and sales
- Supporting activities

(Victorian Creative Industries Taskforce, 2015)

Creative practitioner or Artist

Individuals creating new and original work within any sectors within the creative and cultural industry. This can include those working in the visual arts, music, theatre, performance, literature, public art, design, fashion, film making and craft amongst others.

Arts infrastructure

Infrastructure is the basic structure of an organisation or system which is necessary for its operation. In this context, it is the physical spaces and digital platforms that support the creative and cultural industry.



Outer Urban Projects Perform at Arts Centre Melbourne

2. Why is it important to support the arts now?

2.1 The benefits of the arts sector

Creative industries provide significant social, economic and cultural benefits. This is recognised by Moreland's 'Creative Capital' strategy which states that 'although an Arts and Culture Strategy focuses on the creative sector, the benefits of a thriving cultural sector are not exclusive to artists or those engaged in creative industries – the benefits of a strong creative sector permeate many aspects of civic life' (Creative Capital, 2017).

Moreland's identity & social cohesion

The arts community makes a significant contribution to Moreland's identity. Artists have been integral to the city's leadership on issues such as human rights and climate change. They have 'made an impressive contribution to the distinctiveness and vitality of Moreland' (Creative Capital, 2017).

Participation in arts and cultural activities can build social capacity and a sense of community identity. It can lead to an enhanced understanding of the values and life experience of the broader community, greater levels of tolerance and respect for diversity and an enhanced sense of pride and belonging. A strong sense of local identity can lead to community empowerment and increased levels of social capital.

Health & wellbeing

Opportunities for self-expression and enjoyment through participation in the arts can lead to improved feelings of self-worth and confidence, as well as building social connections and a greater sense of belonging. Together these can have benefits for mental and physical health. Participation in creative programs can decrease levels of anxiety and depression. Participation in creative activities leads to increased recognition, understanding and differentiation of personal feelings, which leads to an enhanced capacity

to empathise with others. This leads to more pro-social behaviours and builds community resilience.

Economic resilience and innovation

The cultural and creative industries contributed \$22.7 billion to the Victorian economy in Gross Value Added (GVA) in 2013. This was just behind manufacturing (\$26.3 billion) and ahead of construction (\$19 billion). Creative and cultural industries represent 8% of the total Victorian economy.

There is an increasing awareness of the importance of creativity across a wide range of industry sectors with creative industries playing an important role in leading social change and driving economic innovation. Research by Creative Victoria in 2015 found that cultural and creative industries are less vulnerable to digital disruptions than other sectors. In a period of automation creativity is becoming a valuable and resilient resource (Victorian Creative Industries Taskforce, 2015, p11).

The infrastructure that supports this sector is 'nation building' as much as any airport or freeway in that it 'connects communities, is a cost-effective form of community development, creates employment and adds intrinsic value to our daily lives' (Geografia, 2016).

There are 5,725 businesses in Moreland working within the Creative Sector (2017 Australian Business Register). Of these, 799 have an active ABN and are registered for GST. In 2017 there were 12,190 businesses in Moreland (ID Consulting).

There were 80,349 people employed within the municipality in 2016. Of these, 2,325 people (2.9%) were employed in the Arts and Recreation Services sector. In the suburb of Brunswick, 4.4% of the total number of employed people work in the Arts and Recreation sector. This compares with a national average of 1.7%,

Increasing equity within the arts is an important challenge for the future of the creative sector.

At present, artists from non-English speaking backgrounds represent only 10 percent of Australia's total professional artists and face significant challenges accessing funding opportunities.

a Victorian average of 1.9% and a Melbourne average of 2.1%.

Those working in the creative and cultural sectors, however, work across a range of industries which may also include Information Media and Telecommunications, Professional, Scientific and Technical Services and Other Services.

2.2 What sort of artists need support?

The creative sector in Moreland is made up of 'a strong contingent of independent artists and small to medium sized arts organisations' (Creative Capital, 2017). Continued support for emerging and small-scale practices is already established as a priority within Moreland.

This study focuses primarily on identifying the arts infrastructure needed to support professional artists. This is in line with the 'Creative Capital' strategy. It recognises, however, that artists are members of the community, not separate from it, and that for many artists there isn't a clear delineation between professional practice and community participation. Further, community members participate in professional arts practice as audience members, consumers of art or creative wares or through classes and workshops.

Australia's artists are highly educated with over three quarters holding a university degree and

seven out of ten artists engaged in training at a range of career stages. Increasing equity within the arts is an important challenge for the future of the creative sector. At present, artists from non-English speaking backgrounds represent only 10 percent of Australia's total professional artists and face significant challenges accessing funding opportunities.

Artists with a disability earn approximately half from their creative practice than those without a disability while female artists continue to earn less than men.

Artists are also increasingly demonstrating 'career fluidity' with 51 percent of artists working across more than one art form. This demonstrates that finding spaces large enough to accommodate multiple uses could allow artists to continue this trend towards innovation and collaboration across art forms, while also accommodating their training and skill development needs. The digital needs of artists also need to be considered as changing technology provides multiple opportunities for artists who use technology in the process of creating, co-ordinating, promoting, and disseminating their art.

An artist's livelihood

There are 48,000 practicing professional artists in Australia who are facing increasing challenges in their ability to make a living from their creative work. The average creative income for artists (income from creative practice excluding non-creative income) is \$18,000 while the average total annual artists' income is \$48,000 (21 percent below the workforce average).

Fifty-five percent of artists are earning less than \$10,000 a year from their creative practice.

The Australian Council of the Arts has estimated the average cost to maintain an arts practice as \$10,700 per annum, meaning that there are obvious financial challenges between an artist's income and outgoings.

Artists meet this challenge in a number of ways; half of Australia's artists work outside of the arts due to the lack of income from their creative work, while 67 percent rely on a spouse or partner to support their creative work.

Artists predominantly work on a freelance or self-employed basis resulting in insecure work, fluctuating incomes, and limited access to leave benefits and superannuation payments. On average, artists spend approximately half of their working time on their creative practice (which only accounts for 39 percent of their total income), however 66 percent of artists report wanting to spend more time on their craft if it were economically viable. Artists are also increasingly using internet crowdfunding sites to fund art projects, contributing almost \$5 million of arts funding in the 2013-2014 financial year.

Societal changes, such as increasing costs of living, increasing property prices (purchase and rental), gentrification, and the increasing densification of inner-city locations, are felt keenly by artists who are becoming increasingly displaced from the areas in which they live and work.

2.3 Pressure on the arts sector in metropolitan Melbourne

The trend across inner Melbourne over the past 30 years has been for arts spaces to re-locate as areas gentrify. This has been the case in the south-east of Melbourne (St Kilda, Windsor, Prahran, Richmond) and more recently in the north-east (Fitzroy, Collingwood, Abbotsford) over the past 30 years (see maps overleaf). This has led to many arts spaces moving into municipalities such as Moreland and Darebin where the conditions that support creative spaces still exist.

The conditions that have made Moreland an attractive place for artists to establish and thrive include affordable rents, small-scale premises and disused industrial spaces. These conditions are now vulnerable to significant change as neighbourhoods such as Brunswick and Coburg experience increased demand for residential development. This significant development activity will continue to put upward pressure on rents and is highly likely to lead to the displacement of arts spaces and the arts community that these spaces support.

As has been observed in other arts clusters across metropolitan Melbourne, it is likely that more arts spaces will either move into industrial precincts (as these will remain relatively affordable and will not create tension between sensitive residential uses and potentially disruptive arts spaces) or re-locate even further away from the city centre.

2.4 Moreland's current pressures

The population of the City of Moreland was 172,091 in 2016 (ID Consulting). By 2036 the population is projected to grow to 228,425 people. The suburbs predicted to accommodate the most significant scale of growth are Brunswick, Brunswick East and Coburg (refer Figure 1).

While this growth is occurring, the affordability of rental housing is decreasing in the City of Moreland. Unaffordability is extending northwards with Pascoe Vale and Pascoe Vale South shifting from 'acceptable' to 'moderately unaffordable' since 2016 (SGS Economics and Planning, 2017). Moderately unaffordable means that 25-30 percent of total household income is spent on rent.

According to the latest Rental Affordability Index, Brunswick West and the northernmost suburbs (Fawkner, Glenroy, Gowanbrae, Hadfield and Oak Park) are the only remaining affordable suburbs in the City of Moreland. Rental Affordability is assessed on average weekly household earnings therefore the availability of rental properties for artists (whose incomes are below the workforce average) is likely to be even lower.

Suburb	Population 2017	Population 2036	% Change
Brunswick East	14 410	22 478	56 %
Brunswick	27 039	37 494	39 %
Brunswick West	7 051	9 074	28 %
Coburg	28 480	37 407	31 %
Hadfield	6 474	8 280	28 %
Glenroy	23 670	29 769	26 %
Pascoe Vale	18 210	22 802	25 %
Coburg North	8 493	10 435	23 %
Oak Park	6 945	8 080	16 %
Pascoe Vale South	11 172	12 571	13 %
Fawkner	14 749	16 497	12 %
Gowanbrae	3 108	3 036	-2.3 %

Figure 1 Forecast population growth 2017-2036 for suburbs in City of Moreland.

Between 1991 and 2001, many of the arts spaces in St Kilda, Prahran, South Yarra and Richmond disappeared.

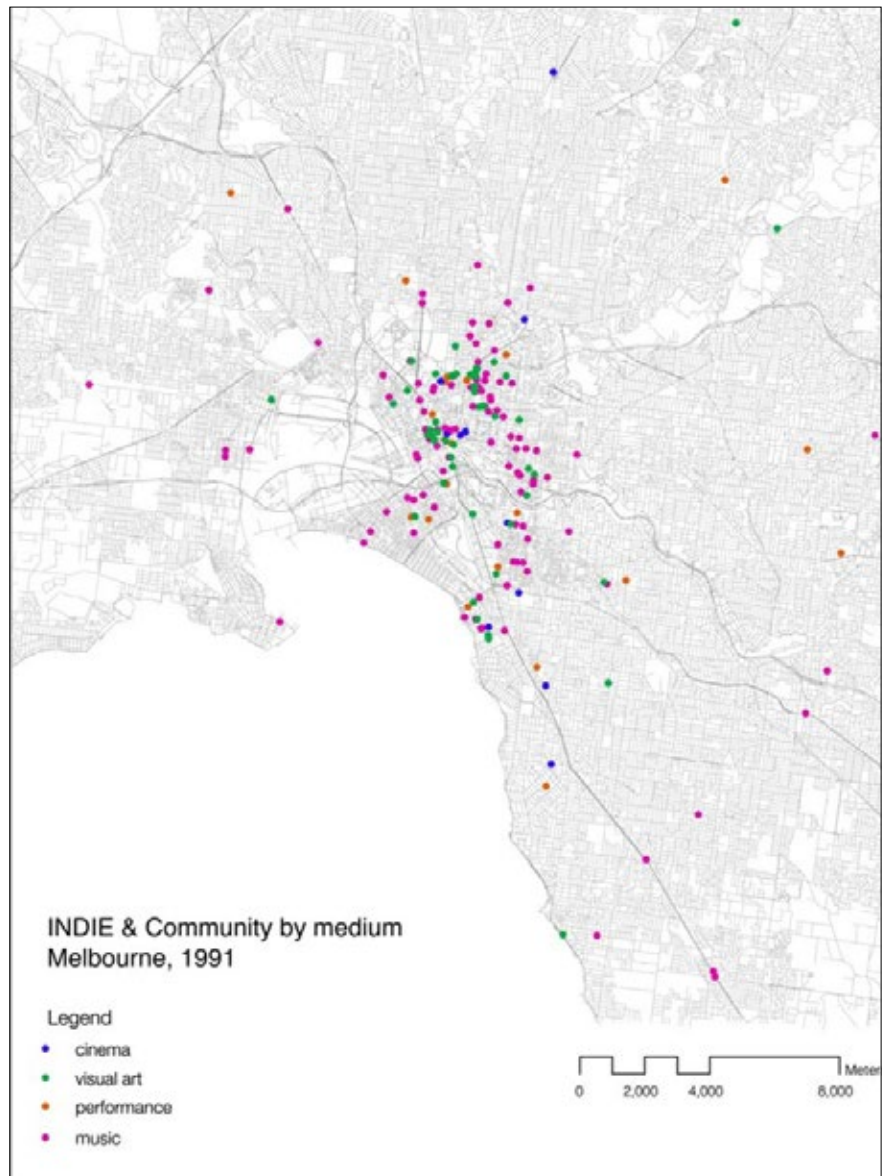


Figure 2 Indie and community arts facilities by medium, Melbourne 1991 (Shaw, K. 2013)

By 2006 and 2009 a northward trajectory had appeared.

Consolidated clusters had appeared on Gertrude Street in Fitzroy and on Johnston Street in Collingwood. Arts spaces were increasingly locating along High Street in Northcote and along Sydney Road in Brunswick.

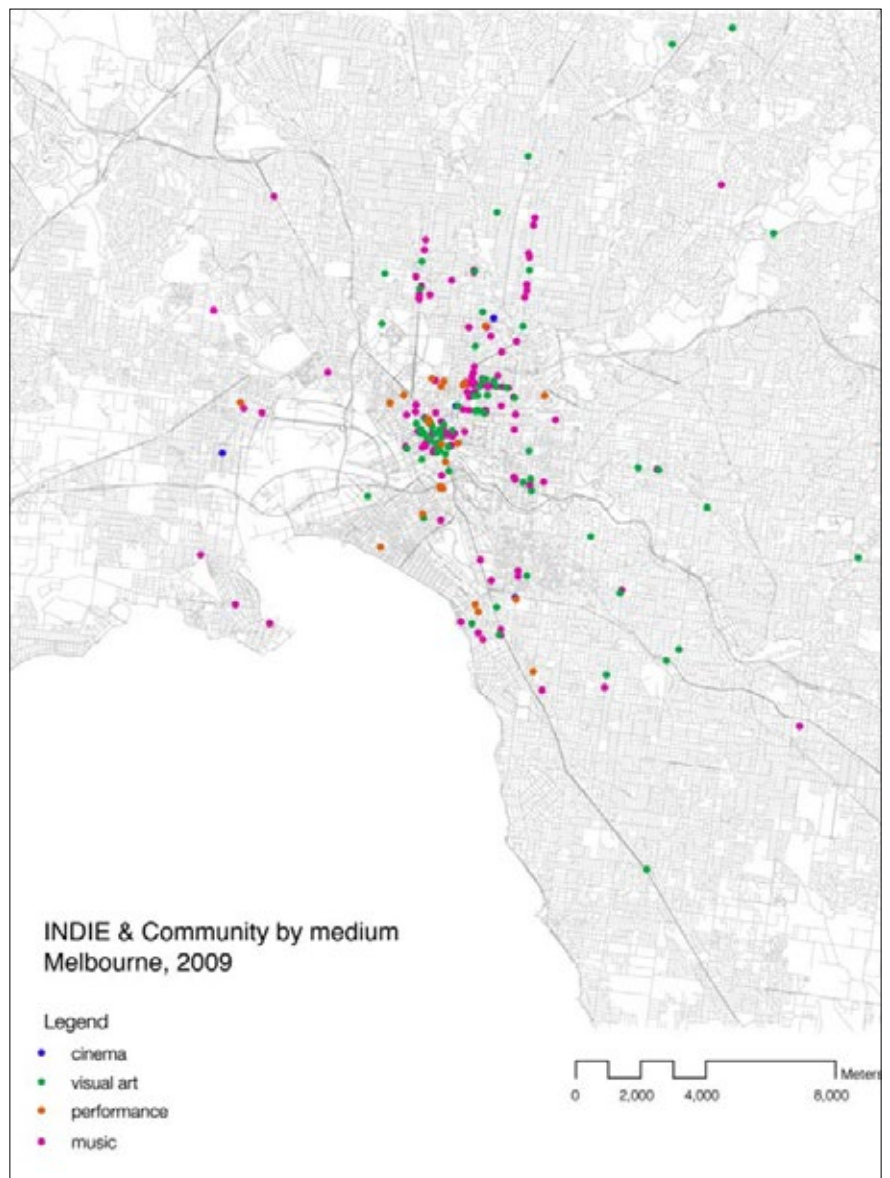


Figure 3 Indie and community arts facilities by medium, Melbourne 2009 (Shaw, K. 2013)



Blak Dot Gallery. Saxon Street, Brunswick

3. Current landscape of the creative sector in Moreland

3.1 What are the identified needs of the arts community in Moreland?

The following priority needs have been identified for Moreland’s creative community. These needs were identified through consultation, mapping, research, ABR data, community halls analysis and co-working survey (Peter Elliot work).

1. Affordable making spaces

Consultation with artists highlighted waiting lists for studio spaces, demand for spaces for band practice and a difficulty finding spaces to hold workshops and theatre rehearsals.

Space Tank Studio, a maker space in North Coburg has been growing at twice the expected pace since it opened its doors in 2014. There was a perception from visual artists that if studio spaces were offered for an affordable rent in a convenient location then they would be taken up immediately.

The overwhelming response from artists working across all fields was that the demand for space outweighed the supply. While there was an emphasis on finding the appropriate types of spaces, the general sentiment was that there simply aren’t enough.

2. Creative spaces that are ‘fit-for-purpose’

There was much discussion about the different types of spaces required to successfully support the arts in Moreland. Different practices required different types of spaces to either make or display their art. These spaces need to be offered at multiple scale to meet the needs of emerging and established artists. One challenge is that spaces that are suitable for rehearsals or workshops are in high demand from local community groups as well as professional performers.

Different practices require tailored fit-outs or specific attributes – for example, dance studios need sprung floors, painting studios need good natural light, and fabricators need large spaces where noise and odour are not an issue.

For most artists, two types of spaces are required at different points in time in their arts practice – spaces to make and space to display. Spaces to make required more consistent usage, while space to display were often a temporary need. For example, a visual artist needs a studio space to create year-round and a gallery space for exhibitions; an acting troupe needs a permanent rehearsal space and temporary space for performance seasons.

Creative industry	Space to create	Space to display
Visual arts	Artist studio	Gallery
Music	Rehearsal space	Live music venue
Performing Arts	Community hall	Theatre/Outdoor spaces
Film	Film studio	Cinema

Figure 4 Artists require spaces to create and display

‘Affordable studio spaces close to the city are in high demand and dropping in numbers’

‘Used to be peppercorn rent in the city but artists were turned out’

‘There are not enough spaces to rehearse and to hold workshops’

Artists involved in stakeholder consultation

3. Financial security

Many of the artists involved in the consultation were working multiple jobs to subsidise their income as an artist. Involvement across multiple professions and creative practices was common and financial security was often said to be tenuous. The type of funding required to support artists and creative spaces was discussed at length and in particular the importance of grant programs was highlighted. The following is a summary of these discussions:

- Grants need to be available for a range of amounts (\$500 up to \$10, 000 were mentioned)
- Different types of funding are needed (seed funding, funding for upgrades and operational funding)
- Established organisations felt that they shouldn't have to apply for grants every year
- Grant applications are time consuming and should be made as simple and short as possible
- Grant application workshops are considered very useful

The ability to start a new creative space was said to be difficult for a number of reasons. Securing a lease as a new business, paying bond and acquiring a loan were all seen as barriers.

Opportunities for Council to create local employment through capital works projects that incorporate the input of artists were identified. Council could also play a brokering role in facilitating connections between developers and creative industries, for example, encouraging local public art to be included in new developments which could create employment for artists.

4. Protection for live music venues

Many venues in the inner city have been lost due to residential development, and noise complaints from neighbouring residences is a reoccurring issue. This is a significant issue – while the vibrancy of the arts scene is a significant part of the attraction to living in Moreland, the result is gentrification and the loss of affordable arts spaces through redevelopment or through increased rents. Increased numbers of residents living in close proximity to live music venues can also lead to increased tensions and pressure on these live music venues to close.

5. Security of tenure

To allow for confident investment in creative spaces, security of tenure was critical for existing spaces and new spaces. For new spaces, the initial investment required was dependent on the type of use. For example, visual arts studios were relatively inexpensive to fit out compared to recording studios that might require significant investment. Negotiating these long-term leases was said to be difficult and required experience.

6. Independent platforms

There was significant discussion about media and promotion of artists operating in Moreland. Organisations were interested in raising the profile of their businesses and broadening their audiences. Artists expressed support for an independent platform supported by the City of Moreland but not heavily branded by the City of Moreland. Creating a digital platform that sits independently of the corporate website would help raise the profile of existing assets such as the Counihan Gallery In Brunswick.

7. Support through regulatory processes

Some artists find it challenging to navigate regulatory processes. Council staff with experience of creative industries were regarded as most helpful and highly valued by the creative industries sector.

There was a perceived benefit in a single point of contact for artists interacting with the council. Someone who would be able to assist with understanding how council works, with planning queries, grant applications, internal advocacy and identifying opportunities for partnerships with other creative practitioners.

In general, participants in the focus groups wanted to see an enhanced relationship between creative industries and the Council. It was felt that legitimacy and endorsement could be gained for artists working in the City of Moreland if partnerships were improved. Overall the support of the Council was gratefully appreciated and welcome.

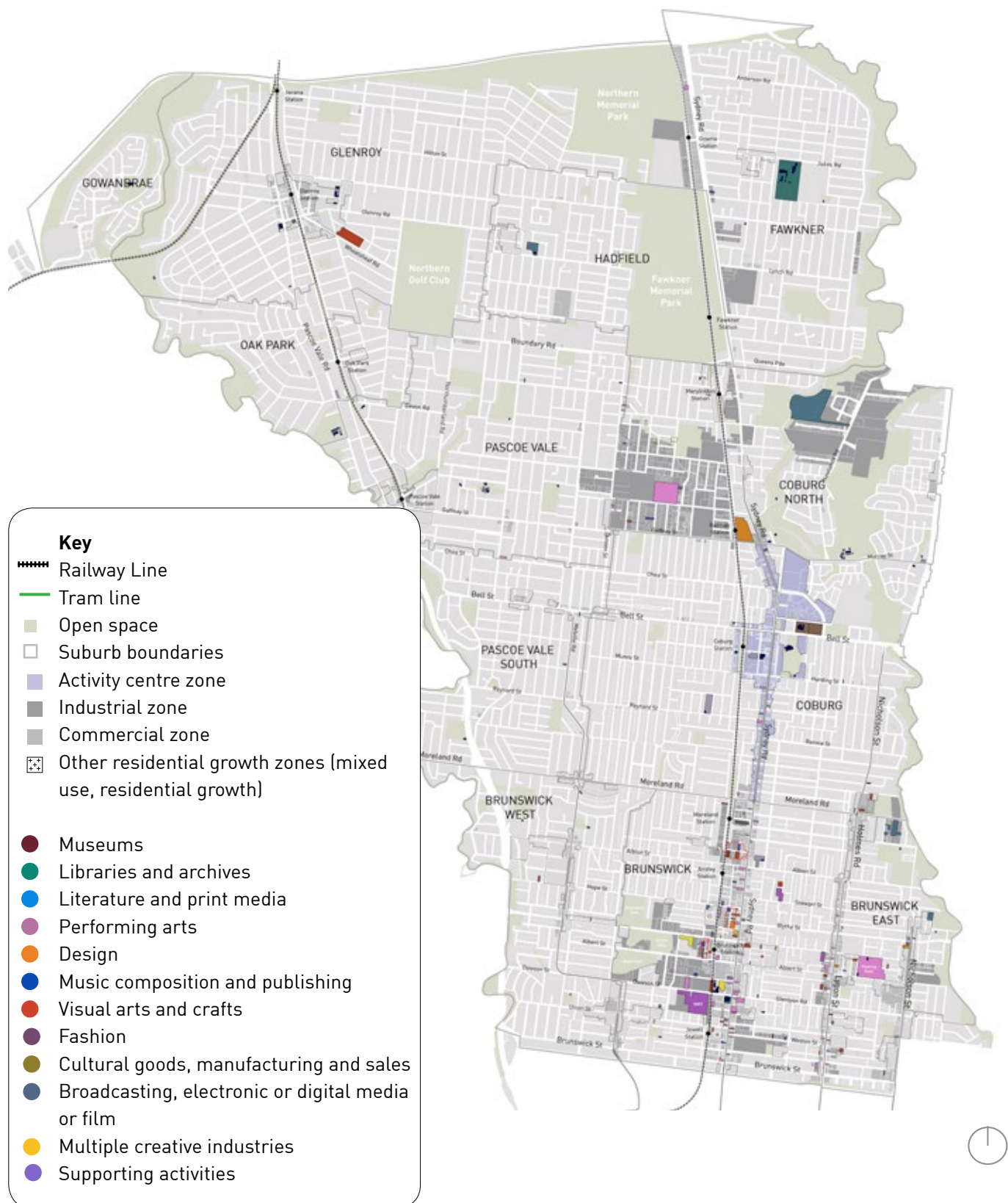


Figure 5 Arts infrastructure in the City of Moreland

3.2 What supply of arts spaces currently exist in Moreland?

The different needs of artists make different locations across the City of Moreland suitable for some uses, but not appropriate for others. Regardless of the location and type of space, the following universal attributes were identified:

The importance of clustering

Artists were said to be the most powerful form of infrastructure that the City of Moreland has. Artists attract other artists, with creative clusters mentioned during the consultation such as Tinning Street and Leslie Street in Brunswick. This clustering creates opportunities, for example, many of the artists that have studios in Pea Green Boat Studios on Tinning Street have had exhibitions at the neighbouring gallery, Tinning Street Presents.

While creative practitioners in Melbourne typically work as sole operators (77% of respondents to a 2016 survey of creative shared spaces conducted by the City of Moreland), the benefits of working in proximity to others is perceived as critical. The more opportunities that can be provided for artists to network and share knowledge the more the creative community can be strengthened. Digital and physical spaces for people to meet face to face are critical for supporting a strong network of creative industries.

The importance of atmosphere

A good environment is critical for the success of a space. People want to be in spaces with like-minded people in their industry. These spaces were an important part of forging a network of artists and their success often relies on a leader with a vision. People want to work around the right people that understand their medium and practice.

Not everyone wants to be together

The idea of having multi-use spaces that are open to everyone is at first an attractive idea, however, this doesn't seem to always work. Many artists identified the importance of separation between different types of practices. For example, visual artists and designers typically don't want people operating heavy machinery in their spaces. Practicing musicians are frequently looking for spaces with sound attenuation or separation from other uses.

Every space needs an operator

Artists spoke about the importance of having a leader, a dedicated operator, who is committed to running a particular space. The strength and vision of these individuals in creating welcoming, well-run spaces was often seen as the key to their success.

Visual arts, crafts and design

72 spaces

There were 72 spaces or organisations associated with visual arts, crafts and design in the City of Moreland. These included:

- Galleries
- Lockable artists' studios
- Shared studio spaces
- Studios with integrated gallery spaces
- Shop front exhibition spaces
- Specialised studios for cartoonists and illustrators
- Specialised studios for jewellers

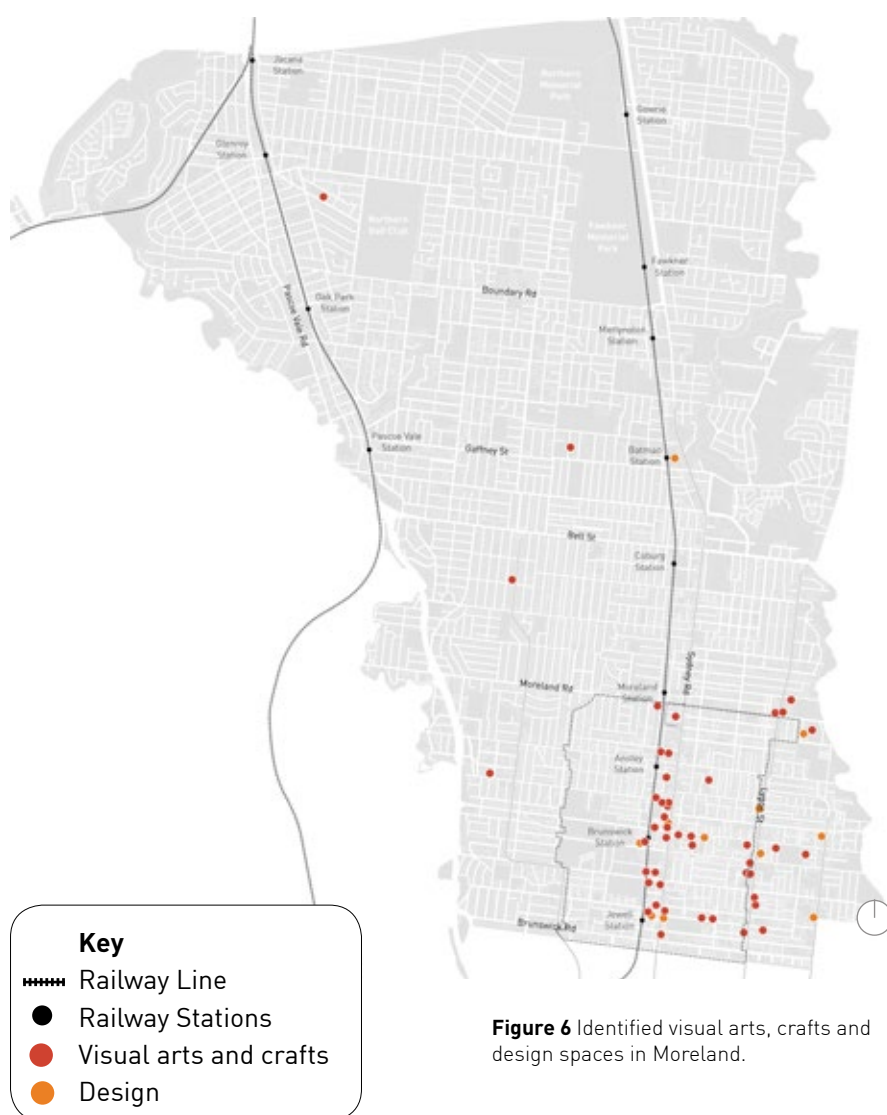


Figure 6 Identified visual arts, crafts and design spaces in Moreland.

Performing arts

56 spaces

There were 56 spaces or organisations associated with the performing arts in the City of Moreland. These included:

- Dance studios
- Theatres
- Event spaces that host performances
- Bars with frequent live music
- Church Halls that host performances
- Sporting venues that host live music



- Key**
- Railway Line
 - Railway Stations
 - Performing arts

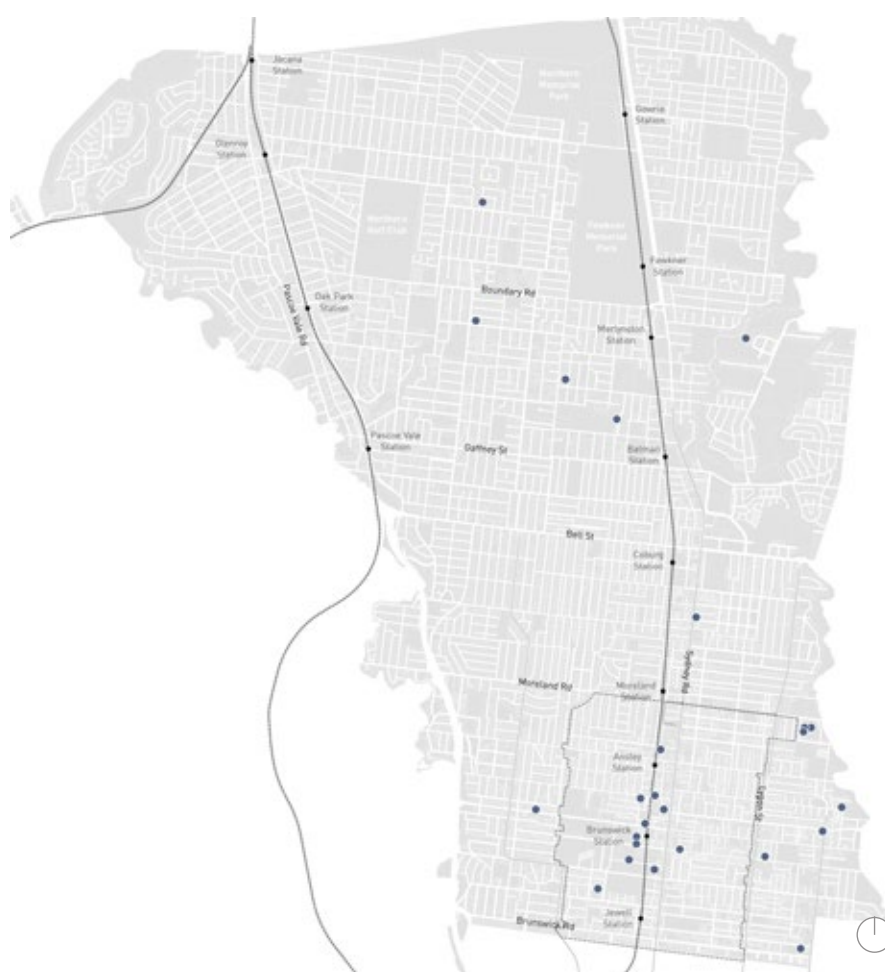
Figure 7 Identified performing arts spaces in Moreland.

Broadcasting, electronic or digital media or film

31 spaces

There were 31 spaces or organisations associated with broadcasting, electronic, digital media or film in the City of Moreland. These included:

- Photography studios
- Film studios
- Media organisations
- Radio stations,
- Wedding photographers
- Film makers
- Special effects specialists
- Animators
- Web designers



Key

- Railway Line
- Railway Stations
- Broadcasting, electronic or digital media or film

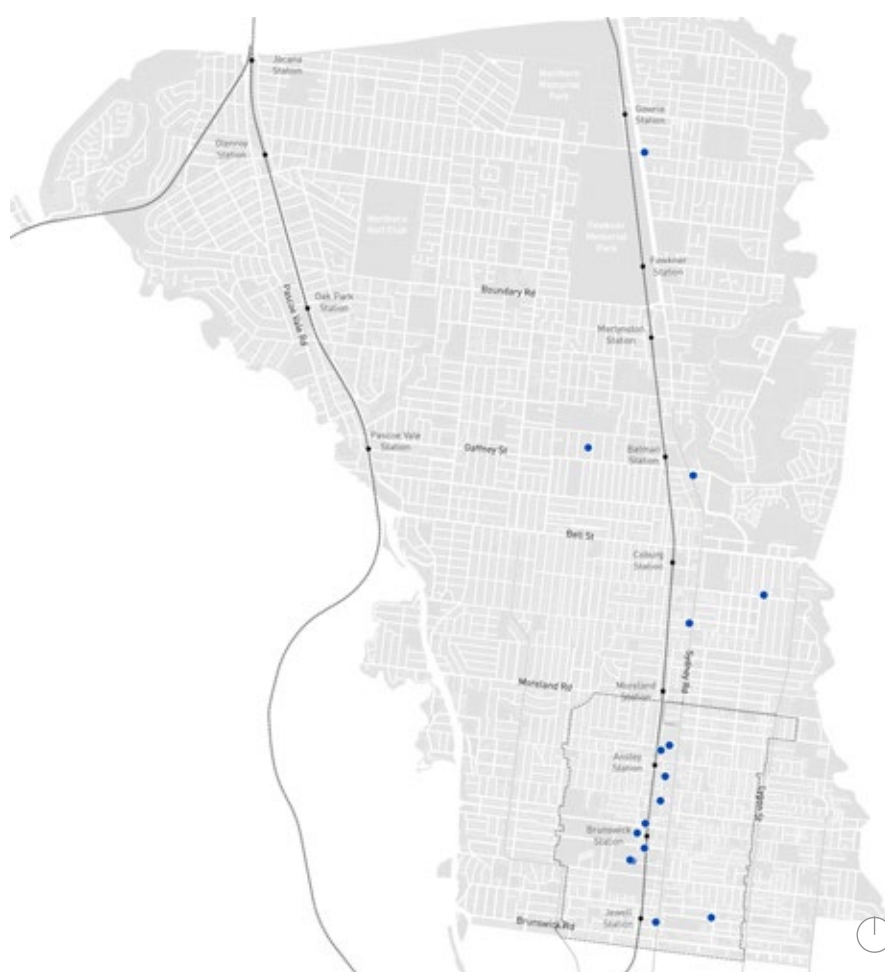
Figure 8 Identified broadcasting, electronic or digital media or film spaces in Moreland.

Music composition and publishing

19 spaces

There were 19 spaces or organisations associated with music composition and publishing in the City of Moreland. These included:

- Recording studios
- Music rehearsal studios
- Record pressing factories
- Music schools



- Key**
- Railway Line
 - Railway Stations
 - Music composition and publishing

Figure 9 Identified music composition and publishing spaces in Moreland.

3.3 Conditions that support arts clustering

The strongest concentrations of creative spaces are found in Brunswick and East Brunswick where the majority of Moreland's creative practitioners are located (62% of all creative spaces). This represents an incredibly vibrant and active arts community.

What are the key traits of the Brunswick and East Brunswick Hubs?

Brunswick and East Brunswick together are the centre of creative activity in Moreland, and a recognised creative hub within greater Melbourne. Through the consultation on this project, we heard that visual artists come from interstate to move to Brunswick and that Next Wave were attracted to managing the Brunswick Mechanics Institute due to the strength of the creative community. The Brunswick Musical Festival is a major cultural event that attracts locals and visitors from across Melbourne.

Brunswick has been described as an 'engine room where it all happens' (Creative Spaces Focus Group, City of Moreland, 2017). While the area is thriving in terms of the number of creative venues, there is significant concern that artists will be pressured to move out of the Brunswick area.

Neither the Brunswick nor East Brunswick Hubs were created by a 'top-down' intervention to attract artists to this area. Rather, the urban conditions that were present supported the establishment of creative spaces in the area from a 'bottom-up' approach. This concentration of artists embedded in the Brunswick community attracted other artists with a critical mass of creatives clustering together to establish a now, readily identifiable, Arts Hub.

Strengths and enabling factors within each hub

The key attributes of the Brunswick area that creates the conditions for artists to establish creative spaces includes:

Access to public transport

High levels of transport access to arts spaces is important for both the artists and their audiences or customers. Public transport is an affordable means of travel. Brunswick has a very high provision of transport access serviced by the Upfield train line and two tram lines.

Relative affordability

The Brunswick area has historically been relatively affordable compared to other parts of Melbourne. The increasing popularity of inner city living is now putting pressure on this affordability.

Existing Council assets dedicated to creative uses

Council owns civic facilities within each hub that play an important role in supporting the creative sector. Moreland's Civic and Cultural Precinct is at the centre of the Brunswick Arts Hub. It contains a number of facilities that provide arts spaces including, the Counihan Gallery In Brunswick, the Brunswick Town Hall, the Brunswick Library, the Brunswick Mechanics Institute and 33 Saxon Street. In Brunswick East, Fleming Park provides an important space for live music rehearsals and performance.

The Brunswick area exhibits all of these attributes which are highly conducive to the establishment of creative spaces within the one urban environment. These attributes, however, in the current climate of development which is focused on 'lifestyle' also make it highly valued as a place for mixed-use redevelopment.

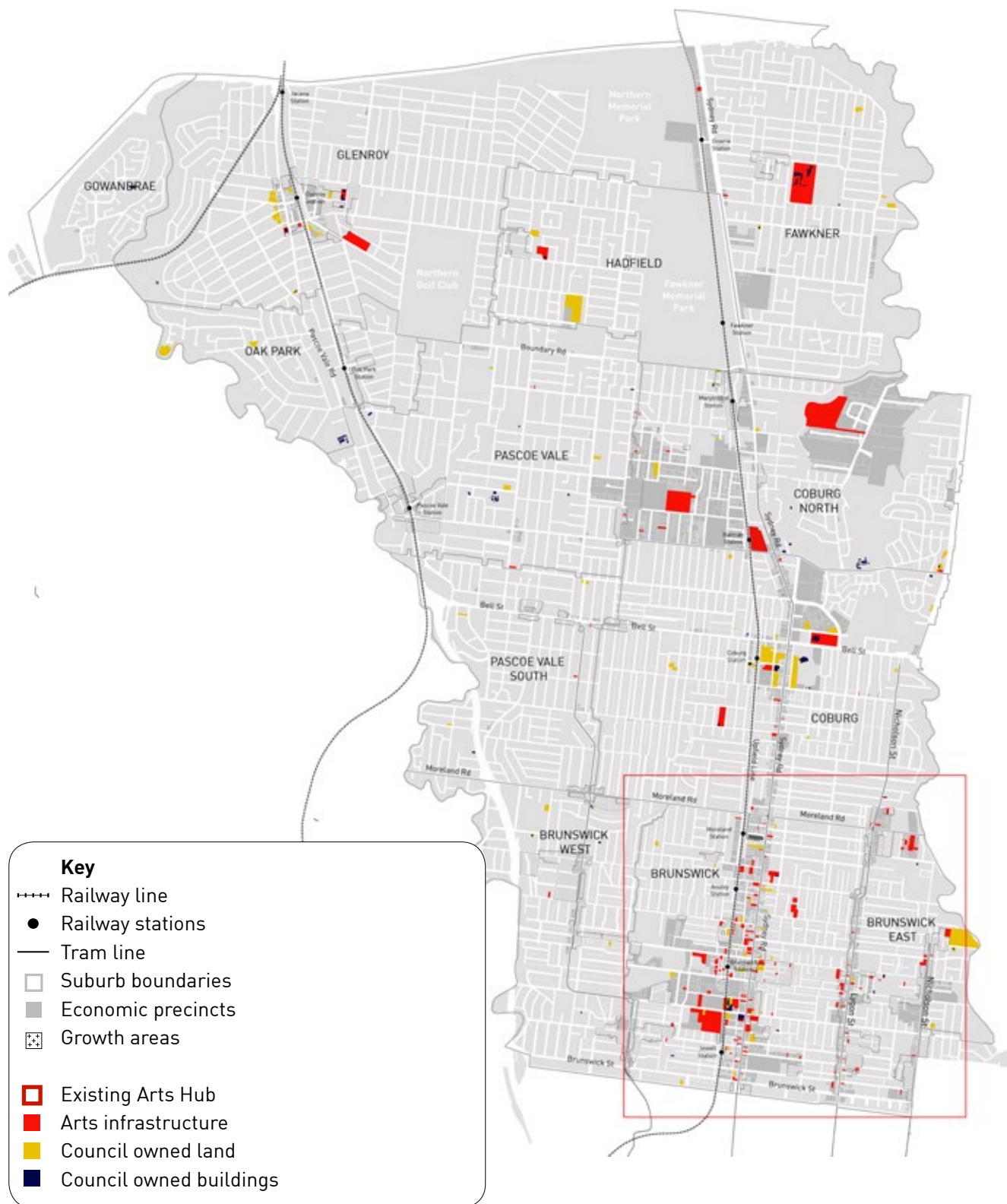


Figure 10 Identified existing, emerging and future arts hubs in Moreland.



Industrial buildings are particularly conducive to being retrofitted as creative spaces due to flexible floorplates and high ceilings.

Diversity of small-scale spaces

Over two thirds of arts practitioners in Moreland are sole operators (City of Moreland survey, 2016). Many will not require a significant amount of space to practice their art – this is particularly true of visual artists (typically utilising 20m²) and desktop based practice – e.g. jewellers, writers, designers. The range of smaller scale spaces supports a diversity of arts practices. A significant number of small lot sizes (in the order of 250sqm to 1000sqm m²) are evident in the Brunswick area. This scale of space is more affordable and can more readily be fitted out to suit artist's needs.

Industrial and commercial land uses

Warehouses

Industrial buildings are particularly conducive to being retrofitted as creative spaces due to flexible floorplates and high ceilings. The relatively small size of these warehouse spaces compared to larger industrial floorplates makes them more affordable. Industrial areas are typically separated from residential uses avoiding any potential conflicts that may occur between particular arts practices (e.g. music rehearsals or loud machinery) and quiet residential areas.

Commercial 'High Street' Shopfronts

A significant number of small scale shopfronts are located along Sydney Road and Lygon Street. The scale of these spaces and the immediate access to potential customers makes them suitable for particular arts practices.

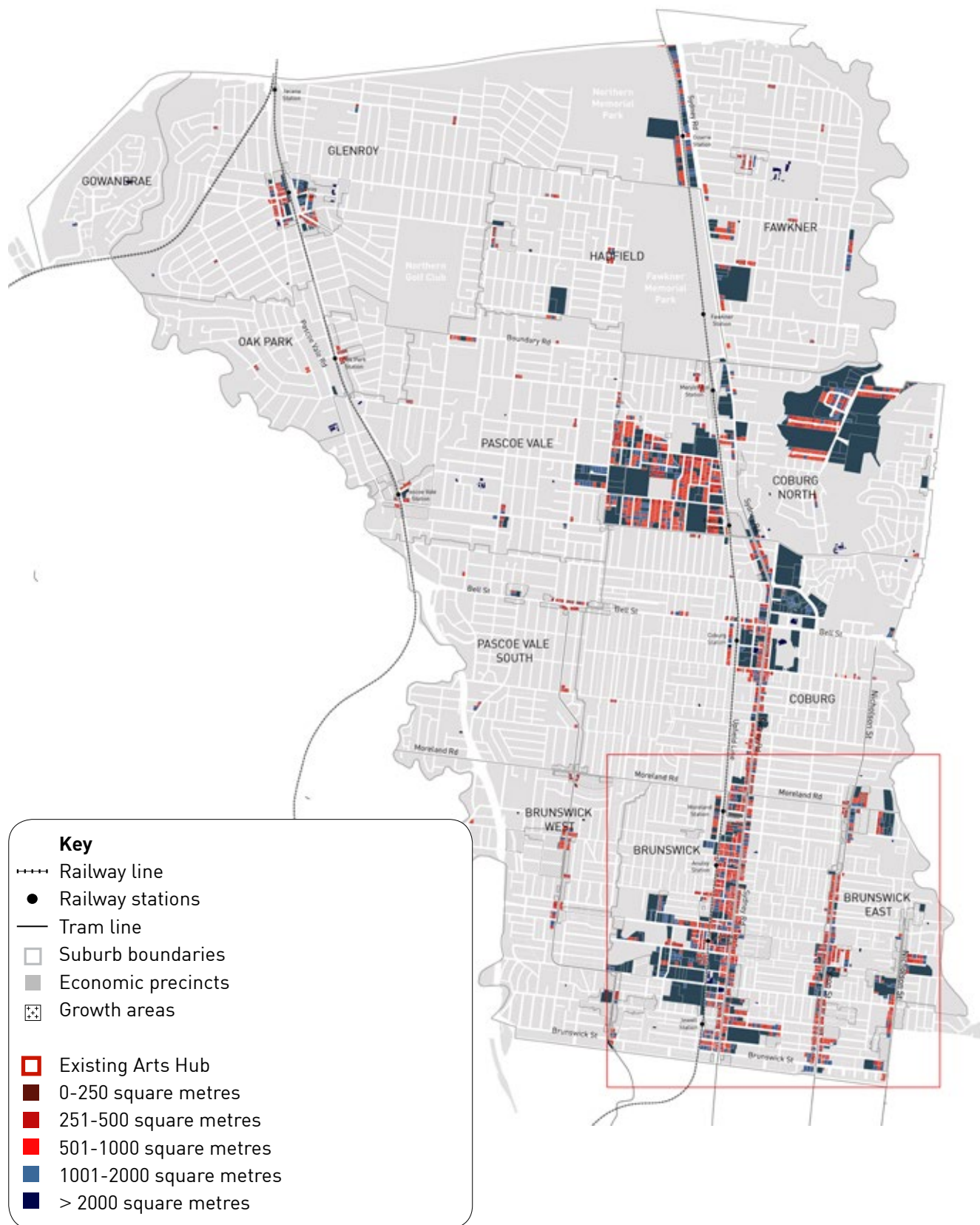


Figure 11 Diversity of site sizes (including many smaller sites) in Industrial Zones, Commercial Zones and Activity Centre Zone.

4. Initiatives to enhance the provision of arts infrastructure in Moreland

The high number of creatives and creative spaces present in the City of Moreland illustrates that it is a place where artists can thrive. These derive from its social history, urban development patterns, good public transport links and the diverse and inclusive community that is proactive in regards to social issues. This has created the conditions where artists feel welcome and supported.

As much as possible the creation of new arts spaces will be directly related to the degree to which these overarching enabling traits can remain in place. Considering the pressures for redevelopment and decreasing affordability, it is highly likely that these traits, rather than being 'naturally present', will, to a great extent, have to be nurtured, curated and controlled. With the decline of these attributes, Council will be required to invest its available resources even more assertively to support a creative city.

What is Council's role in supporting the arts

The way that Council invests its resources (funding, assets, time) should be focused on maximising the potential for arts spaces to be created that meet the needs of the arts community. As a host to the artistic community, it is the role of the Council and Council's declared objective, to make artists feel supported and valued.

Artists in the City of Moreland depend on the council in a myriad of different ways. They may rely on the council heavily, for example, through use of Council venues or operational grants, or they might just require the occasional permit. Either way, artists are likely to intersect with the Council at some point.

There are several well-regarded arts organisations which are owned and operated by the Council and others that are independently operated in council owned buildings. Outside of the Council, there are countless arts organisations which operate completely independently.

'Creative Capital' identified three key roles that Council plays in the arts and culture sector in Moreland. These include:

Producer: where Council initiates, coordinates and delivers events, festivals, programs and exhibitions

Supporter: where Council encourages a thriving creative sector through investment, facilitation and advocacy

Cultivator: where Council employs various strategies to engage with community and build arts audiences across Moreland's community.

The following initiatives focus on growing Council's 'Supporter' and 'Cultivator' role, recognising the opportunities to grow these roles and enable the existing arts sector to partner with Council in an increased capacity. These incorporate and build on the existing commitments outlined in 'Creative Capital'. To deliver these initiatives, additional resources will be required to lead and co-ordinate a cross-organisational response.

Each initiative is illustrated with case studies to demonstrate local and international best practice and examples of threats that could impact existing arts spaces.

In some instances these initiatives apply to the entire municipality while other are focused on identified Arts Hubs.

1. Arts resilience

Take a pro-active role in maximising the opportunities for retention of existing arts spaces and the creation of new spaces

What does the evidence suggest?

Spatial analysis of creative spaces in the City of Moreland has demonstrated that specific conditions have allowed these spaces to establish. These include:

- Proximity to the central city
- Access to public transport
- Relative affordability
- Diversity of small-scale spaces
- Industrial and commercial land uses

The long-term viability of these spaces is threatened as industrial and commercial precincts become the focus for redevelopment and regeneration across Metropolitan Melbourne. This has resulted in the displacement of creative spaces and their increasing migration northward as spaces closer to the city become unaffordable (Shaw, K 2013).

Urban renewal is currently taking place in the City of Moreland informed by recent strategic work in commercial centres including the Brunswick Activity Centre Structure Plan and the Coburg Activity Centre Structure Plan. Structure plans attract investment and renewal that often favour residential development as the most profitable use in the current economic climate. While this investment is welcome to address challenges, such as population growth and housing affordability, it will likely result in the displacement of many creative spaces in Moreland.

What are Moreland's strengths?

The City of Moreland is currently undergoing significant transformation. To ensure the continued provision of employment-generating land uses the council has recently completed the Moreland Industrial Land Strategy. While this framework will result in a net loss of industrial land, it will also ensure that large portions of industrial land in Brunswick (the Brunswick Core Industrial Area – Category 1) and the Coburg North (Core Industrial Area – Category 1) will remain zoned for industrial use in the long-term. The strategy identifies three types of industrial precincts within Moreland:

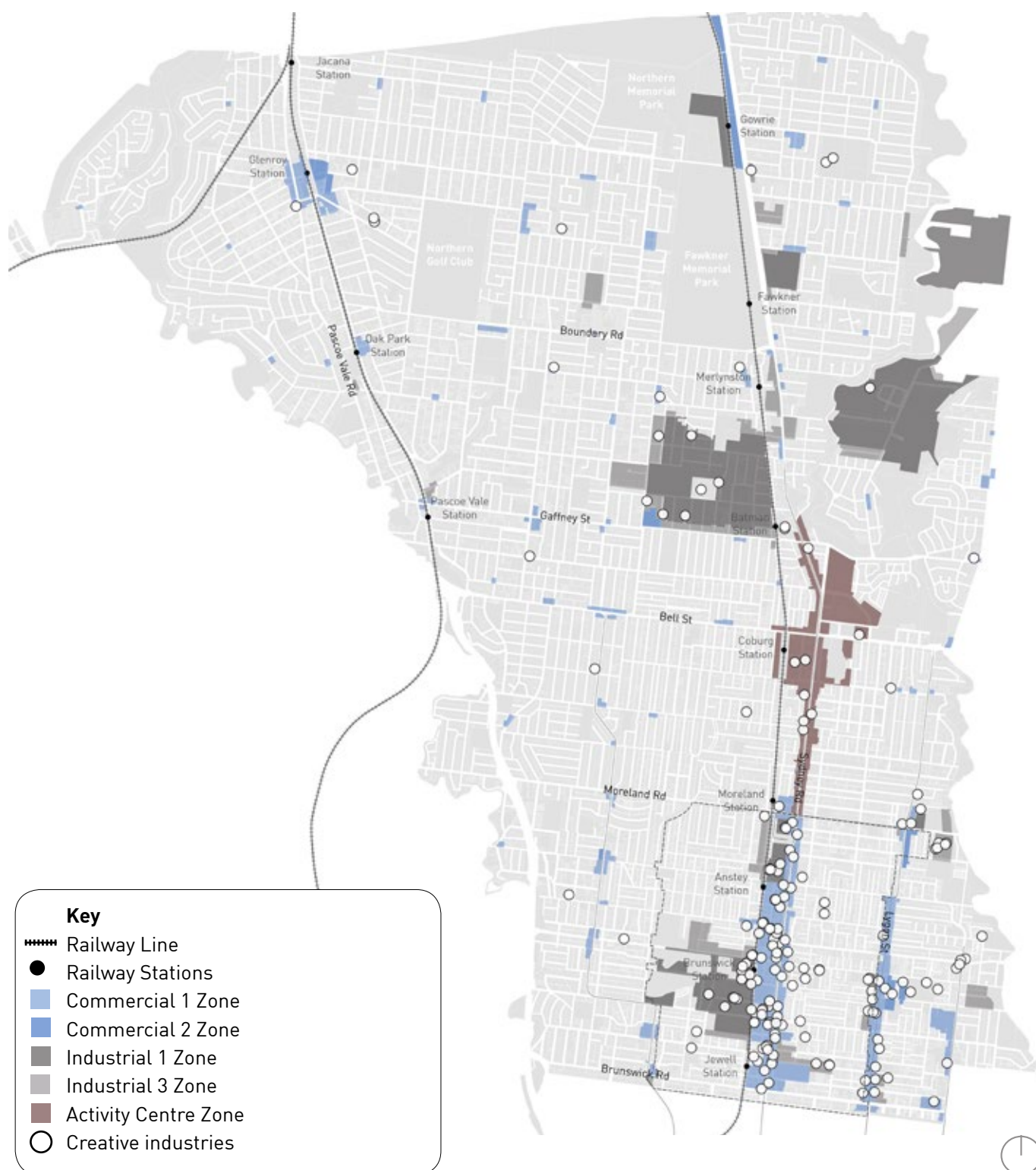
1. Core Industry and Employment Areas
2. Employment Areas
3. Transition-Residential Areas

What did we hear at consultation?

- Affordability and access are both critical and growing issues for existing artists
- There is a lack of security of tenure - many suitable creative spaces are subject to six month demolition clauses
- There is a desire for a single point of contact at Council to assist with planning queries, grant applications, internal advocacy and fostering partnerships to deliver new spaces
- Arts support is best given by someone that has worked in creative industries
- Demand for space outweighed supply. This was indicated by studio waiting lists, the difficulties expressed in finding theatre rehearsal spaces and spaces for band practice
- This high level of demand and lack of supply is also reported in nearby municipalities such as Darebin and Yarra where similar patterns of development and pressure on arts spaces are occurring (see case studies)

Creative industry (land use zoning)

Figure 12 The relationship of creative industries and land use zoning. The majority of industries are operating within commercial, industrial and activity centre zoned areas. The commercial and industrial areas within and immediately adjacent to the Brunswick Civic Precinct account for the greatest number of arts spaces. Commercial zoning provides no protection for arts spaces where residential uses are currently the highest yielding land use.



Creative Capital 2017-2022

Existing commitments

Commitment 10

Better communicate about zoning that supports creative industries, and investigate opportunities to further strengthen this zoning, in the municipality

Commitment 13

Improve communication, facilitation and assistance around Council processes and compliance requirements

Detailed proposal

Take a pro-active role in maximising the opportunities for retention of existing arts spaces and the creation of new arts spaces.

Key responsibilities

- Assist artists in securing new creative spaces in Industrial Zones which are relatively protected. This can assist in relocating displaced artists from Commercial Zones to retain artists within the municipality
- Partner with Creative Victoria, State Government, RMIT University and other local organisations to grow the arts in Brunswick and Coburg North
- Liaise with other council officers to ensure arts infrastructure is a consideration in capital works projects
- Facilitate relationships between artists and landowners with an interest in supporting creative industries (through public art commissions, provision of creative spaces, etc)
- Be a point of contact for local artists to assist with planning queries, grant applications, internal advocacy and partnerships to remove existing hurdles to establishing new arts spaces
- Develop a framework to assess the economic and social contribution of creative industries to support potential future business cases

Potential projects

- Work with Creative Victoria to deliver a Contemporary Arts Precinct on the former Kangan Institute site
- Advocate for the inclusion of arts infrastructure and public art in the State Government Level Crossing Removal project
- Work to ensure that the Brunswick Business Incubator site in Victoria Street provides space for creative industries, and develop collaborative activities with RMIT.

Potential projects

Former Kangan Institute

The former Kangan Institute has been abandoned since 2012 when the Kangan Institute relocated to Docklands. Owned by the Department of Education, there was some indication in 2016 that the Department of Education was planning to sell the site.

Located in the Core Industry and Employment Area, there is an opportunity to partner with Creative Victoria to deliver a new dedicated creative space. This could be a temporary or permanent space that could spur the growth of creative industries in Coburg North.

Brunswick Business Incubator

The Brunswick Business Incubator has 60 office spaces. The aim of the incubator is to provide access to affordable office spaces for up to three years. Businesses then move to commercial accommodation as they become more established.

Of the 43 tenants listed on the site seven are within the creative sector. There is an opportunity to strengthen the role of the incubator in supporting creative industries, strengthening partnerships with RMIT and corporates to amplify and maximise activities and offer on this site.



Figure 13 Former Kangan Institute. Coburg North. (Learning from the past website)



Figure 14 Brunswick Business Incubator. Brunswick (wikicommons)

Case study 1

Magic Johnston

Magic Johnston was a creative hub on Johnston Street in Collingwood that was established in 2013. The space included artist studios, retail space, a photography studio and an event space which hosted regular exhibition openings, book launches and writing workshops. The site is located in a Commercial 1 Zone.

Magic Johnston has recently closed its doors indefinitely as an application for a mid-rise residential development has been lodged on the site. If approved, the development will result in the loss of both Magic Johnston and the neighbouring music studio, Studio 52.

In 2016, Creative Victoria announced a project on the site adjacent to Magic Johnston. This project will transform the Collingwood Technical School into the Collingwood Arts Precinct. The vision for the site is to provide some security for creative organisations that are being priced out of Collingwood and inner northern Melbourne.

The Collingwood Arts Precinct will host many creative practitioners in the future but unfortunately it will not benefit from the clustering of creative spaces lost when Magic Johnston shut its doors.



Figure 15 Magic Johnston co-working space - (Magic Johnston)



Figure 16 Collingwood Arts Precinct. Johnston Street, Collingwood (Breathe Architecture)

Case study 2

Gertrude Contemporary

Gertrude Contemporary was established in 1985 in a large converted textile factory on Gertrude Street in Fitzroy. After no lease extension was available on the premises, the owners decided to move the contemporary arts space further north to High Street in Northcote.

Originally, there was some discussion about relocating into the Collingwood Arts Precinct but the timing wasn't aligned. The loss of this creative space, which hosted 15 artists studios, is a major loss to the City of Yarra. The Gertrude Street site was located in a Commercial 1 Zone.

Lessons Learned

- Direct public investment is required to sustain the arts if appropriate planning mechanisms aren't in place to protect the arts from displacement
- Consolidating of arts clusters in Fitzroy and Collingwood primarily occurred post 2009. Less than 10 years later, key creative arts spaces are being displaced by redevelopment
- Commercial 1 Zone provides limited protection for creative spaces



Figure 17 Sound performance. Gertrude Contemporary, Gertrude Street. (Liquid Architecture)



Figure 18 Gertrude Contemporary. High Street, Preston.

2. Brunswick Arts Hub

Contribute to the ongoing success of the Brunswick arts cluster by leveraging off the concentration of Council-owned buildings in the Brunswick Civic and Cultural Precinct

What does the mapping suggest?

The mapping suggests that there is a strong cluster of creative spaces in Brunswick and Brunswick East. The majority of these creative spaces are located in industrial and commercial zones and within close proximity to public transport. There are several streets within the Brunswick Cluster that have numerous creative spaces including Leslie Street, Tinning Street and Ovens Street.

There are several strategic plans that currently apply in Brunswick and Brunswick East. Council owns a number of sites that are suitable for redevelopment.

What are Moreland's strengths?

Brunswick and Brunswick East host a mixture of arts infrastructure, which includes:

- RMIT Fashion and Textiles
- Smaller arts clusters on Leslie Street, Tinning Street and Ovens Street
- Privately managed creative spaces
- Council owned and managed creative spaces
- Council owned and independently operated creative spaces

This mixture of council delivered creative spaces and privately delivered creative spaces is what makes Brunswick a sophisticated arts ecosystem.

What did we hear at consultation?

We heard at consultation that Brunswick is known locally, nationally and internationally as a hub of creativity. Artists were said to be the strongest form of infrastructure in Brunswick with the ability to attract more artists to the neighbourhood thereby strengthening the cluster. We heard that artists travel from surrounding suburbs and interstate to Brunswick to perform and that the arts in Moreland are supported by a highly engaged community. There was a desire for Moreland to consider itself an international host to artists as well as a place for local artists.

Key

- ++++ Railway line
- Railway stations
- Tram line
- Open space
- Recreational space
- Suburb boundaries
- Activity centre zone
- Industrial zone
- Commercial zone
- Other residential growth zones (mixed use, residential growth)
- Non-MCC arts infrastructure
- MCC delivered arts infrastructure
- Libraries
- Council owned land
- Arts infrastructure clusters

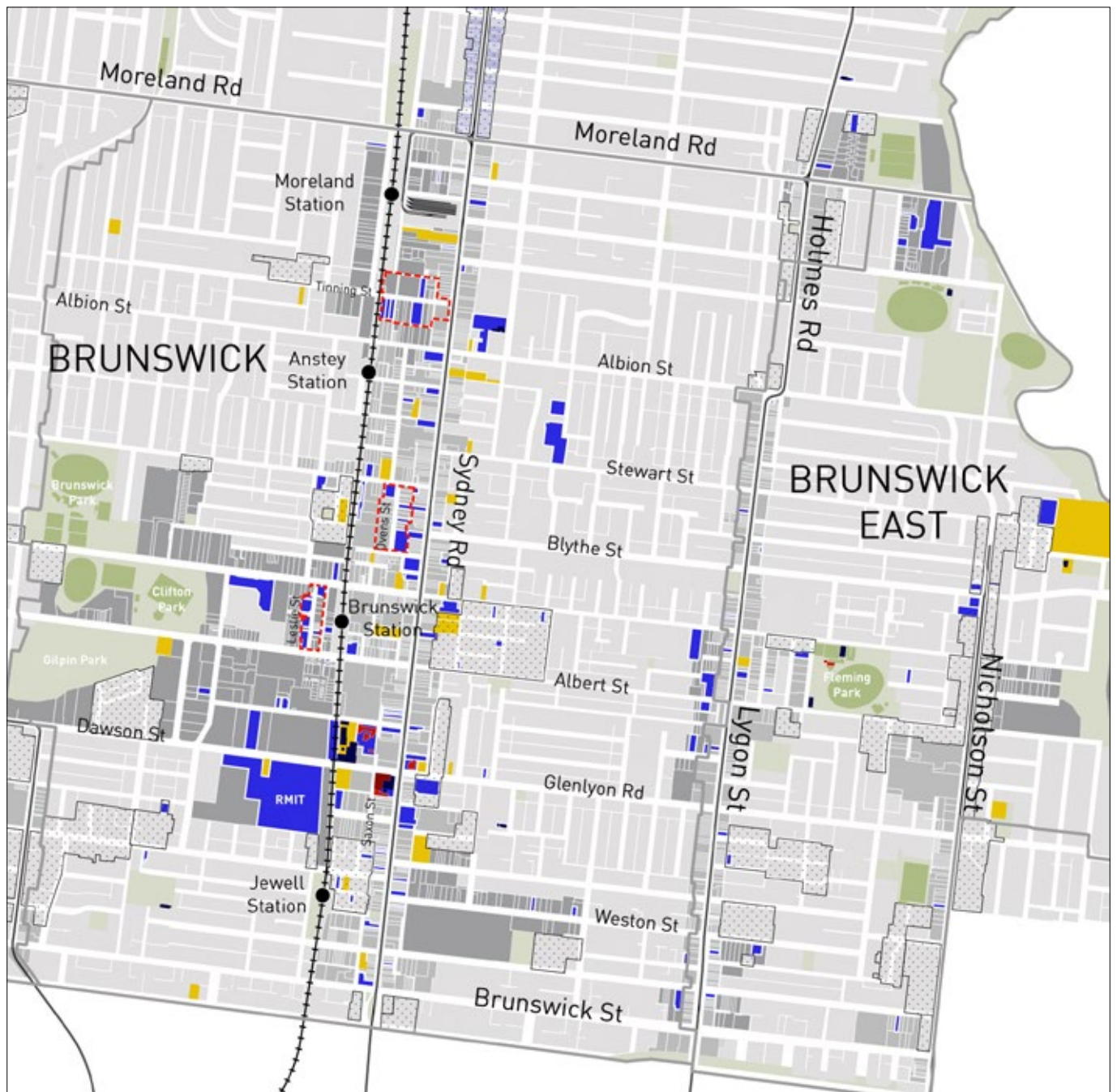


Figure 19 Brunswick Arts Hub



Creative Capital 2017-2022

Existing commitments

Commitment 3

Expand opportunities for exhibitions produced by the Counihan Gallery In Brunswick

Commitment 7

Creative spaces in community centres and hubs (Saxon Street, Merlynston Hub, Wheatsheaf Hub and Fleming Park) Participate in the planning and development of these spaces to ensure creative needs are considered

Commitment 12

Support the Brunswick Mechanics Institute to become a dynamic arts venue and incubator dedicated to the professional development of performing artists

Commitment 18

Develop an appropriate community engagement plan to effectively consult and develop strategies that support community needs or respond to community aspirations

Detailed proposal

The heart of Council delivered arts infrastructure in Brunswick is the Brunswick Civic and Cultural Precinct. Increasing the co-ordination between the creative spaces within this precinct will ensure that they reap maximum benefit from this clustering of the arts. The following considerations should be made for council owned creative spaces and privately managed creative spaces in the Brunswick Civic and Cultural Precinct:

- Introduce way-finding to raise awareness of and expand audiences for the creative spaces in the precinct
- Improve the public interfaces of council-owned buildings onto Saxon Street to develop its role as a spine for the arts - existing spaces here include Brunswick Library, Blak Dot Gallery, Counihan Gallery In Brunswick and 33 Saxon Street
- Encourage private developers to locate habitable rooms away from existing live music and performance venues to strengthen existing noise attenuation measures
- Ensure all redevelopment of council owned land makes an active contribution to strengthening this world-class arts cluster. This could include the delivery of outdoor performance spaces, public art or other arts infrastructure
- Create an online presence for council-owned buildings in the Brunswick Civic and Cultural Precinct via the Arts Moreland Digital Hub (refer to Initiative 5).
- Establish a vision and framework to guide the improved use of Brunswick Town Hall as a performance venue.

Refer to following pages for further recommendations for individual buildings including the Brunswick Town Hall.

Brunswick Civic and Cultural Precinct

Council Infrastructure

1. Counihan Gallery in Brunswick
2. Brunswick Town Hall
3. Brunswick Library
4. Brunswick Baths
5. Blak Dot Gallery
6. 33 Saxon Street
7. Brunswick Mechanics Institute

Private Arts Infrastructure

8. RMIT Textiles
9. Howler Bar and Theatre
10. The Retreat Hotel
11. Marist Brother Australia
12. St Ambrose Catholic Parish
13. The Baroness of Brunswick
14. The Brunswick Green
15. The Spotted Mallard
16. Christ Church Brunswick
17. Brunswick Uniting Church
18. The Cornish Arms
19. Manallack Studios
20. Dawson Street Studios

Council Owned Land

21. Glenlyon Road Carpark
22. Dawson Street Carpark
23. Edwards Street Carpark

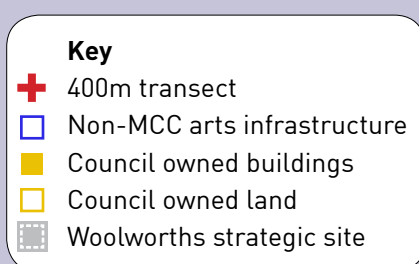
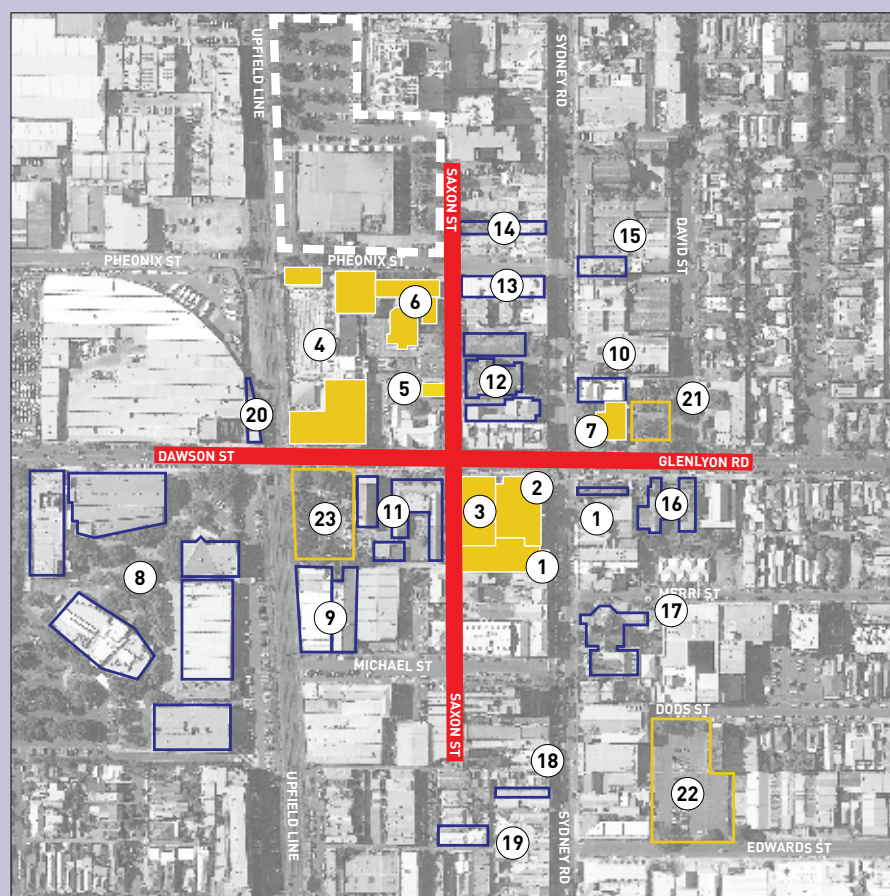


Figure 20 Arts infrastructure in Brunswick Civic and Cultural Precinct.

Saxon Street

Saxon Street is only 400m long and the City of Moreland owns 4 different buildings along its transect - Counihan Gallery In Brunswick, Brunswick Town Hall, Blak Dot Gallery and 33 Saxon Street.

The street has the opportunity to become a celebrated arts spine that is host to a concentration of dedicated arts facilities. Improving the public interfaces of individual buildings onto Saxon Street would assist in developing its identity and improve visibility of council-owned arts infrastructure. For example, introducing a projection window on the Saxon Street interface of the Counihan Gallery would make improve its visibility from the Upfield Bike Path.

Dawson Street/ Glenlyon Road

The City of Moreland owns four buildings along Dawson Street/ Glenlyon Road and two car parks - Brunswick Baths, Brunswick Mechanics Institute (and car park), Brunswick Town Hall, Brunswick Library and the Dawson Street car park. The future redevelopment of the Dawson Street car park should consider the interface with Howler and how the site can best leverage off the existing concentration of arts and live music in the precinct.



Figure 21 Looking east towards the rear of the Counihan Gallery In Brunswick, visible from the Upfield Bike Path.

Counihan Gallery In Brunswick

Develop a vision and business plan for the Counihan Gallery In Brunswick which considers how the space will leverage off its redevelopment and broaden its audience over the next five years. This may require changes to operational hours, developing a cross-subsidisation model, and inclusion in the establishment of an independent platform via the Arts Moreland Digital Hub (refer to Initiative 5)

Brunswick Mechanics Institute

Refurbish the Brunswick Mechanics Institute to allow it to operate as a state-of-the-art performance venue

Brunswick Library

Redevelopment of Brunswick Library should improve the public interface with Saxon Street and contribute to its identity as an arts spine. Investigate the future use of the mezzanine as an accessible creative space. The redevelopment plans for the library propose the creation of a second entrance to the library from Saxon Street.

Brunswick Baths

Consider opportunities to support arts programs into the Brunswick Baths.



Figure 23 Saxon Street interface of the Brunswick Library.



Figure 22 Brunswick Baths (Active Moreland website)

Brunswick Town Hall

The Brunswick Town Hall is in a highly visible and accessible location on Sydney Road. With the Counihan Gallery In Brunswick to the south and the Brunswick Library it is in the heart of the Brunswick Arts and Cultural Precinct.

The Brunswick Town Hall and Atrium was originally designed as a performance space but is no longer fit-for-purpose. The hall can seat up to 200 people. The venue remains available for public use but is marketed online as a space suitable for launches, concerts and meetings. There are no photos of the space internally available on the City of Moreland website.

The hall has virtually no online presence apart from being listed as a space for hire on the council website. The space must be clean and evacuated by 1am.

During consultation we heard that having a clear vision and ambition for a space is invaluable. Defining the future role of a creative space ensures that it can be made fit-for-purpose. While spaces might support other ancillary uses, identifying a primary purpose is highly beneficial.

We also heard that there is a need for spaces to create and display work. Performing artists spoke about the difficulty of finding spaces to rehearse and to run workshops. These types of spaces were said to be in high demand for local community groups and professional performers. Administratively, the council booking systems and requirements were often at odds with the requirements of artists.

The City of Moreland should establish a vision and framework to guide the operation of the Brunswick Town Hall as a performance venue.

Operational changes should be considered alongside the refurbishment of the space to make it fit-for-purpose. The following proposes physical and operational changes could be considered - all signify different levels of intervention:

- Alter property framework to define artists as a community of interest. This will allow them to access the town hall at a subsidised rate
- Introduce a peak/non-peak, commercial/non-commercial hire rate to allow for performance rehearsals to occur in the space as well as performances

- List the venue for hire on the Creative Spaces website
- Define a clear vision and framework to guide the operation of the Brunswick Town Hall as a multi-use facility with a focus on performance
- Develop a business case for the independent operation of the space to ensure the space continues to generate income for the Council
- Redesign the hall in consultation with end users (potentially independent operator) to ensure it meets the needs of a functional performance venue. For example, lighting design, storage, access and kitchen/bar requirements
- Any redesign should focus on improving connections between the Counihan Gallery In Brunswick, the Brunswick Town Hall and the Brunswick Library to allow for co-ordinated events across the two creative spaces
- Create a digital hub which includes a curated list of public performances, a ticket booking system and an expression of interest page (see Initiative 5)
- Investigate transforming the disused mezzanine area of the Brunswick Library, containing over 200 tiered theatre style seats, into a creative space for talks and performances.



Figure 24 Brunswick Town Hall

Discover Each of Our To Go Venues OLD | NEW | VIC | WA

CIRCLE OF LOVE
- weddings & events by design -

HOME | ABOUT | SERVICES | LOCATIONS | GALLERY | PRESS | GRATITUDE | BLOG | CONTACT

Brunswick Town Hall Melbourne

Brunswick Town Hall Melbourne is located in Brunswick, just north of Melbourne on the corner of Benson Street and Sydney Road. Although the historic building is more known for its gallery and library, the Brunswick Town Hall and atrium are available for hire and is becoming a popular Wedding Venue. The hall is a blank canvas waiting for a stylist to transform this space into an amazing wedding venue.

The venue has a drive through drive way with a large foyer before double doors take you into the large hall. The hall can seat up to 200 or 250 standing and is perfect for your Wedding Ceremony and/or reception. A permit will need to be obtained from the Moreland City Council with an hourly rate plus a bond. A council representative will be present on the day and the council can provide seating and round tables for up to 100.

Contact Us
Fill out the form below

Name:

Email:

Contact Number:

Preferred Contact Method:

Wedding Date:

Wedding Location Interested In:

Ceremony Location:

Reception Location:

How did you hear about us:

Figure 25 Brunswick Town Hall advertised as a wedding venue. (Circle of Love website)

33 Saxon Street

Consultation on the future use of 33 Saxon Street as a multi-purpose community facility is continuing. Decisions about the future of the site must be framed within broader objectives for the future of the Brunswick Cultural and Civic Hub.

The precinct already hosts two galleries (Counihan Gallery and Blak Dot Gallery) and two performance venues (Brunswick Mechanics Institute and Brunswick Town Hall). Blak Dot Gallery is located on the 33 Saxon Street site and is currently on a short-term lease.

In each of these spaces the primary opportunity to participate in the arts is as a consumer/ audience member, not as an active 'maker' or creator. The precinct also hosts the Brunswick Library, a space for learning which will have greater contribution to the arts in the future.

33 Saxon Street represents a strategic opportunity to address the gaps in arts infrastructure provision that cannot be accommodated on these neighbouring sites. Although the cumulative impact of these existing spaces already represent a strong cluster of arts infrastructure, the addition of a maker/education arts

space will broaden the opportunity for artists and the community to participate in the arts in a highly engaged way and solidify the reputation of this precinct as a world class arts destination.

The delivery of a permanent maker space is also critical considering the increasing pressure for redevelopment of existing maker spaces that are currently provided by the private sector. This maker/ education arts space could support a combination of activities such as a film studio, a performing arts rehearsal space, music rehearsal space, professional arts studios or a writers studio. As was found in the research, creative uses tend to inhabit flexible spaces (such as warehouses) and adapt these spaces to their changing needs. For this reason, the design of the space should focus on flexibility while keeping the needs of the aforementioned users in mind.

33 Saxon Street is a large site and to achieve this aim does not need to be solely dedicated to the arts, however it should retain a significant arts function. The following are recommended for inclusion on the site:

A flexible arts space

Design a flexible arts space that can be inhabited and adapted to the needs of future users. The space should be located on the ground floor to maximise access and visibility and address the following design considerations - minimum 4m high ceiling heights, ample natural light, high visibility and engagement with Saxon Street and the inclusion of core requirements such as a kitchen, toilets and storage.

This flexible space should be designed with a broad range of potential users in mind. It should be able to accommodate a gathering space suitable for up to 150 people (approximately 400sqm) as well as additional space to be subdivided as required to suit smaller group activities (approximately 150sqm in total).

It should be designed to support multiple concurrent activities and be independently operated by an experienced creative space manager as identified through a tendering process. The successful applicant must be outward looking in their focus and engaged with the broader community through arts education (classes, workshops and talks). This will ensure that the space is widely accessible and makes a considered contribution to the Brunswick Arts Hub.

Outdoor performance venue

There is an opportunity to integrate an outdoor performance venue into a future open space at 33 Saxon Street. This space should be designed to encourage formal and informal performance and include seating, public toilet access, lighting, power and speakers to ensure it can operate as a professional performance space as well as a space for impromptu events. This performance space could be co-located with the flexible arts space on Saxon Street which could provide storage for necessary equipment.

Independent gallery

Blak Dot Gallery is a successful, indigenous run gallery that is dedicated to representing the works of indigenous cultures. The gallery benefits from its accessible location and proximity to other galleries in Brunswick. Providing independent, autonomous spaces for representation of marginalised groups is aligned with Council's objective to support inclusion and accessibility within the arts. Inclusion of an independent gallery that accommodates either Blak Dot Gallery or another well recognised arts operator focused on improving inclusion and accessibility should be included either on the site, or within the precinct, and designed in collaboration with the future operators of the space.



Figure 26 Looking west towards 33 Saxon Street from Saxon Street. (Creative Spaces)



Figure 27 33 Saxon Street. (Creative Spaces)

Case study 3

Brunswick Mechanics Institute

Next Wave was awarded the tender to manage the Brunswick Mechanics Institute in 2017. Next Wave works with leading creative organisations across Melbourne to host diverse cultural programs of performance, film, talks and music, as well as classes, workshops and community celebrations.

Next Wave has a 33 year track record in successful arts management. Allowing the space to be managed by an organisation that has consistently demonstrated leadership skills allows this creative space to fulfill its potential as an arts hub.

Lessons Learned

- Independent operators with experience in arts programming can transform underutilised spaces
- Council can play a key role in providing a clear vision for its own buildings with a commitment to supporting artists taking creative risks



Figure 28 Brunswick Mechanics Institute. Corner of Dawson Street and Sydney Road.



Figure 29 Next Wave staff. Operators of Brunswick Mechanics Institute. (Next Wave website)

Case study 4

Paddington Town Hall

Paddington Town Hall in Sydney had become well-known as a place to host wedding receptions, school concerts or the occasional community event or warehouse sale. In the past, however, the hall had been known for artists balls and a place for iconic Australian bands to perform, such as The Divinyls and Radio Birdman.

In 2014, the City of Sydney sought proposals from venue managers, creative organisations and producers, artists and musicians to transform the buildings main auditorium into a performance space. This decision was in response to the dwindling live music scene in Sydney which is being increasingly pushed out of the city.

Proposals focusing on live music were encouraged, but the opportunity was not limited to live music. Theatres, comedy, cabaret or any other types of performance were welcomed.

Lessons Learned

- Town Halls can serve as ideal venues for live music
- Independent operation of a council-owned space is favourable as it allows for curated programming
- Live music requires protection and is under threat as residents increasingly locate in the city



Figure 30 Radio Birdman perform at the Paddington Town Hall, 1977. (Rest Assured Zine)



Figure 31 DMAS perform at the Paddington Town Hall, 2017. (The Music website)

3. Coburg North Cluster

Protect existing arts uses and enhance opportunities for the emerging Coburg North Arts Hub to grow.

What does the mapping suggest?

The mapping illustrates that there are several creative spaces located in the Coburg North Industrial Precinct. Types of creative spaces currently located in the precinct include maker-spaces, film studios, recording studios and specialists in 3D artwork production. These spaces are largely focused on production. Many of the uses require large-scale spaces that are away from sensitive land uses such as residential.

What are Moreland's strengths?

This precinct has been identified as a Core Industrial and Employment precinct in the Moreland Industrial Land Strategy with no plans for re-zoning. This provides certainty in the strategic direction for the long-term use of this precinct for artists, encouraging creative practitioners to invest in the area and establish creative spaces with confidence.

Located on the Upfield Bike Path and the Upfield Railway Line, the precinct is highly accessible. Although it doesn't have the same access to audiences afforded in Brunswick, its relative isolation from residential use makes it ideal for creative practices that generate off-site amenity impacts such as noise and odour. The mixture of small, medium and large warehouses with ample parking means that numerous suitable spaces are available for creative use.

What did we hear at consultation?

We heard during the consultation that there was a need for fit-for-purpose arts spaces. Industrial areas and buildings were seen to be particularly conducive to being retrofitted as creative spaces due to their large flexible floorplates and high ceilings. However, in many areas artists were in direct competition with residential developers for these types of spaces. Industrial zoning provides the greatest level of protection for arts spaces.

Lots of artists felt there was a need for separating particular types of practices. Musicians and those operating heavy machinery didn't want to have to be conscious of disturbing neighbours.

Key

- ++++ Railway line
- Railway stations
- Tram line
- Open space
- Recreational space
- Suburb boundaries
- Activity centre zone
- Industrial zone
- Commercial zone
- Other residential growth zones (mixed use, residential growth)
- Non-MCC arts infrastructure
- MCC delivered arts infrastructure
- Libraries
- Council owned land
- Arts infrastructure clusters
- Coburg North Industrial Precinct (Category 1 Core Industrial Area)

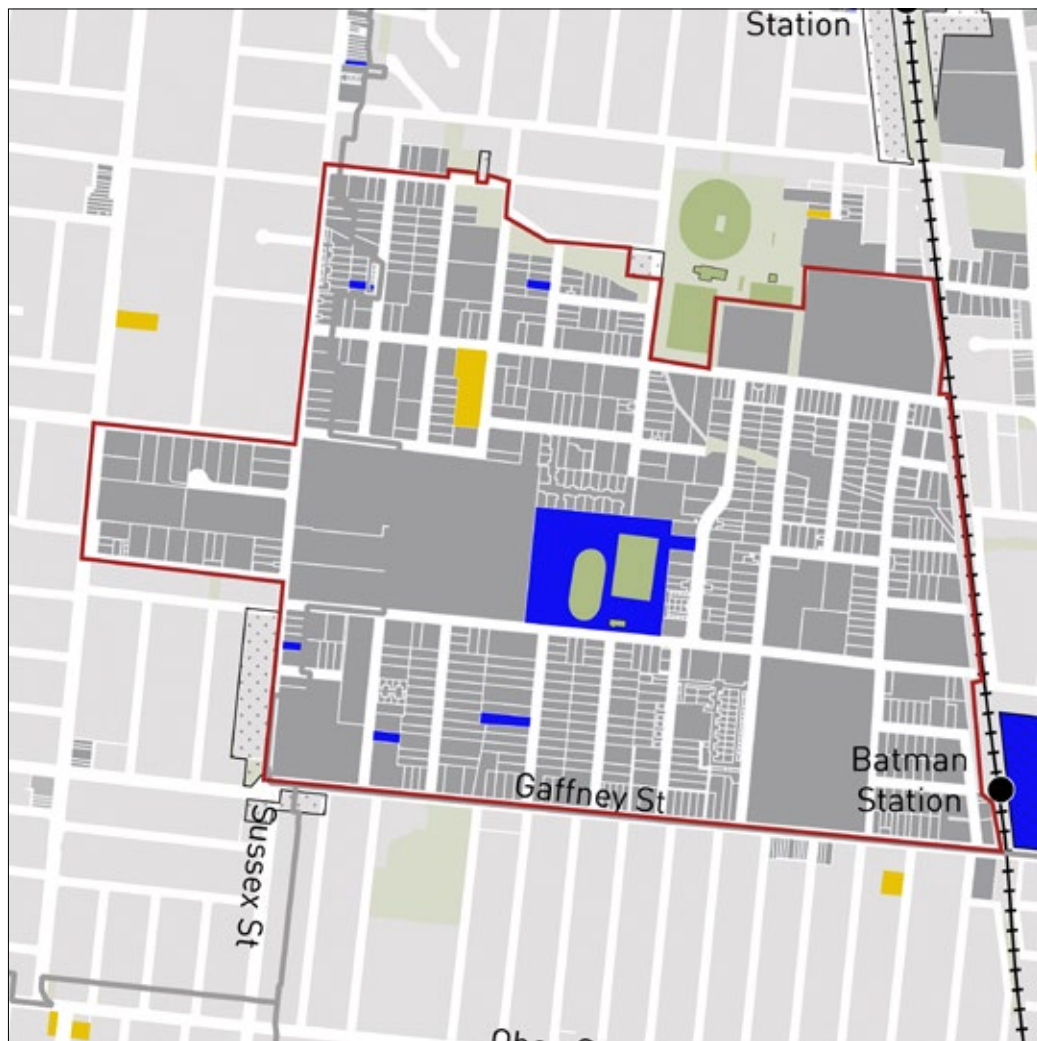


Figure 32 Coburg North Arts Hub



Existing Arts Infrastructure in Coburg North

Space Tank Studio

Space Tank Studio is a Maker-space that opened in 2014. The studio provides machinery, technology and fabrication areas to support creative entrepreneurs.

The studio provides an opportunity to enter the manufacturing industry without the overheads that would be required for a sole operator. This is an effort to combat declining manufacturing in the face of urban rezoning and a high Australian dollar.



Figure 33 Space Tank Studios Maker-space (Space Tank website)

Magnet Rehearsal and Recording Studio

Magnet Rehearsal and Recording Studio is an old mushroom farm which is now used as a renovated space for music rehearsals and recording. It aims to provide facilities at prices that are accessible to all musicians and sound artists.

The studio is open midday to midnight Sunday to Friday and midday to 6pm Saturdays. The noise associated with this use and the irregularity of the hours makes an industrial precinct inherently suitable for this studio space.



Figure 34 Musicians recording in the studio (Magnet Rehearsal and Recording website)

A Blanck Canvas

A Blanck Canvas is a company that creates custom 2D and 3D artworks. The main focus of the company is large scale puppets and installations but they have also been involved in arts, murals, props and installations for film, theatre and events. The company employs puppet and prop makers as well as mechatronics engineers, special effects professionals, international performers, costumer designers, graphic designers and event co-ordinators.

Their clients include national and international organisations such as Jakarta Aquarium Indonesia, Cirque Du Soleil, Coles, ICC Cricket World Cup, The Melbourne Museum, White Night and The Victorian Opera.

Coburg Velodrome

Coburg Velodrome was first used as a music venue in 2015. Since then it has hosted many types of large scale events. The amphitheatre is favoured as a venue due to its unusual convex architecture which serves as an amphitheatre. Its location in an industrial area assists in minimising the impact of noise on neighbouring residents. The venue has hosted over 3000 attendees and a mix of local and internationally renowned musicians.



Figure 36 Large scale crab sculpture made for the Jakarta Aquarium (A Blanck Canvas website)



Figure 35 New Year Day at the Coburg Velodrome (Concrete Playground website)

Moreland Industrial Land Strategy identified Coburg North as a Core Industry and Employment Area.

Detailed proposal

Protect existing arts uses and enhance opportunities for the emerging Coburg North Arts Hub to grow. This arts hub should focus on arts production rather than performance due to its limited access to audiences when compared to the Brunswick Arts Hub. Actions should include:

- Ensure that any Social and Economic Impact Assessment undertaken as part of any future rezoning of land in Category 2 Moreland Industrial Land Strategy Areas considers the economic and social contribution of any existing creative industries
- Investigate opportunities to provide a temporary/permanent creative space in Coburg North to be independently operated
- Assist artists in securing new creative spaces and relocating displaced artists to the Coburg North Industrial Precinct (Refer to Initiative 1)
- Partner with Creative Victoria to grow the arts in Coburg North - investigate opportunity to provide an Arts Precinct on the former Kangan Institute site
- Provide a single point of contact for creative practitioners operating in Coburg North to assist with planning queries, grant applications, internal advocacy and partnerships

Case study 5

River Studios

A partnership between the City of Melbourne, Creative Victoria and the owners of the building (Tabilk Nominees) collaborated to transform a warehouse space into an award-winning creative hub that includes 63 artist's studios, with nearly 80 emerging and established artists.

The City of Melbourne leases the 3,000m² building from the private owner to create affordable space. Each party contributed \$100,000 towards the building's refurbishment which was completed over only 16 weeks. The City of Melbourne manages the space and sub-lets spaces to a wide range of artists.



Figure 37 Artist working at River Studios (Creative Spaces website)

Potential project

Council delivered creative space

The City of Moreland should investigate opportunities to provide a temporary or permanent creative space on this site to be privately managed by an independent operator. Figure 35 is a photo of one of the many industrial buildings in Coburg North that would be suitable to be used as a creative space.



Figure 38 Warehouse building in Coburg North Industrial Area

Case study 6

Bushwick Arts Cluster

Bushwick, New York has a thriving arts community that attracts international artists from around the world. There are 55 galleries in the neighbourhood and many of them are located in the Bushwick industrial area which sits within the broader residential neighbourhood. Over the last four decades, the centre of arts in New York has been rapidly moving away from Manhattan Island to Brooklyn as the city centre became unaffordable for many artists. Bushwick is now under significant pressure to gentrify. The retention of these industrial precincts will be critical to secure arts spaces in the area.

This industrial precinct has similar attributes to Coburg North.



Figure 39 Aerial image of Bushwick Industrial Area. Yellow dots indicate galleries and red lines are shown at 200m intervals (Google Earth Aerial Image)



Figure 40 Annual Open Studio Event. Bushwick, New York. (Beautiful Savage website)

Lessons Learned

- Artists are being displaced from central city areas. This is an international trend as inner city areas redevelop to accommodate significant population growth
- Industrial areas are havens for creative industries as rents are relatively low and the building stock is suitable for creative uses
- Residential development is a threat to the arts internationally
- Arts clusters have a distinct identity and become attractors for local, national and international tourists



Figure 41 Aerial image of Coburg North Industrial Area (TO SAME SCALE) . Yellow dots indicate existing arts infrastructure and red lines are shown at 200m intervals (Google Earth Aerial Image)



Figure 42 Former Kangan Institute site, Coburg North Industrial Area.

4. Coburg Arts

Establish dedicated arts facilities in Coburg for performance and creative development

What does the mapping suggest?

There are a small number of privately operated creative spaces in Moreland but nothing of the scale observed in Brunswick and Brunswick East. Coburg doesn't have a Core Industrial Area (Category 1) such as Coburg North.

areas with industrial and commercial zoning which means the activity centre is subject to significant redevelopment. The precinct also doesn't have the same mixture of small, medium and large warehouses suitable for retrofitting as creative spaces which means that arts spaces are unlikely to be attracted to this location.

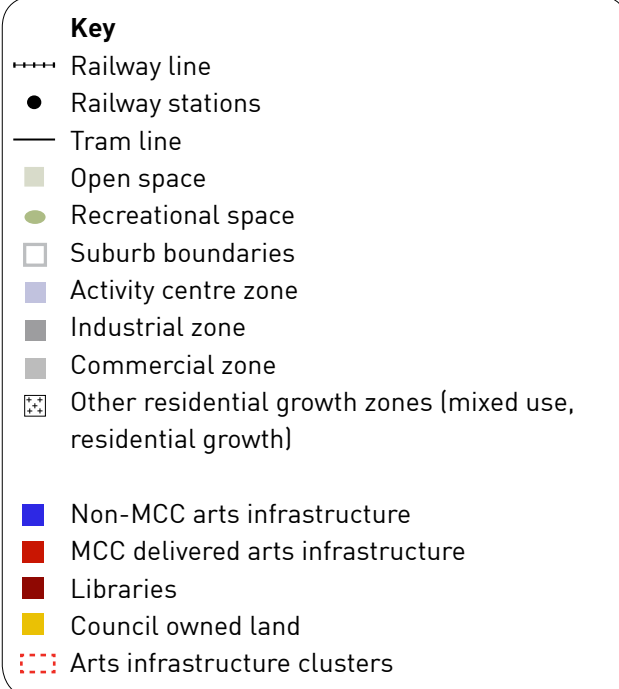
What are Moreland's strengths?

The City of Moreland owns several large landholdings in the Coburg Activity Centre that will redefine the precinct in the future. Many of these sites, however, already have significantly progressed plans for redevelopment. These do not focus on the delivery of arts spaces.

The Council also owns several buildings including the Coburg Library and the Coburg Town Hall.

What did we hear at consultation?

We heard at the consultation that performing artists have difficulty accessing suitable spaces for performance rehearsals and creative developments. Certain limitations in renting council-owned facilities make it difficult to find spaces that meet the needs of the creative community.



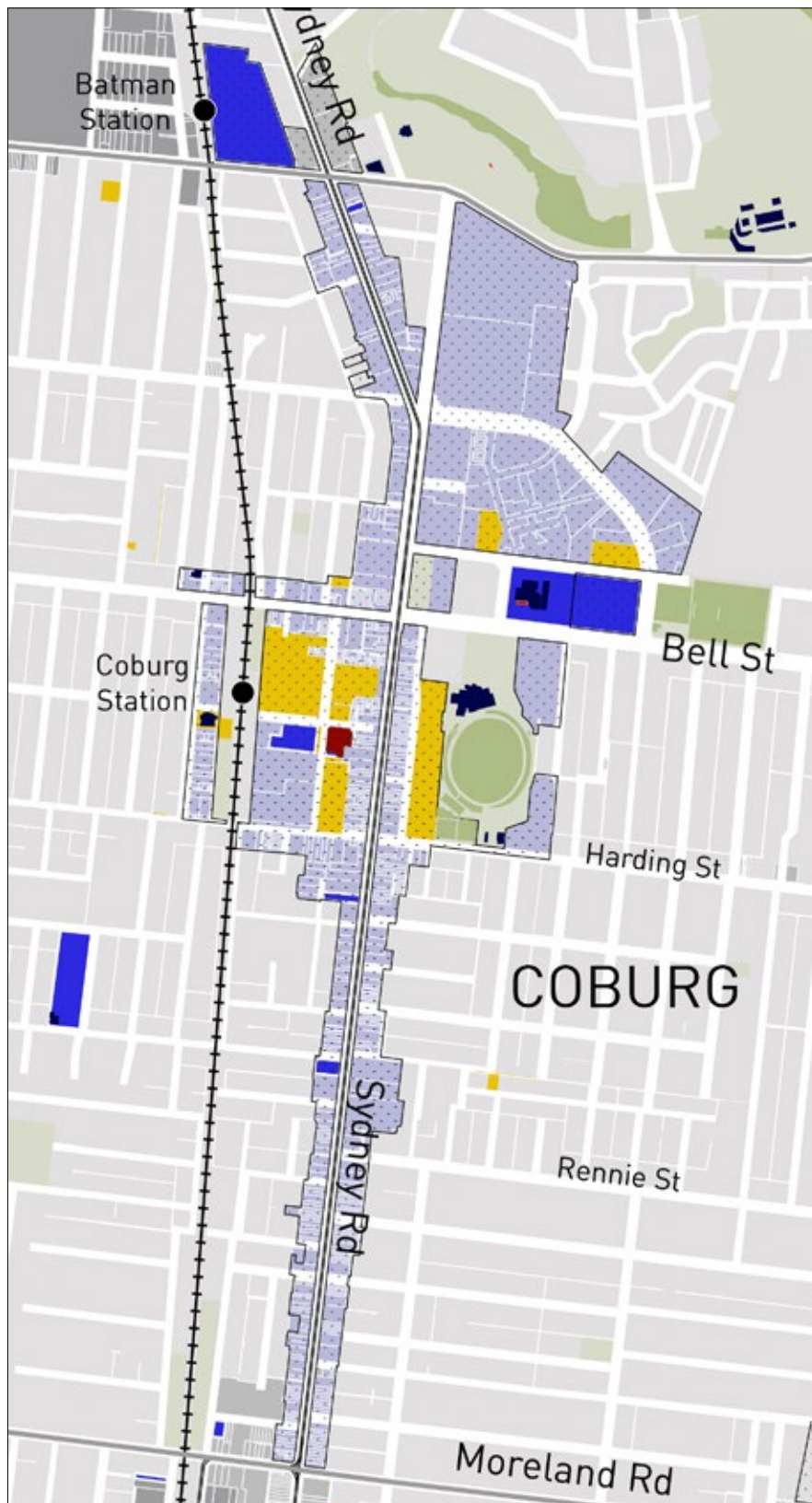


Figure 43 Coburg Activity Centre - limited provision of arts spaces



Coburg Courthouse is currently only available for an hourly rate, there is no subsidised rate available for daily or weekly use.

Detailed proposal

Establish Coburg Courthouse and Coburg Town Hall as facilities available for performance and creative development. To progress this, the following actions are recommended:

- Define a clear vision and framework to guide the operation of the Coburg Town Hall as a multi-use facility that supports theatre and performance
- Develop a five year vision and business plan for the Coburg Courthouse which considers how the space can successfully become a small scale theatre and rehearsal space
- Develop operational models for the two venues which are based on user's need - this could allow for daily and weekly hire, extended operation hours and a cross-subsidisation model with commercial uses such as functions
- Contract an independent operator to manage the Coburg Courthouse as a seasonal performance venue operating as a rehearsal space in the off-season
- Create an online presence for the Coburg Courthouse and the Coburg Town Hall via the Arts Moreland Digital Hub (refer to Initiative 5)
- Introduce a peak/non-peak, commercial/non-commercial hire rate to allow for creative developments/rehearsals to occur in both spaces as well as performances and functions
- List the venue for hire on the Creative Spaces website

Coburg Town Hall

The Coburg Town hall is a larger venue that fits 400 theatre style seats or 650 people standing room. The space adjoins the council buildings and is no longer fit-for-purpose as a performance venue. The space is marketed as suitable for diverse events. It has virtually no online presence apart from being listed as a space for hire on the council website. The space must be clean and evacuated by 1am.

Coburg Town Hall doesn't have the same level of visibility as the Brunswick Town Hall. However, it is still highly accessible and is located within a precinct with a population that will expand significantly in the future due to the redevelopment of the Pentridge site and across the activity centre.

Coburg Courthouse

The Coburg Courthouse has a capacity of 60 people seated and 80 people standing. The venue currently has virtually no online presence except via the City of Moreland website. A useful precedent is La Mama Theatre located in the old Carlton Courthouse. This space has been used for twenty years and over 10,000 people attend a theatre performance in the space each year.



Figure 44 Coburg Town Hall. (Film Australia website)



Figure 45 Coburg Courthouse. (City of Moreland website)

5. Digital Hub

Establish a new digital hub for arts spaces and practices in Moreland to increase the visibility of the arts sector and improve access and awareness of cultural activities

What does the evidence suggest?

The digital needs of artists also need to be considered as changing technology provides multiple opportunities for artists who use technology in the process of creating, co-ordinating, promoting, and disseminating their art.

Digital spaces are invaluable in connecting artists to audiences, markets and each other. Online visibility is central to the practice of many artists today with social media platforms such as facebook and instagram creating opportunities to reach international audiences.

Online platforms are also being used as a way for those who do not physically attend arts events to access the arts. In 2013, two thirds of Australians used the internet to engage with the arts, more than double the number reported in 2009. Over half of the population used the internet to watch or download art. Australians are increasingly engaging with the arts online. Digital spaces can connect with the local community and provide international visibility for arts in Moreland.

What are Moreland's strengths?

The City of Moreland has several dedicated arts spaces for hire and multi-use spaces that are able to be used as creative spaces. The council also hosts festivals, provides artist grants, hosts exhibitions, provides venues for hire as creative spaces and provides professional development for creative practitioners operating in Moreland.

What did we hear at consultation?

During consultation we heard that digital connectivity was important for artists. There was a desire to increase visibility of artists in Moreland publications and for a digital platform to advertise the arts.

Artists wanted further support and endorsement from the council and felt that inclusion in an online or print publication assisted in legitimising their practice and expanding their audience.

Existing conditions

Moreland City Council website

The Moreland City Council website doesn't provide sufficient visibility for the degree of work undertaken by the council to support the arts.

The website is difficult to navigate and doesn't provide an independent image for the arts in Melbourne. There is an opportunity to improve advertising of the arts and demonstrate the quality of venues available for use within the City of Moreland.

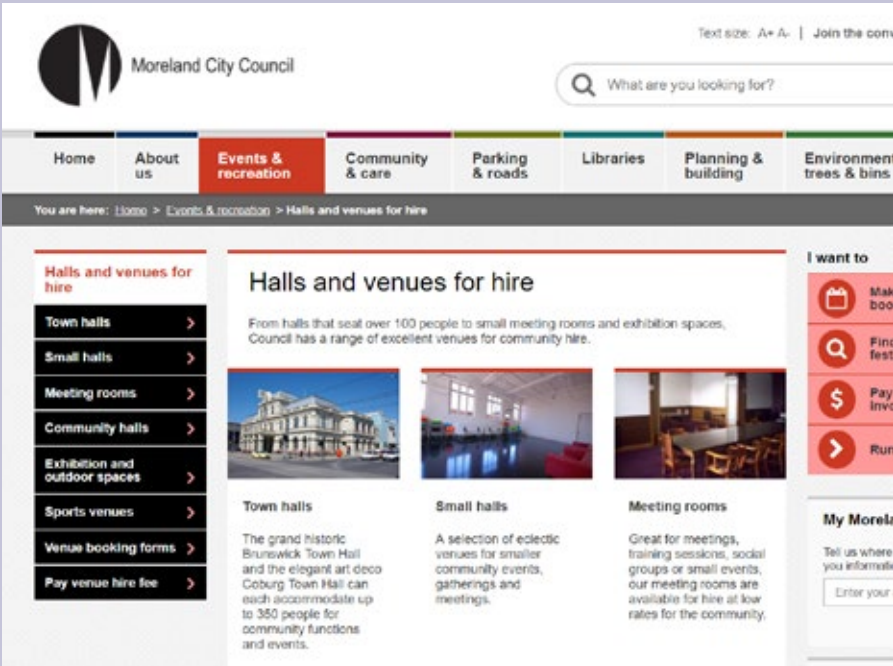


Figure 46 Halls and Venues for hire page (Moreland City Council website)

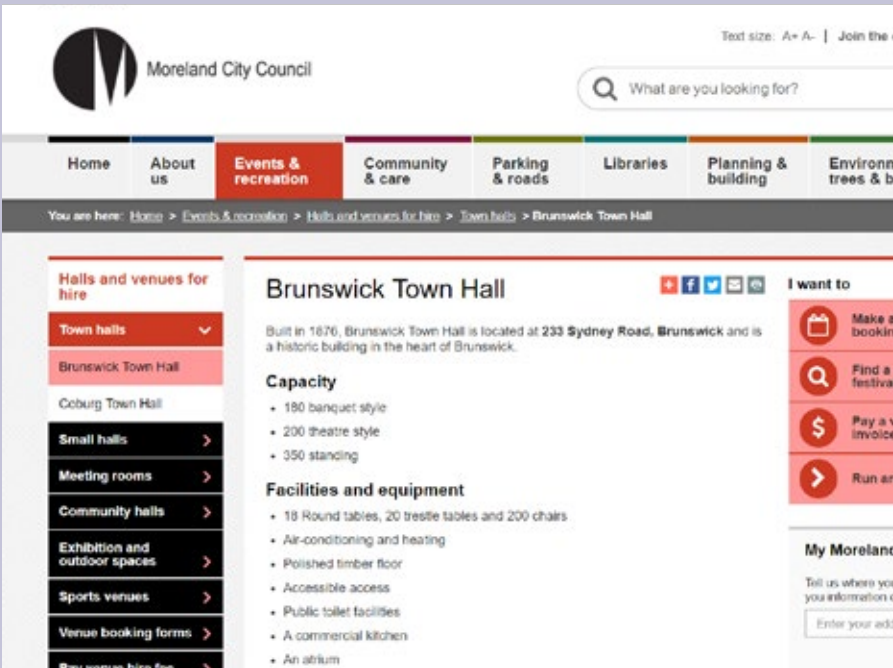


Figure 47 Brunswick Town Hall hire page - note no photo (Moreland City Council website)

Creative Capital 2017-2022

Existing commitments

Commitment 1

Continue to present the Brunswick Music Festival and promote Brunswick as a vibrant music destination in Australia

Commitment 12

Support the Brunswick Mechanics Institute to become a dynamic arts venue and incubator dedicated to the professional development of performing artists

Commitment 10

Better communicate about zoning that supports creative industries, and investigate opportunities to further strengthen this zoning, in the municipality

Commitment 17

Invest in improved marketing of both Moreland's arts programs and scope how Council can best promote broader arts activities in our City

Detailed proposal

Create a digital hub to increase visibility of the artists, collate resources available to artists including venues and raise the profile of the work Moreland City Council undertakes to support the arts. This hub should include the following:

- List council-owned creative spaces available for hire
- Provide links to independently operated arts spaces owned by the City of Moreland
- Includes a calendar of exhibition openings, performances and festivals curated by the City of Moreland including festival and grant application dates
- Links to resources for artists such as Creative Spaces, Australia Council for the Arts, Creative Victoria and Creative Partnerships Australia, Footscray Community Arts Centre
- Link to 4 walls publication
- Information about artist grants provided by council and other arts organisations such as the Australia Council for the arts and Creative Victoria
- Maps of council owned arts infrastructure to raise the profile of council-owned arts spaces
- Links to workshops and education programs delivered by Business Moreland
- Contact for Arts resilience officer to assist with re-locating creative spaces and establishing new creative spaces

This site could be designed by local designers and artists to ensure it reflects the artistic community in Moreland. It could be paired with hard-copy advertisement in the Moreland leader to ensure the local community is aware of the resource.

Both of these case studies demonstrate the potential function and impact of a Digital Hub.

Case study 7

Darebin Arts

The Darebin Arts website is a portal to all arts events, programs and festivals presented by Darebin City Council.

The site has information about upcoming events, registration for artist support programs and links to Darebin City Council arts and entertainment venues.

This resource increases access to the arts and also serves as a platform to promote all the excellent work undertaken by the Darebin City Council to support the arts.

Case study 8

Creative Spaces

Creative spaces is an online resource managed by the City of Melbourne Arts Melbourne Branch. The user-friendly interface offers a platform for advertising and finding creative spaces across Melbourne.

The Creative Spaces website is an excellent example of arts infrastructure. Digital spaces have the ability to improve visibility and access to the arts. Originally a resource for Melbourne, the website has now listed creative spaces across Australia. There are currently 1307 creative spaces listed on the website.

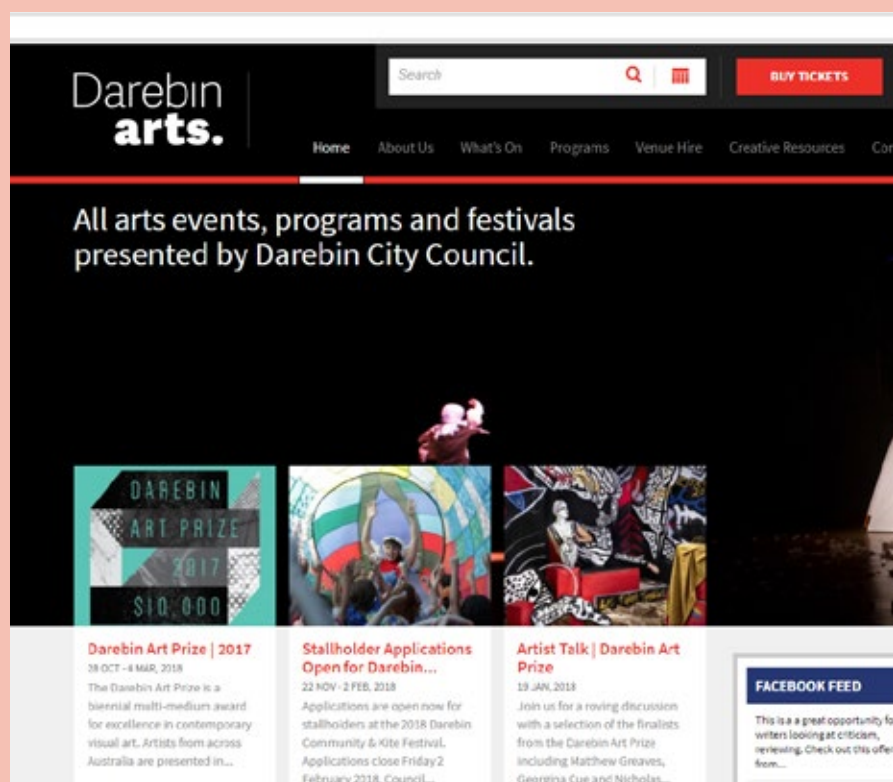


Figure 48 Darebin Arts interface (Darebin Arts website)

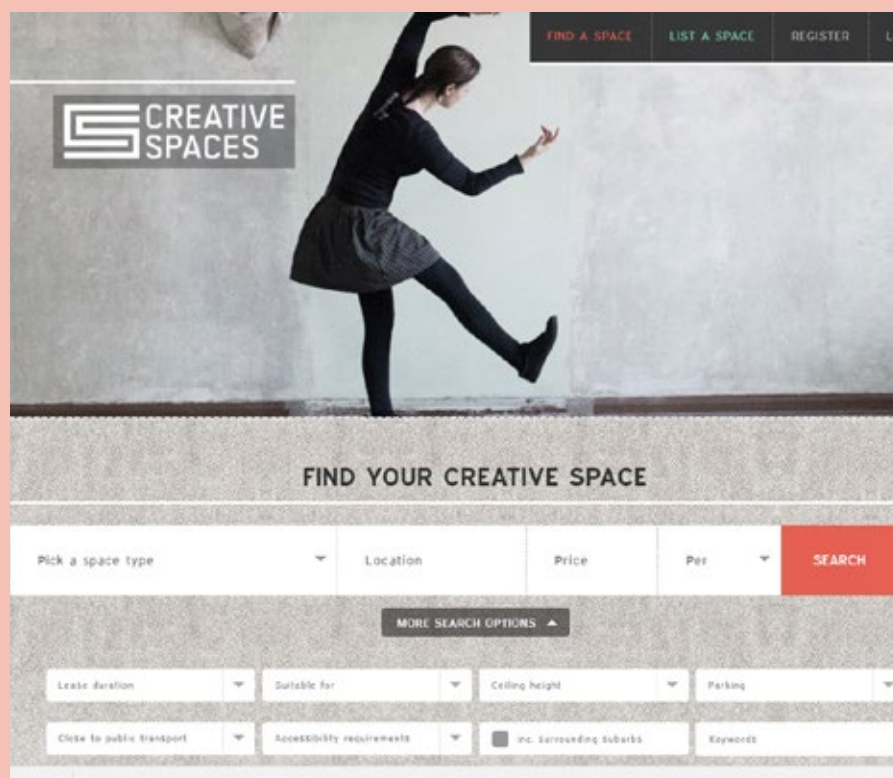
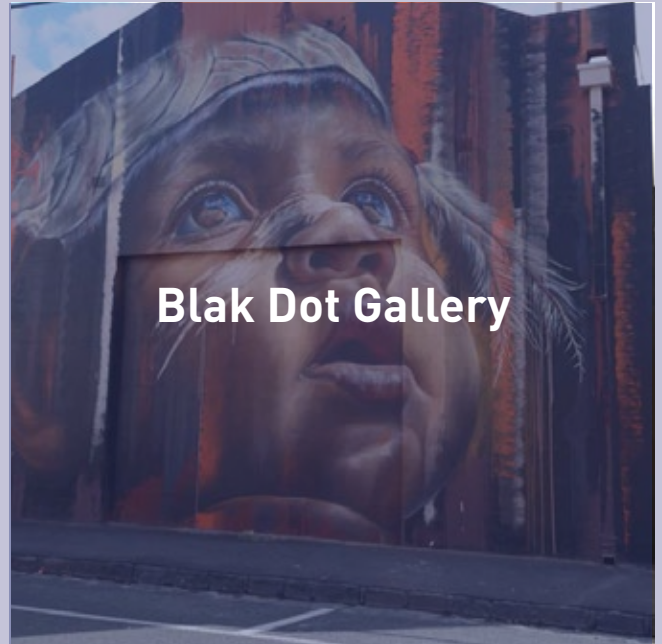


Figure 49 Creative Spaces interface (Creative Spaces website)

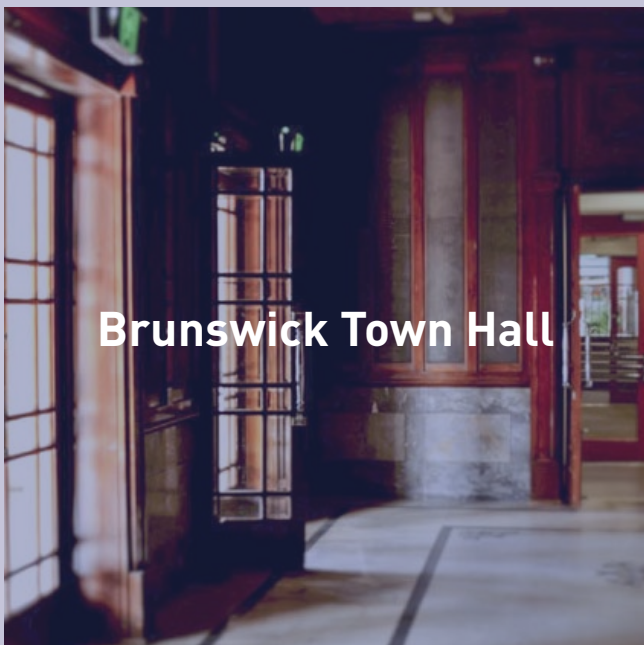
Moreland Arts (digital hub mock-up)



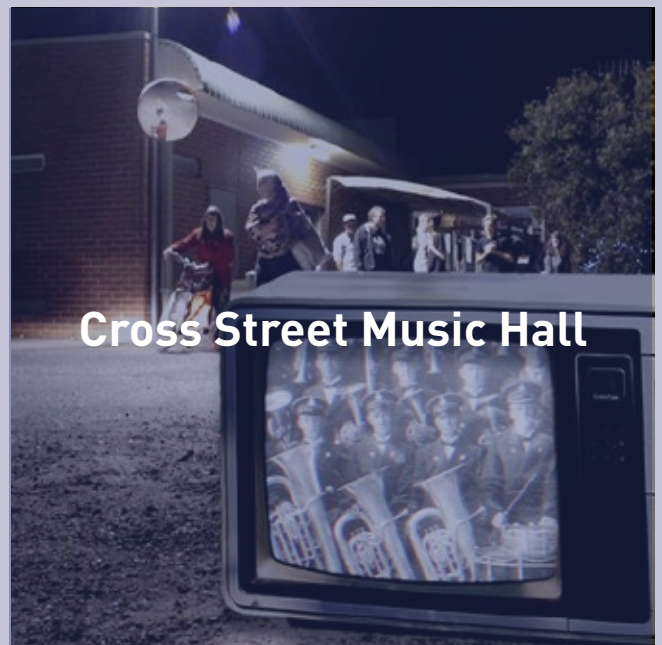
Coburg Town Hall



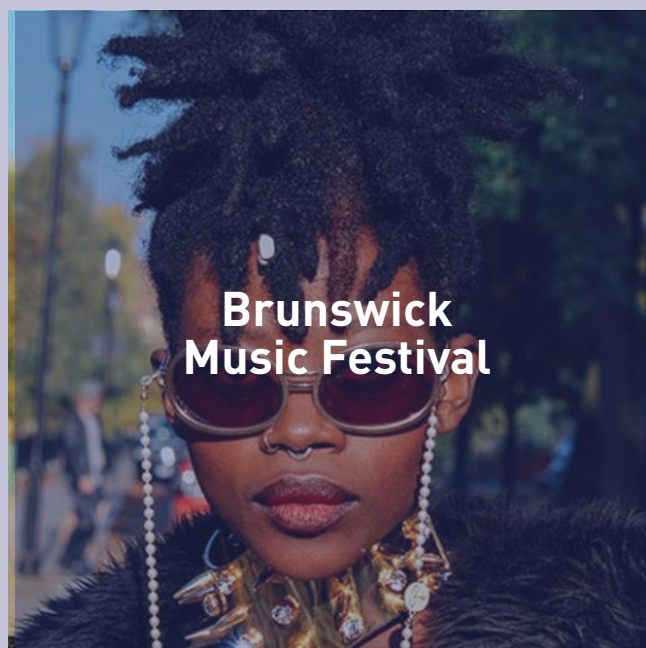
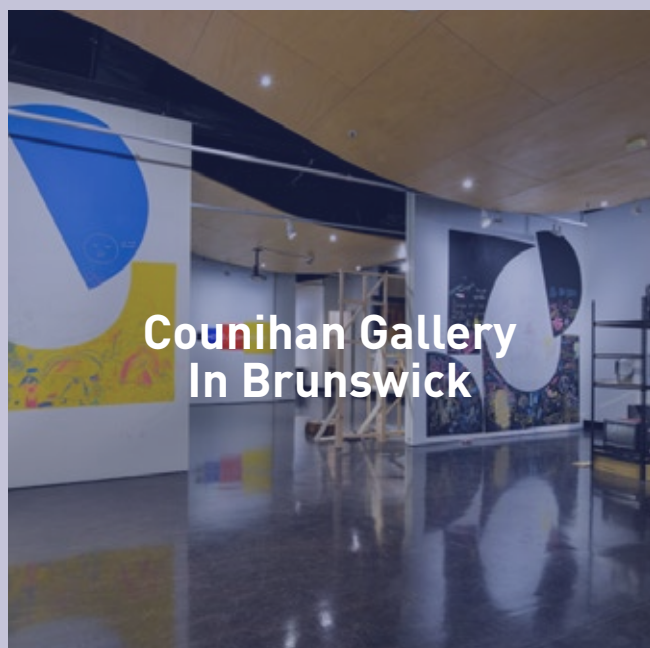
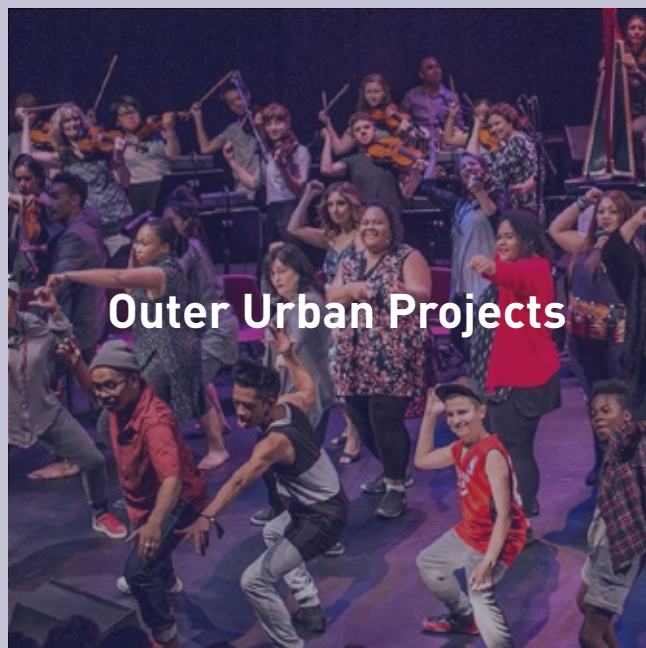
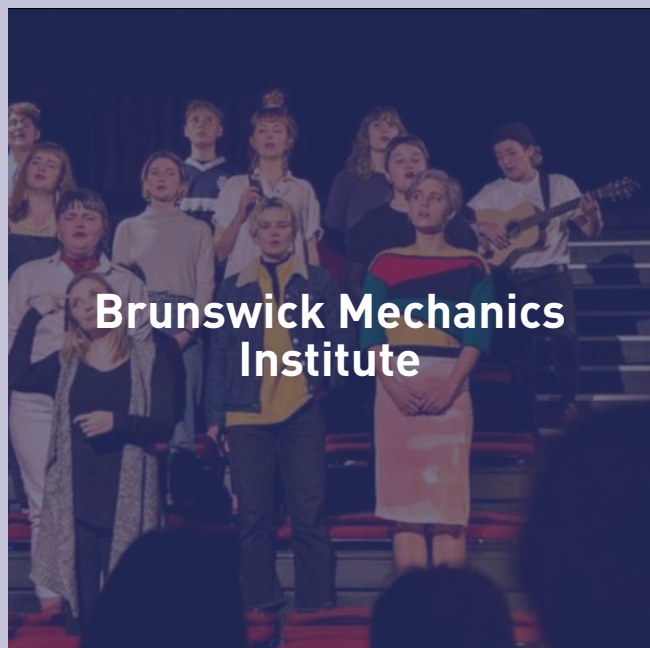
Blak Dot Gallery



Brunswick Town Hall



Cross Street Music Hall



6. Arts Leadership

Introduce an arts leadership program focused on mentoring new arts sector leaders and improving opportunities for less-advantaged and marginalised groups to participate in the arts

What does the evidence suggest?

Analysis of the arts sector in Australia has found that increasing equity is an important challenge for the future of the creative sector (see chapter 1). Councils therefore need to seriously consider diversity, representation, and access within their policies and practices.

There is an opportunity to increase access to the arts by being proactive about equity in the creative sector. Diversity in the arts requires diverse leadership and assistance in overcoming financial and other known barriers to allow marginalised groups to enter and sustain a successful career in the creative sector.

What are Moreland's strengths?

Moreland City Council's Making it in Moreland program provides professional development courses and is an invaluable resource for creative practitioners working in the municipality. With a diverse series of workshops and discussions these programs are targeted towards artists, musicians, writers, makers, designers, teachers, creative practitioners, event managers and arts professionals. An arts leadership program would be a more comprehensive targeted program building on the success of Making it in Moreland.

Economic Development also operates the Business Moreland platform, dedicated to supporting the Moreland Business community.

In addition, the Arts Investment Grants Program was launched in 2017. This program supports organisations whose business is in the creative sector. The grants aim to provide organisations with funding to grow their practice, address infrastructure needs and develop new works, programs or services. These include new initiative grants of up to \$10,000 and organisation grants of up to \$5,000 annually for two years.

What did we hear at consultation?

We heard consistently during the consultation that a key success of creative spaces was effective leadership. The strength and vision of individuals operating these spaces was seen as pivotal to their long-term viability of these spaces. Arts leadership is a skill that needs to be fostered and requires a high level of business acumen. Skills such as grant writing, securing long-term leases as a new business, paying bond and negotiating finance were all seen as advantageous skills.

Acquiring a loan was seen as a major barrier to starting a creative space. Creatives generally found it difficult to secure a loan from a bank due to their fluctuating incomes. Artists involved in the consultation felt that a loan scheme to assist with seed funding would be very useful.

Creative Capital 2017-2022

Existing commitments

Commitment 11

Support arts activity that contributes to the social or economic vitality of Moreland through an Arts Investment Program for small or emerging arts organisations

Commitment 14

Support the professional development of artists through a variety of activities across the arts and culture program and opportunities for artists to connect with each other and their community

Commitment 16

Partner with Council's Social Policy and Community Development unit to better understand our community and collaboratively develop initiatives to encourage a greater inclusion and accessibility

Detailed proposal

An Arts leadership program that focuses on providing artists from marginalised groups with the skills to operate their own creative spaces within Moreland. A key outcome of the project would be fostering leadership skills and increasing diversity and equity within creative industries in Moreland. The program should be paired with a micro-finance loans scheme from which applicants can lend money from Moreland on completion of the leadership program to provide seed funding for their space. By empowering individuals from marginalised groups with the skills to operate a creative space, this program could have cumulative effect which would create ongoing opportunities for other artists within Moreland.

Key skills developed through the program

- Grant application writing
- Navigating the planning system
- Negotiating long-term leases
- Accessing finance
- Business structures and operations
- Community engaged arts practice
- Expanding access to audiences

Case study 9

Moreland City Band

The Moreland City Band manages the City of Moreland owned Cross Street Music Hall. The space is used as a rehearsal venue, recording studio, a music library and a performance space. Beginning as a traditional brass band in 1882, the organisation was in terminal decline until the president, Howard Norsetter, evolved it into a modern, multicultural ensemble that is thriving today.

This leadership was critical in ensuring the long-term success of the business which desperately needed reinvention.

Lessons Learned

- Strong leadership skills can make or break a creative space
- Relatively small dedicated arts spaces can have a significant output if managed by an effective team



Figure 50 Moreland City Band performance (Moreland City Band website)



Figure 51 Home of Moreland City Band. Cross Street Music Hall.

Case study 10

Emerging Cultural Leaders

Footscray Community Arts Centre has been running the Emerging Cultural Leaders Program since 2013. The program is a six-month skills development and mentoring program for emerging artists and cultural facilitators who live, work or have other connections to Melbourne's western region.

This mentoring service is offered to up to 15 individuals who are seeking to enhance their community engagement and arts practice.

Participants from culturally and linguistically diverse backgrounds, Aboriginal or Torres Strait Islander communities, all abilities and socially marginalised groups are encouraged to apply.

Lessons Learned

- Fostering leadership skills among artists has ongoing benefits to the community
- Diversity in the arts is essential to ensure that broad audiences can be reached



Figure 52 Footscray Community Arts Centre. (Timeout website)



Figure 53 Graduates of the Emerging Cultural Leaders Program - 2016 [Footscray Community Arts website]

7. Arts infrastructure

Design and deliver new infrastructure in the public realm to support outdoor performances.

What does the evidence suggest?

The evidence demonstrates that engagement with the arts assists in building social connections and a greater sense of belonging. This has benefits for mental and physical health. Participation in the arts can also lead to more pro-social behaviours and help to build community resilience.

Different groups within the community may not feel as connected to the arts as others. Given the various benefits of the arts, it is critical to make participation and engagement as widespread as possible. Art in public space is an effective way to reach a broader audience and ensure engagement with the arts is not only available for a select few.

What are Moreland's strengths?

The City of Moreland is growing rapidly and with this growth comes investment in the public realm. Public realm upgrades offer opportunities for investment in arts infrastructure that encourages performance in public space. These outdoor performance venues will have access to increasingly wider audiences as the population density in Moreland increases. Outdoor performance venues provides an opportunity for local communities to experience public space in new and different ways.

What did we hear at consultation?

We heard during the consultation that arts infrastructure in the public realm is more valuable than static artworks which often involve low levels of interactive engagement between the object and the audience. Artists involved in the consultation felt that providing seating, lighting and stages within the public realm would have a greater impact by providing opportunities for impromptu and more organised performances in public space. This could be theatre performances, live music, cinema or any other creative practice.

Creative Capital 2017-2022

Existing commitments

Commitment 4

Scope potential to expand the public art program through the commissioning of permanent public art commissions

Commitment 14

Support the professional development of artists through a variety of activities across the arts and culture program and opportunities for artists to connect with each other and their community

Commitment 16

Partner with Council's Social Policy and Community Development unit to better understand our community and collaboratively develop initiatives to encourage a greater inclusion and accessibility

Commitment 17

Invest in improved marketing of both Moreland's arts programs and scope how Council can best promote broader arts activities in our City

Detailed proposal

Identify opportunities within existing public realm projects to deliver arts infrastructure that encourages community engagement with arts in the public realm. Actions include:

- Engaging an appropriate arts officer to consult on public realm projects
- Seek the involvement of local performers and creative practitioners to ensure arts infrastructure meets their needs
- Engage artists to be involved with the construction of design of arts infrastructure where possible
- Investigate opportunities for integrating arts infrastructure into the proposed Coburg Square, Saxon Street and the Fleming Park Master plan
- Pilot projects in arts clusters that involve local artists in public realm projects (e.g. paint the silo on Tinning Street)

Case study 11

The Cube

'The Cube' is an open air performance venue in Winnipeg. The stage is seasonally programmed and available for use by local artists. The integration of performance venues into the public realm makes art accessible to a broader audience and assists in providing a legitimate platform to emerging local artists.

Case study 12

Project Rounds

Project Rounds is a dynamic piece of arts infrastructure located in a local park in Chicago. The project encourages a range of performance types and creates a unique audience-to-performer relationship by effectively containing the audience within the stage.

The playful project offers multiple stage arrangements and seating options creating a versatile outdoor venue that is complementary to the surrounding landscape.



Figure 54 The Cube, Winnipeg (OMS Architects)



Figure 55 Project Rounds, Chicago. (SPORTS Design Studio)

Case study 13

The Pod

This project in Brunswick Street Mall in Brisbane offers a performance space in the heart of a commercial precinct. The space is available for hire via Creative Spaces for \$30 an hour.

The multi-use space can be used as a music performance venue, art gallery, performance venue or pop-up space.



Figure 56 Musicians perform at The Pod. (Creative Spaces website)

8. Artist procurement

Include artists in the delivery of significant Council-funded infrastructure projects

What are Moreland's strengths?

All Councils undertake significant investment in public buildings such as libraries, recreation centres and Council offices. Opportunities to incorporate the local arts community into the design and delivery of these spaces would build on the advantage of having such a strong collective of local artists. This is not an additional cost to a project, rather it involves bringing artists in early to be part of the project team and deliver elements such as lighting, furniture and other installations that would have been required as part of the project.

What did we hear at consultation?

We heard during the consultation that artists were often financially insecure. The City of Moreland was seen to have a role in directly employing artists or creating local employment opportunities for artists. The involvement of artists in capital works projects was seen as an opportunity to involve artists in decisions about the local environment. This could create unique public realm outcomes in Moreland.

Detailed proposal

Identify opportunities within council funded infrastructure projects to include artists in their delivery. Actions include:

- Include the consideration of artists in the business case development stage of significant public investment projects. This ensures that this is included in budget considerations early.
- Ensure scoping of opportunities for arts uses and infrastructure is considered as part of the capital works planning process at project initiation stages to identify opportunities
- Ensure an appropriate arts officer has a defined role in capital works programming and budgeting
- Arts resilience officer to partner with capital works delivery team to curate and facilitate inclusion of arts elements

Case study 14

The Interloop

The 'Interloop' is a large wooden sculpture suspended over the escalators at the new Wynyard Station. The sculpture reuses the timber from four wooden escalators that were replaced as part of the refurbishment of the station. The sculpture recycles 244 wooden treads and honours the station's heritage as it undergoes its transformation. The work was produced by local Sydney artist and sculptor, Chris Fox.



Figure 57 'Interloop' at Wynyard station which recycles the old timber escalators (Chris Fox website)



Tinning Street Studios, Brunswick

5. Measuring success

The proposed initiatives provide a blueprint to manage arts infrastructure in Moreland over the next five years. These initiatives will improve access to the arts across the entire municipality and in targeted locations that are suitable to support arts clusters.

Over the next five years, Brunswick and Coburg are the two neighbourhoods that are expected to experience the most significant growth. Providing arts infrastructure in these locations will ensure arts infrastructure has access to these growing audiences. As growth occurs across the municipality it will also be important to consider growing the role of arts infrastructure in neighbourhoods such as Glenroy and Fawkner.

Mapping creative spaces

In 2023, it is recommended that the mapping exercise undertaken to inform this plan should be repeated in order to understand the changes to the spatial distribution of creative spaces in Moreland. This process will assist in measuring the success of the proposed initiatives and identifying opportunities to contribute to arts clusters in new locations.

Measuring success

Figure 58 summarises the measurables defined by the City of Moreland to assess the outcomes of the Moreland Arts Infrastructure Plan. The following pages attribute six defined outcomes to each of the initiatives and sub-initiatives proposed in the plan. Using defined outcomes and measurables will ensure there is a consistent approach to measuring the success of the Moreland Arts Infrastructure Plan over the next five years.
















Outcome	Measure
 Increased inclusion of arts infrastructure in Council's capital works program	<ul style="list-style-type: none"> Number of capital works programs which include arts infrastructure (see definition below)
 Improved engagement with and/or capacity building of the local arts sector	<ul style="list-style-type: none"> Number of artists assisted annually with arts infrastructure needs Number of artists that participate in capacity building initiatives delivered by Council
 Improved awareness of arts spaces and initiatives in municipality	<ul style="list-style-type: none"> Analysis of website metrics Increased satisfaction from artists with visibility of arts sector and infrastructure in Moreland via survey results
 Improved Council provision of arts infrastructure that meets the local arts sector needs	<ul style="list-style-type: none"> Increased usage of Council provided buildings by the arts sector will need a baseline measure to be established in first year Increased satisfaction from artists with council provided arts infrastructure
 Increased partnerships with relevant stakeholders to deliver benefits to the local arts sector	<ul style="list-style-type: none"> Number and/or in-kind value of initiatives delivered in partnership with stakeholders
 Improved mechanism for assessing economic and social contribution of creative industries	<ul style="list-style-type: none"> Number of instances when Framework is utilised or it is referenced in business cases or reports

Figure 58 Moreland Arts Infrastructure Plan Outcomes and Measures

Initiative 1 Take a pro-active role in maximising the opportunities for retention of existing arts spaces and the creation of new spaces

Outcome

Assist artists in securing new creative spaces in Industrial Zones which are relatively protected	 Improved engagement with and/or capacity building of the local arts sector
Partner with Creative Victoria, State Government, RMIT University and other local organisations to grow the arts in Brunswick and Coburg North	 Increased partnerships with relevant stakeholders to deliver benefits to the local arts sector
Liaise with other council officers to ensure arts infrastructure is a consideration in capital works projects	 Increased inclusion of arts infrastructure in Council's capital works program
Facilitate relationships between artists and landowners with an interest in supporting creative industries	 Increased partnerships with relevant stakeholders to deliver benefits to the local arts sector
Be a point of contact for local artists to assist with planning queries, grant applications, internal advocacy and partnerships	 Improved engagement with and/or capacity building of the local arts sector
Develop a framework to assess the economic and social contribution of creative industries to support potential future business cases for arts investment	 Improved mechanism for assessing economic and social contribution of creative industries
Work with Creative Victoria to deliver a Contemporary Arts Precinct on the former Kangan Institute site	 Improved Council provision of arts infrastructure that meets the local arts sector needs.
Advocate for the inclusion of arts infrastructure and public art to the State Government Level Crossing Removal project	 Increased inclusion of arts infrastructure in Council's capital works program
Work to ensure that the Brunswick Business Incubator site in Victoria Street provides space for creative industries, and develop collaborative activities with RMIT.	 Improved engagement with and/or capacity building of the local arts sector

Initiative 2 Contribute to the ongoing success of the Brunswick arts cluster by leveraging off the concentration of Council-owned buildings in the Brunswick Civic and Cultural Precinct

Outcome

Introduce way-finding to raise awareness of and expand audiences for the creative spaces in the precinct



Improved awareness of arts spaces and initiatives in municipality

Improve the public interfaces of council-owned buildings onto Saxon Street to develop its role as a spine for the arts



Improved awareness of arts spaces and initiatives in municipality

Encourage private developers to locate habitable rooms away from existing live music and performance venues to strengthen existing noise attenuation measures



Increased partnerships with relevant stakeholders to deliver benefits to the local arts sector

Ensure all redevelopment of council owned land makes an active contribution to strengthening this world class arts cluster



Improved Council provision of arts infrastructure that meets the local arts sector needs.

Create an online presence for council-owned buildings in the Brunswick Civic and Cultural Precinct via the Arts Moreland Digital Hub (refer to recommendation 5)



Improved awareness of arts spaces and initiatives in municipality

Establish a vision and framework to guide the operation of the Brunswick Town Hall as a performance venue



Improved Council provision of arts infrastructure that meets the local arts sector needs.

Initiative 3 Protect existing arts uses and enhance opportunities for the emerging Coburg North Arts Hub to grow

Outcome

Ensure that future Moreland Industrial Land Strategy assess creative industries to ensure that their economic and social contribution is assessed in future rezoning considerations



Improved mechanism for assessing economic and social contribution of creative industries

Investigate opportunities to provide council owned/private managed studio spaces within the Coburg North Industrial Precinct – temporary or permanent



Improved Council provision of arts infrastructure that meets the local arts sector needs.

Partner with Creative Victoria to grow the arts in Coburg North – investigate opportunity to provide an Arts Precinct on the former Kangan Institute site











Increased partnerships with relevant stakeholders to deliver benefits to the local arts sector

Provide a single point of contact for creative practitioners operating in Coburg North to assist with planning queries, grant applications, internal advocacy and partnerships



Improved engagement with and/or capacity building of the local arts sector


Initiative 4 Establish dedicated arts facilities in Coburg for performance and creative development	Outcome
Define a clear vision and framework to guide the operation of the Coburg Town Hall as a multi-use facility with a focus on theatre and performance	 Improved Council provision of arts infrastructure that meets the local arts sector needs.
Develop a five year vision and business plan for the Coburg Courthouse which considers how the space can successfully run as a small scale theatre and rehearsal space	 Improved Council provision of arts infrastructure that meets the local arts sector needs.
Develop operation models for the two venues which is based on user's need	 Improved Council provision of arts infrastructure that meets the local arts sector needs.
Contract an independent operator to manage the Coburg Courthouse as a seasonal performance venue operating as a rehearsal space in the off-season	 Improved Council provision of arts infrastructure that meets the local arts sector needs.
Create an online presence for the Coburg Courthouse and the Coburg Town Hall via the Arts Moreland Digital Hub (refer to recommendation 5)	 Improved awareness of arts spaces and initiatives in municipality
Introduce a peak/non peak, commercial/non-commercial hire rate to allow for creative developments/rehearsals to occur in both spaces as well as performances and functions	 Improved Council provision of arts infrastructure that meets the local arts sector needs.
List the venue for hire on the Creative Spaces website	 Improved awareness of arts spaces and initiatives in municipality
Initiative 5 Establish a new digital hub for arts spaces and practices in Moreland to increase the visibility of the arts sector and improve access and awareness of cultural activities	Outcome
<p>The Digital Hub would include:</p> <ul style="list-style-type: none"> • A list of council owned creative spaces available for hire • Links to independently operated arts spaces owned by Moreland Council • A calendar of exhibition openings, performances and festivals curated by Moreland Council including festival and grant application dates • Links to resources for artists such as Creative Spaces, Australia Council for the Arts, Creative Victoria, Creative Partnerships Australia and Footscray Community Arts Centre • Link to the 4 Walls publication • Information about artist grants provided by council and other arts organisations such as Australia Council and Creative Victoria • Maps of council owned arts infrastructure to raise the profile of council owned arts spaces • Links to workshops and education programs delivered by Council • Contacts for Council officers to assist with re-locating creative spaces and establishing new creative spaces 	 Improved awareness of arts spaces and initiatives in municipality

Initiative 6 Introduce an arts leadership program focused on mentoring new arts sector leaders and improving opportunities for less-advantaged and minority groups to participate in the arts

Outcome

Develop an arts leadership program that targets marginalised groups in Moreland that is designed to provide artists with the skills to operate their own creative spaces within Moreland with a key focus on diversity and equality within creative industries in Moreland.


The program should be paired with a micro finance loans scheme from which applicants can lend money from Moreland on completion of the leadership program which can provide seed funding for their space

 Improved engagement with and/or capacity building of the local arts sector


Initiative 7 Design and deliver new infrastructure in the public realm to support outdoor performances

Outcome


Engaging Council officer to consult on public realm projects

 Increased inclusion of arts infrastructure in Council's capital works program


Seek the involvement of local performers and creative practitioners to ensure arts infrastructure meets their needs

 Improved engagement with and/or capacity building of the local arts sector


Engage artists to be involved with the design and construction of arts infrastructure where possible

 Improved engagement with and/or capacity building of the local arts sector

Investigate opportunities for integrating arts infrastructure into the proposed Coburg Square, Saxon Street and the Fleming Park Master plan

 Increased inclusion of arts infrastructure in Council's capital works program


Pilot projects in arts clusters that involve local artists in public realm projects

 Increased inclusion of arts infrastructure in Council's capital works program


Initiative 8 Include artists in the delivery of significant Council-funded infrastructure projects

Outcome


Include the consideration of artist in the business case development stage of significant public investment projects.

 Increased inclusion of arts infrastructure in Council's capital works program


Ensure scoping of opportunities for arts uses and infrastructure is considered as part of the capital works planning process at project initiation stages to identify opportunities

 Increased inclusion of arts infrastructure in Council's capital works program

Ensure relevant arts officer has a defined role in capital works programming and budgeting

 Increased inclusion of arts infrastructure in Council's capital works program

Relevant arts officer to partner with capital works delivery team to curate and facilitate inclusion of arts elements

 Increased inclusion of arts infrastructure in Council's capital works program

References

Image references

Coburg Velodrome Food Truck Festival, 2017

Source: <https://www.weekendnotes.com/im/004/07/coburg-velodrome-food-truck-festival-outdoor-cinem31.jpg>

Brunswick Mechanics Institute, Brunswick

Source: https://commons.wikimedia.org/wiki/File:Brunswick_Mechanics_Institute_002.JPG

Outer Urban Projects perform at Arts Centre

Source: <https://www.outerurbanprojects.org/wp-content/uploads/2017/02/c-The-Cast-of-Grand-DiVisions-in-2015-Melbourne-Festival-at-Arts-Centre-Melbourne-MIGUEL-RIOS.jpg>

Coburg Drive-In, Coburg North

Source: <https://vm-cdn3.s3-ap-southeast-2.amazonaws.com/venues/village-cinemas-coburg-drive-in/photos/village-cinemas-coburg-drive-in-function-venue-cover-16-11-2016-2.jpg>

Blak Dot Gallery. Saxon Street, Brunswick

Source: <http://www.saxonstreet.com/>

Virtual reality at Siteworks, Saxon Street

Source: <http://www.saxonstreet.com/>

Brunswick Plaster Mill Silos

Source: <https://hiveminer.com/Tags/melbourne%2Csilos/Recent>

JazzLab, Leslie Street

Source: <https://ausjazz.net/2017/04/07/nostalgia-lives-the-jazzlab-opens/>

Ovens Street Bakery, Ovens Street

Source: <https://www.broadsheet.com.au/melbourne/brunswick/shops/ovens-street>

Other references

Australian Council for the Arts 2015, Arts National: An Overview of Australian Arts, 2015 Edition, Sydney, Australia

Australian Council for the Arts 2017, Making Art Work: a summary and response by the Australia Council for the Arts, Sydney, Australia

City of Moreland, Creative Capital: 2017-2022 Arts and Cultural Strategy, Melbourne, Australia

ID Consulting, Moreland Community Profile, viewed online, accessed December, 2017 - <http://profile.id.com.au/moreland>

Geografia (2016), Economic Value and Social Benefit of the Arts & Creative Sector in the City of Darebin, Melbourne, Australia

Shaw, K 2013, 'Independent creative subcultures and why they matter', International Journal of Cultural Policy, Vol. 19, No. 3, pp. 333-352

SGS Economics and Planning, Rental Affordability Index: Key Findings, November 2017 Release, viewed online, Sydney, Australia

Victorian Creative Industries Taskforce, 2015, Creative State Global City: Creative Industries Taskforce Report, November 2015

Victorian State Government, 'It's complicated: a conceptual framework to understand the different types of co-working spaces' in Research Matters, Issue 78, June 2017, Melbourne, Australia



Prepared by Hodyl + Co for the City of Moreland
www.hodylandco.com