

Planning and Consultation Committee Meeting

to be held at the Council Chamber, 32 Civic Drive, Greensborough
on Tuesday 12 March 2024 commencing at 7:00pm.

Attachments

Carl Cowie
Chief Executive Officer

Thursday 7 March 2024

Distribution: Public

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Nillumbik Shire Council

Attachments

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- Attachment 1. Minutes of the Planning and Consultation Committee Meeting held on Tuesday / 14 November 2024

Planning and Consultation Committee Meeting

held at the Council Chamber, 32 Civic Drive, Greensborough
on Tuesday 14 November 2023 commencing at 7:00pm.

Minutes

Carl Cowie
Chief Executive Officer

Friday 17 November 2023

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COM.001/24 Confirmation of Minutes Planning and Consultation Committee Meeting held Tuesday 14 November 2023

Attachment 1. Minutes of the Planning and Consultation Committee Meeting held on Tuesday / 14 November 2024

Planning and Consultation Committee Meeting Minutes

14 November 2023

Nillumbik Shire Council

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Nillumbik Shire Council

Minutes of the Planning and Consultation Committee Meeting held Tuesday 14 November 2023. The meeting commenced at 7:00pm.

Councillors present:

Cr Ben Ramcharan	Sugarloaf Ward (Mayor)
Cr Richard Stockman	Blue Lake Ward
Cr Karen Egan	Bunjil Ward
Cr Peter Perkins	Ellis Ward (Chairperson Planning Matters)
Cr Frances Eyre	Swipers Gully Ward (Chairperson Consultation Matters)
Cr Geoff Paine	Wingrove Ward (Deputy Mayor)

Officers in attendance:

Carl Cowie	Chief Executive Officer
Vince Lombardi	Chief Operating Officer
Blaga Naumoski	Director Governance, Communications and Community Safety
Corrienne Nichols	Director Communities
Rosa Zouzoulas	Director Planning, Environment and Strategy
Jeremy Livingston	Director Culture and Performance
Tracey Varley	Manager Communications and Engagement
Katia Croce	Manager Governance and Property

1. Welcome by the Chair

2. Acknowledgement of Country

Acknowledgement of Country was read by the Chairperson Consultation Matters Cr Frances Eyre.

3. Apologies/Leave of Absence

It was noted by the Chairperson Cr Frances Eyre that Cr Natalie Duffy is on an approved Leave of Absence until 27 November 2023 as resolved by Council on 24 October 2023.

4. Declarations of conflict of interest

Nil

COM.001/24 Confirmation of Minutes Planning and Consultation Committee Meeting held Tuesday 14 November 2023

Attachment 1. Minutes of the Planning and Consultation Committee Meeting held on Tuesday / 14 November 2024

Planning and Consultation Committee Minutes

14 November 2023

5. Confirmation of Minutes

Confirmation of the Minutes of the Planning and Consultation Committee Meeting held on Tuesday 10 October 2023.

Committee Resolution

MOVED: Cr Karen Egan

SECONDED: Cr Geoff Paine

That the Committee (acting under delegation from Council) confirms the Minutes of the Planning and Consultation Committee Meeting held on Tuesday 10 October 2023 (**Attachment 1**).

CARRIED UNANIMOUSLY

COM.001/24 Confirmation of Minutes Planning and Consultation Committee Meeting held Tuesday 14 November 2023

Attachment 1. Minutes of the Planning and Consultation Committee Meeting held on Tuesday / 14 November 2024

Planning and Consultation Committee Minutes

14 November 2023

6. Officers' reports

PCC.014/23 Eltham Lower Park - Draft concept design

Item: Consultation Matter

Distribution: Public

Manager: Vince Lombardi, Chief Operating Officer

Author: Rebecca Burton, Manager Recreation and Leisure

Summary

This report considers submissions received from the public regarding the Eltham Lower Park project draft concept plan.

The following people addressed the Committee with respect to this item:

- 1 Melanie Howard
- 2 Sue Dyet on behalf of the Eltham Community Action Group
- 3 Sue Dyet
- 4 Carlota Quinlan
- 5 Jim Connor on behalf of the Eltham District Historical Society
- 6 Jim Connor
- 7 Tyler Howie, on behalf of the Diamond Valley Railway (President)
- 8 Jenny Ferguson

Committee Resolution

MOVED: Cr Geoff Paine

SECONDED: Cr Karen Egan

That the Committee (acting under delegation from Council):

1. Notes the submissions received in respect of the Eltham Lower Park project draft concept plan.
2. Thanks the submitters to the engagement for their contribution.
3. Considers the comments contained in the submissions.
4. Resolves that (**Attachment 2**) Eltham Lower Park feedback 2023 remains confidential on the grounds specified in the definition of confidential information in section 3(1)(f) of the *Local Government Act 2020*.

CARRIED UNANIMOUSLY

Planning and Consultation Committee Minutes

14 November 2023

6. Officers' reports

PCC.015/23 Diamond Creek Outdoor Pool - Draft concept plan

Item: Consultation Matter

Distribution: Public

Manager: Vince Lombardi, Chief Operating Officer

Author: Rebecca Burton, Manager Recreation and Leisure

Summary

This report considers submissions received from the public regarding the Diamond Creek Outdoor Pool project draft concept plan.

The following person addressed the Committee with respect to this item:

1 Jim Connor

Committee Resolution

MOVED: Cr Peter Perkins

SECONDED: Cr Richard Stockman

That the Committee (acting under delegation from Council):

1. Notes the submissions received in respect of the Diamond Creek Outdoor Pool draft concept plan.
2. Thanks the submitters to the engagement for their contribution.
3. Considers the comments contained in the submissions.
4. Resolves that (**Attachment 2**) Diamond Creek Outdoor Pool feedback 2023 remains confidential on the grounds specified in the definition of confidential information in section 3(1)(f) of the *Local Government Act 2020*.

CARRIED UNANIMOUSLY

7. Supplementary and urgent business
- Nil
8. Confidential reports
- Nil
9. Close of Meeting

The meeting closed at 8.39pm.

Confirmed: _____

Cr_____ Chairperson Planning Matters

Cr_____ Chairperson Consultation Matters

COM.001/24 **Confirmation of Minutes Planning and Consultation Committee Meeting held Tuesday 14 November 2023**
Attachment 1. **Minutes of the Planning and Consultation Committee Meeting held on Tuesday / 14 November 2024**

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Hodyl & Co

Nillumbik Creative Infrastructure Framework

Prepared for Nillumbik Shire Council
August 2023

DRAFT REPORT



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 Nillumbik Shire Council

Project team:

Leanne Hodyl, Rachel Maguire, Alice Fowler & Ripley Callahan

August 2023

Version E

Hodyl & Co Pty Ltd

ABN 85 613 469 917

www.hodyl.co



Hodyl & Co—Nillumbik Creative Infrastructure Framework

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We respectfully acknowledge the Wurundjeri Woi-wurrung people as the Traditional Owners and Custodians of the Country on which Nillumbik is located.

The Wurundjeri Woi-wurrung Peoples have lived on this land for millennia, practicing their customs and ceremonies of celebration, initiation and renewal. We acknowledge their Elders past, present and emerging and the continuing spiritual connection to the land, waters and skies of all Aboriginal peoples.

We respect the enduring strength of the Wurundjeri Woi-wurrung and acknowledge the ongoing impacts of past trauma and injustices from European invasion, massacres and genocide committed against First Nations People. We acknowledge sovereignty was never ceded.

Executive Summary

5

Overview

This Creative Infrastructure Framework has been developed to guide Council's decision making on the delivery and development of creative spaces across the municipality for the next 10 years. Its purpose is to:

- Identify critical gaps in creative infrastructure across the municipality
- Identify key opportunities to upgrade/re-purpose existing infrastructure
- Identify strategic opportunities to guide the development of new creative infrastructure
- Identify opportunities for enhanced governance and advocacy arrangements to support improved creative outcomes across the municipality

Nillumbik Council's 'What We Know' community consultation report provides invaluable insights into the needs and aspirations of the Nillumbik community. These community perspectives informed the development of Council's Arts & Culture Strategy and are now informing the development of this Creative Infrastructure Framework.

Existing context

Nillumbik has a strong creative community and a proud history of artistic excellence. Overall, there are 76 creative spaces that have been identified in Nillumbik in 2023. The creative spaces span a range of industries, with particularly high numbers in Art, Design, Photography and Music. Strengths in these industries were recorded in a 2019 and this 2023 study, echoing Nillumbik's strong reputation for traditional art forms. The majority of creative spaces are located in three clusters – in Eltham, Diamond Creek, and St Andrews. Four major creative space – Montsalvat, Edendale Farm, Baldessin Press and Melbourne Polytechnic – anchor creative activities within and near these clusters.

The challenges to enhancing creative infrastructure provision in Nillumbik

Through a program of research and analysis, a series of key challenges were identified that are currently hindering the development of creative spaces across the municipality. These challenges include:

- Suitability of Council's existing arrangements and Council's role in supporting creativity
- The needs of all creatives are not being met
- Lack of exhibition spaces
- Support for contemporary and emerging art forms is limited
- Funding & resourcing challenges for creative infrastructure
- Need for more communication and advocacy from Council
- Greater representation & inclusion
- More diversity of spaces for creativity

The Framework has been developed to ensure that recommendations are provided that adequately address all of these challenges.

Overarching principles to guide Council's approach

Three overarching principles have been adopted to guide this Framework.

- Principle 1: Equity and inclusion - This Framework has been guided by a commitment to delivering Council's vision for a municipality that is equitable, safe and inclusive for all people
- Principle 2: Recognition of First Nations - First Nations history and contemporary experiences must be central to the development of creative infrastructure and creative programs in Nillumbik
- Principle 3: Playing to your strengths - The Shire has a long and proud history of artistic excellence and this creative heritage is a key strength for the municipality.

Together these principles anchor this Framework in an inclusive, respectful and pragmatic approach.

Executive Summary

Strategic Directions to deliver on Council's aspirations for Arts and Culture

The application of these principles has led to the establishment of 4 Strategic Directions to guide Council's efforts and decisions over the next 10 years, towards enhancing the creative ecosystem across the municipality.

The four Strategic Directions are:

1. Optimise the use of existing Council Facilities

Ensure facilities cater for creative uses and are utilised for creative activity. This includes upgrading existing facilities, identifying opportunities for new facilities and reviewing the operation of facilities.

2. Build Partnerships

Ensure effective partnerships support enhanced creative outcomes in Nillumbik. Build upon existing partnerships and establish new partnerships to enable sharing of facilities, more effective funding/resourcing of creativity, greater levels of creative collaboration, and expand the Shire's creative offer into more contemporary and emerging art forms.

3. Celebrate Nillumbik's art collection

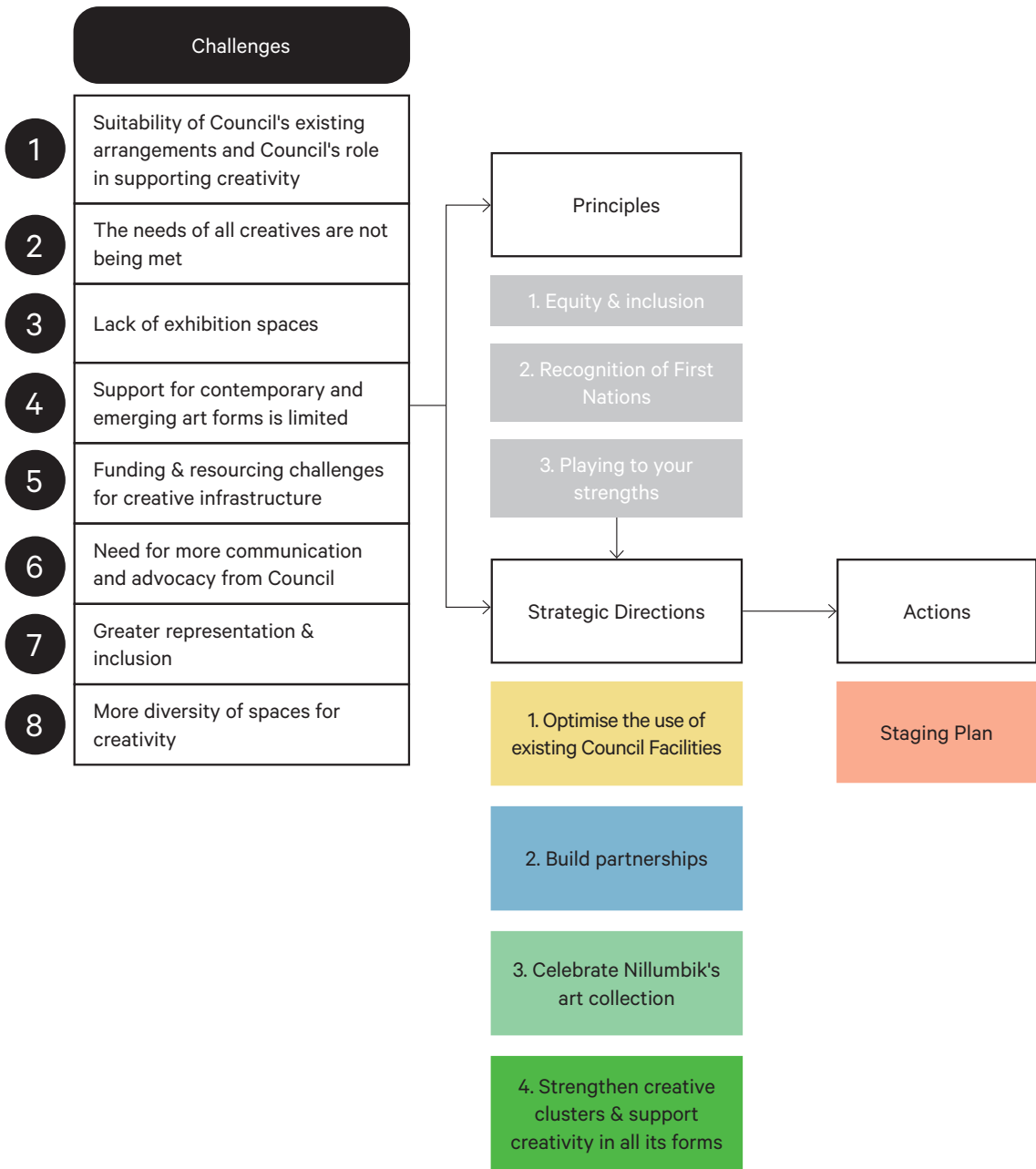
Allow for the public exhibition of Nillumbik's art collection in secure, gallery-grade facilities to support greater levels of audience attraction and local tourism. Enable more contemporary and emerging art forms to become part of Nillumbik's creative offer.

4. Strengthen Creative clusters and support creativity in all its forms

Build upon existing clusters of creative activity across the municipality to enable enhanced creative and economic outcomes for Nillumbik. Support greater levels of creative activity and collaboration for a range of creative industries and enhance place outcomes for local communities.

Making it happen

Each of the Strategic Directions include specific actions that articulate how the outcomes sought can be realised. Overall, 28 actions have been identified that Council can lead to provide 'safe, best practice art spaces for performance, exhibition and creation through creative infrastructure development opportunities' as sought through Council's Arts and Culture Strategy. An indicative 10-year staging plan provides guidance on how the actions can be prioritised and programmed to realise this ambition.



Definitions

Artist

A person who produces works in any of the arts. This can include professionals (their arts practice is central to their working life) and hobbyists.

Creative infrastructure

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

Creative clusters and ecosystems

Creative ecosystems can be conceptualised as a "complex, socially interconnected and diverse environments of creative and knowledge spaces characterised by a mix of organisations and businesses, including social and recreational practices."¹

Creative ecosystems are associated with the concept of creative clusters, in which geographical concentrations and networks of creative activity enable particular places to achieve a competitive advantage through being home to a diversity of interactions, skills, knowledge, organisations, services and supply chains that enable creative production, innovation and knowledge creation.

Creative practitioner

Individuals creating new and original work within any sector within the creative and cultural industry.

Creative spaces

Creative spaces refers to a wide range of spaces at varying scales that support creative practitioners. In general, these spaces fall into three functional categories:

- Production (e.g. painting or recording studios)
- Consumption (e.g. galleries or live music venues)
- Education (e.g. dance or music schools)

1 Mengi, O, Bilandzic, A, Foth, M & Guaralda, M 2020, Mapping Brisbane's Casual Creative Corridor: Land use and policy implications of a new genre in creative ecosystems

Creative and cultural industry

There is no generally accepted definition of the term creative industries. Conceptually they 'can be distinguished from other industries in that creativity is used to create value for their consumers'²

This report utilises the definitions of creative industries established through Hodyl & Co's Creative Neighbourhoods Report, in which the data is categorised according to 13 industry categories. The categorisation is based on the predominant use of the creative space. The following sectors are included:

- Art
- Co-work
- Cultural
- Dance
- Design
- Fashion
- Film & television
- Local manufacturing
- Mixed
- Music
- Photography
- Publishing
- Theatre

Figure 1 outlines the sub-industries included in each industry definition.

2 SGS Economics and Planning Pty Ltd, December 2013, Valuing Australia's Creative Industries

Art	Design	Mixed	Publishing
Art Gallery	Design Studio	Arts Organisation	Book Publishing
Art Schools	Digital Design	Multi-Functional Space	General Publishing
Art Services	Game Design	Performance Venue	Internet Publishing
Artist Studio	Graphic Design		Magazine Publishing
Arts Centre		Music	Newspaper
	Fashion	Music School	Writing Studio
Co-work	Clothing Manufacturing	Music Venue	Written Communication
Co-working Studio	Fabric Manufacturers	Radio Stations	
	Fabric Stores	Rehearsal Studios	Theatre
Cultural	Fashion Studio	Recording & Rehearsal Studio	Circus
Cultural Centre	Footwear Manufacturing		Comedy Clubs
Cultural Organisation	Jewellery Designer	Photography	Drama School
Museum		Photography School	Theatre
First People's Cultural Centre	Film & Television	Photography Services	Theatre Company
	Cinema	Photography Stores	
	Film & Video Production	Photography Studio	
Dance	Film & Video Services		
Dance Company	Post Production		
Dance School	Television Stations		
Dance Studio			
	Local Manufacturing		
	Furniture Manufacturing		
	Makerspace		

Figure 1. Creative industry categories

Introduction

Hodyl & Co have been engaged by Nillumbik Shire Council to develop a Creative Infrastructure Framework to guide Council's decision making on the delivery and development of creative spaces across the municipality for the next 10 years.

This project delivers on Council's Arts and Culture Strategy 2022-26 Year 1 Action Plan:

'Council will provide safe, best practice art spaces for performance, exhibition and creation through creative infrastructure development opportunities, specifically through the development of a Creative Infrastructure Framework.'

The project aims to improve the use of existing spaces and resources and develop future spaces, resources and initiatives to support creative activity in all its forms.

The Creative Infrastructure Framework is aligned with the Australian Government's Cultural Policy 'Revive' which aims to strengthen cultural infrastructure through restoration, upgrades and new developments to enable Australia's creative sector to flourish.³

The purpose of the Creative Infrastructure Framework (the Framework) is to:

- Identify critical gaps in creative infrastructure across the municipality
- Identify key opportunities to upgrade/re-purpose existing infrastructure
- Identify strategic opportunities to guide the development of new creative infrastructure
- Identify opportunities for enhanced governance and advocacy arrangements to support improved creative outcomes across the municipality

The Framework takes a whole-of-government approach in recognition of the essential benefits that creativity brings to broader economic, community and place outcomes. There is a need for all areas of Council to work together in implementing the Framework, in order to achieve Council's creative vision for Nillumbik to be "collaborative, creative and forward thinking".⁴

The development of Nillumbik Shire Council's Arts and Culture Strategy was informed by the largest consultation ever undertaken on arts and culture in the Shire, with over 2,200 people taking part.⁵ The 'What We Know' community consultation report provides invaluable insights into the needs and aspirations of the Nillumbik community that have also been brought into the development of this Creative Infrastructure Framework.

Key findings from this community consultation related to creative infrastructure include the need for more physical spaces for connection and creation, and spaces that support both the production and consumption of art. Priority considerations for the community related to creative infrastructure include:

A PROFESSIONAL-LEVEL MUNICIPAL GALLERY SPACE

Establish Nillumbik as a cultural destination by building a dedicated exhibition space to display significant works of mid-career and established artists. The purpose of this space is to showcase the best visual art the municipality has to offer to inspire and educate.

A CENTRAL CREATIVE HUB/PRECINCT

Enhance creative output and a sense of connection through establishing a central creative hub/precinct that includes studio and rehearsal spaces, performance and exhibition spaces and spaces to eat and socialise. The purpose of this space is to build connections and facilitate the production and enjoyment of art.

SATELLITE CREATIVE HUBS

Increase cultural activity and exposure to the arts through establishing physical spaces for performance and exhibitions in smaller townships. The purpose of these spaces are to reflect local town character and cultivate intimate settings for creativity.

AFFORDABLE VENUES

Expand the number of performance events, art workshops and studio spaces (including affordable rehearsal space) by making venues affordable for artists and cultural organisations.⁶

3 Australian Government 2021, Revive: a place for every story, a story for every place

4 Nillumbik Shire Council, Arts & Culture Strategy 2022-2026

Hodyl & Co—Nillumbik Creative Infrastructure Framework

5 Nillumbik Shire Council, Arts & Culture Strategy 2022-2026

6 Nillumbik Shire Council, What We Know Community Consultation Summary Report

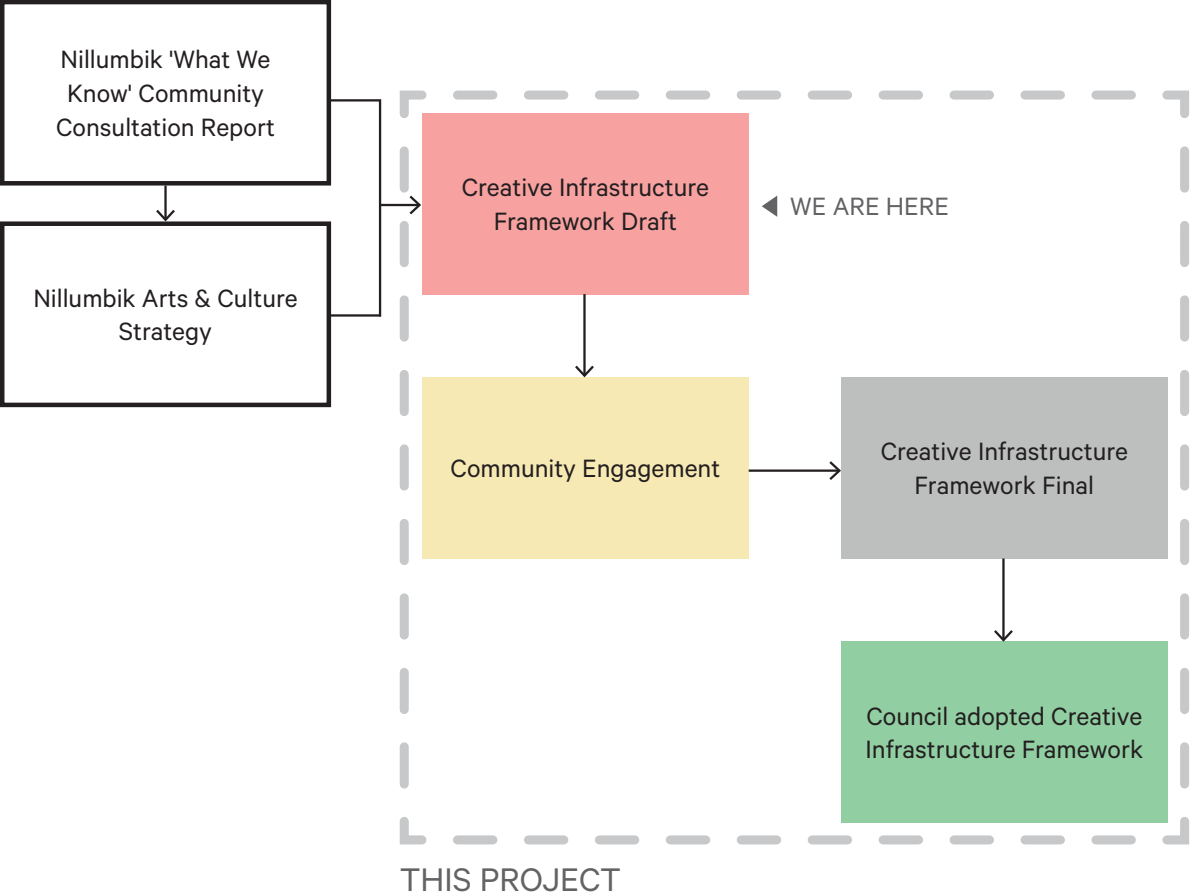


Figure 2. What has informed the Creative Infrastructure Framework and its project stages

Introduction

Creative Infrastructure in Nillumbik

Nillumbik is currently home to a range of spaces that support different creative uses. Creative infrastructure across the municipality includes both purpose-built spaces for creativity, to other types of community infrastructure that is used for creative uses. There are also a range of established and recognised private and not-for-profit creative spaces that act as key anchors for creativity in the municipality.

As demonstrated in Figure 4 there are existing clusters of creative activity concentrated in the more suburban parts of the municipality, where the majority of the population lives. The activity centres and small industrial areas in these locations play a significant role in supporting creativity. Structure Planning is currently underway in Diamond Creek and Eltham to manage change and growth in these areas, and opportunities exist to support and enhance creativity in these locations through the provision of new community infrastructure.

The accessibility of creative infrastructure in Nillumbik is a key challenge. Limited public transport options and the area's topography make it difficult for creative practitioners, audiences and the community to access creative spaces, particularly in areas within the Green Wedge of the Shire and for people with mobility constraints.

Overall, there are 76 creative spaces identified in Nillumbik in 2023. The creative spaces span a range of industries, with particularly high numbers in Art, Design, Photography and Music. These top 4 industries had the highest numbers in both 2019 and 2023, echoing Nillumbik's strong reputation for traditional art forms.

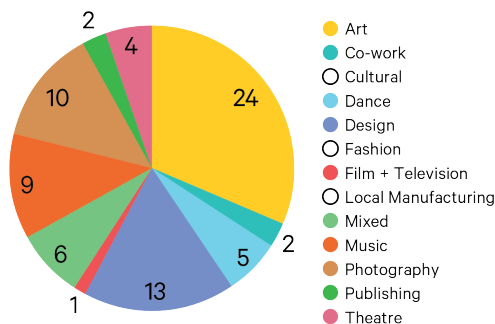


Figure 3. Industry breakdown of creative spaces in Nillumbik in 2023. Note: this does not include the Creative Infrastructure Audit data provided by Council.

Hodgyl & Co—Nillumbik Creative Infrastructure Framework

A Creative Infrastructure Framework that supports the delivery of Council's strategic priorities.

Arts and culture is strongly supported across various Council strategies and policies. This includes positioning the value of the arts within wider strategic work, sector specific strategies and place specific opportunities through structure plans.

This Creative Infrastructure Framework has been developed to support Council's delivery of the Arts and Culture Strategy 2022-2026. This strategy was informed by in-depth engagement with the Nillumbik community, identifying the importance of space for connection and creation, supporting creative industries, encouraging greater diversity of cultural expression including connection to Wurundjeri Culture, and supporting under-represented art forms.⁷

The key goals of the Arts and Culture Strategy 2022-2036 are:

- Goal 1: An interconnected and creative community
- Goal 2: A visible and supported creative community
- Goal 3: A diverse and resilient creative community
- Goal 4: A distinctly Nillumbik creative community

The Creative Infrastructure Framework also helps deliver on Council's strategic aspirations related to the Nillumbik Community Vision 2040, Council Plan 2021-2025 and Economic Development Strategy 2020-2030.

A summary of how the Creative Infrastructure Framework helps deliver on Council's broader strategic priorities is provided for each of the four Strategic Directions later in this report. See Appendix A for a detailed review of these key policies and a summary of their relationship to the Creative Infrastructure Framework.

⁷ Nillumbik Shire Council, What We Know - Arts and Culture Strategy 2022-26 Community Consultation

This map shows the existing creative spaces by industry in Nillumbik Shire, along with identified creative anchors, public transport networks, and identified creative clusters.

A detailed map of each creative cluster is provided on the following pages and discussed further in Strategic Objective 4, related to strengthening creative clusters.

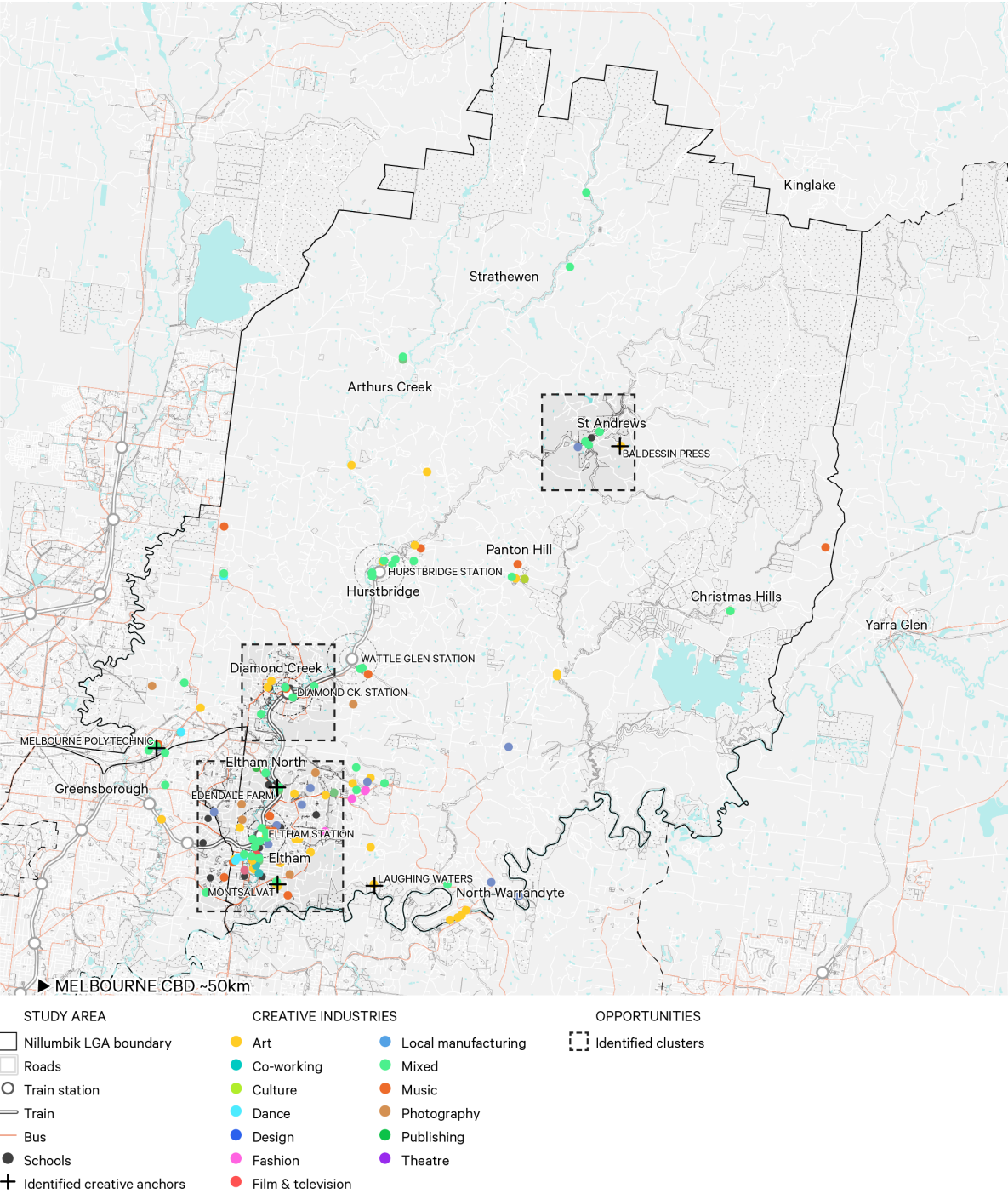


Figure 4. Map of creative spaces across Nillumbik Shire. Both the Creative Spaces data and the Creative Infrastructure Audit data have been mapped to show all creative activity across Nillumbik.

Introduction

ELTHAM CREATIVE CLUSTER

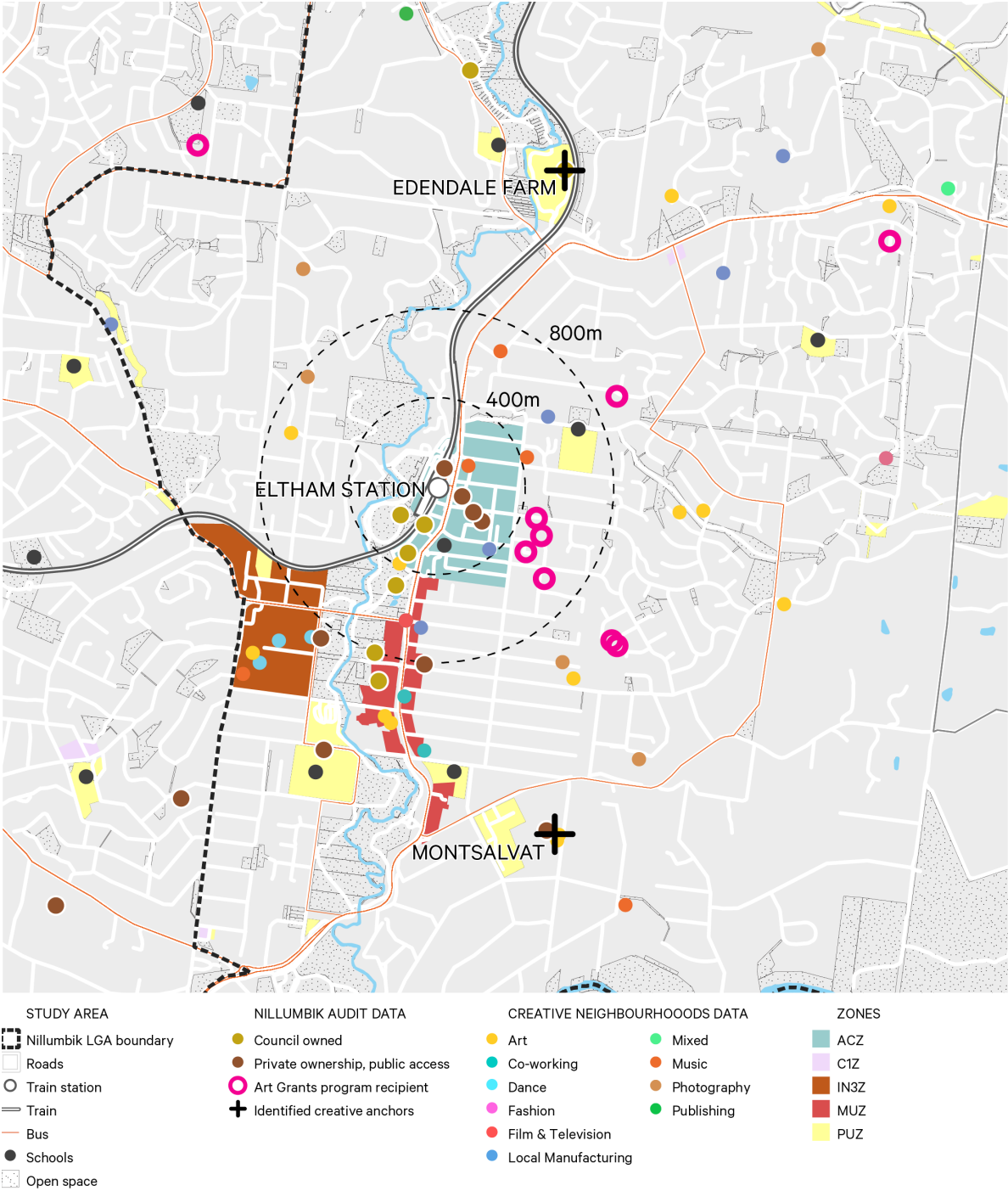


Figure 5. Eltham Creative Cluster Map

Hodyl & Co—Nillumbik Creative Infrastructure Framework

DIAMOND CREEK CREATIVE CLUSTER

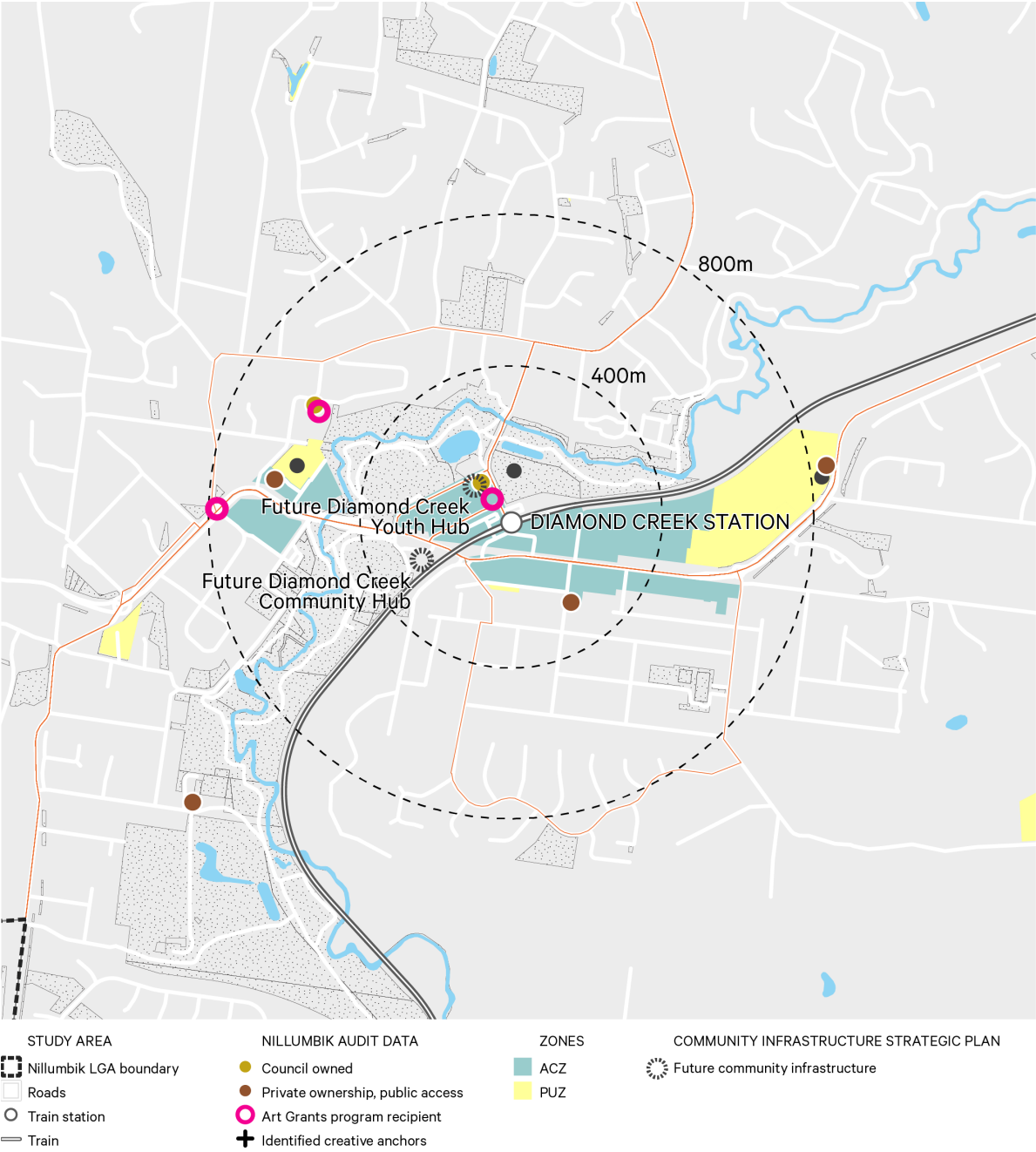


Figure 6. Diamond Creek Creative Cluster Map

Introduction

ST ANDREWS CREATIVE CLUSTER

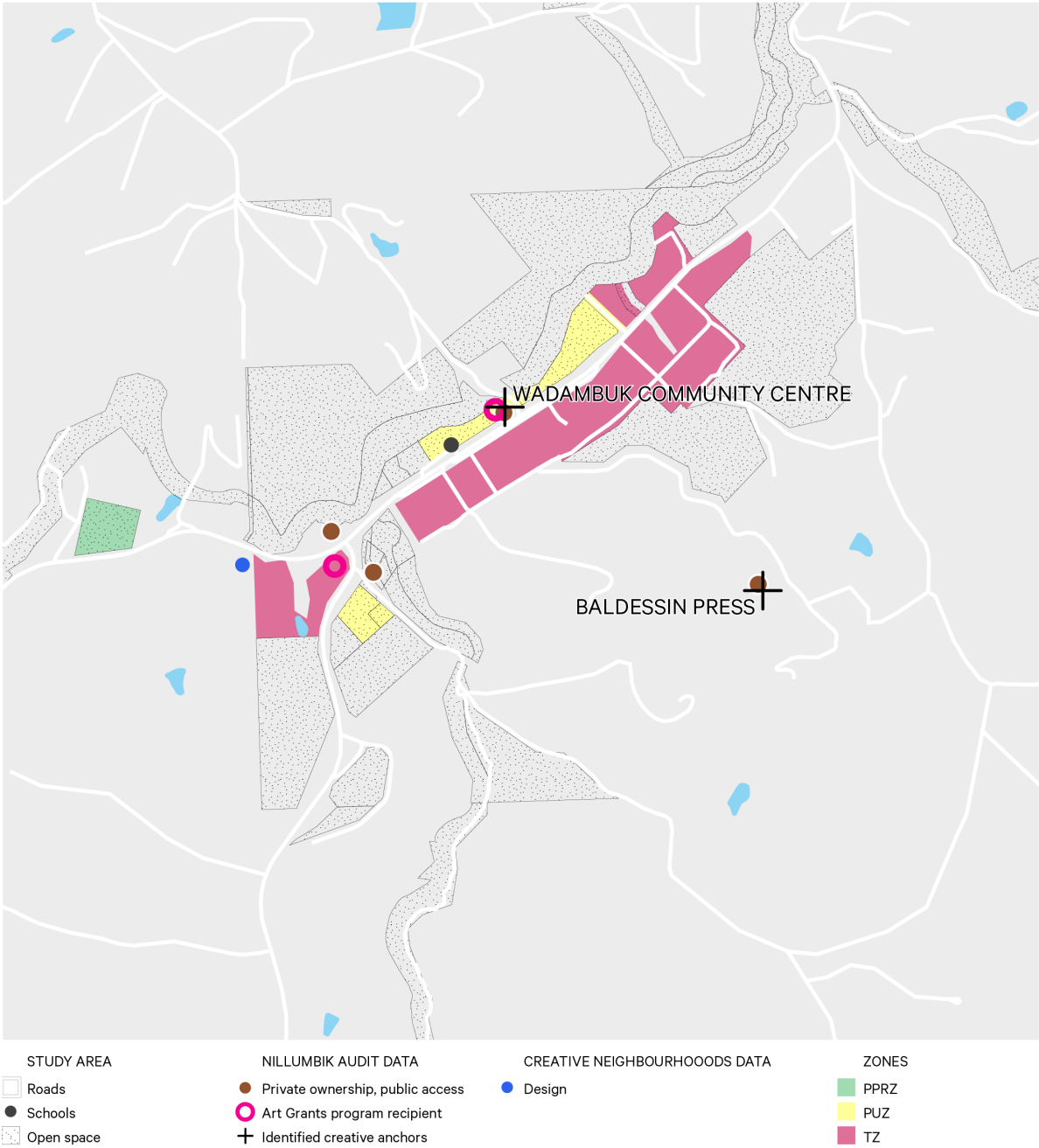


Figure 7. St Andrews Creative Cluster Map

Hodyl & Co—Nillumbik Creative Infrastructure Framework



Image 1. Montsalvat Meeting Pool

Introduction

Overarching principles

The following overarching principles have been developed to guide the implementation of the Creative Infrastructure Framework. Each principle articulates insights and values that are critical to the delivery of creative infrastructure in Nillumbik, and should be central to Council's decision-making, planning and delivery processes.

Principle 1: Equity and inclusion

Nillumbik Shire Council plays a central role in ensuring equitable and inclusive practices and outcomes across the municipality. This Framework has been guided by a commitment to delivering Council's vision for a municipality that is equitable, safe and inclusive for all people:

"Nillumbik Shire Council will be fair and equitable by providing access, opportunity and resources to enable equal outcomes for all people." ⁸

With this Framework, Council are seeking to ensure that creative spaces are developed in a way that promotes equity and inclusion for artists, creatives and audiences, as well as for the community as a whole. To deliver on this aspiration, the principle of 'equity and inclusion' ensures that creative spaces are planned, designed, managed and operated so that they are:

- Inclusive and welcoming
- Safe and accessible
- Suitable for different age groups
- Supportive of diverse cultural expression
- Affordable

This principle has also been informed by a Gender Impact Assessment process, see Figure 8.

Gender Impact Assessment

A Gender Impact Assessment has been undertaken for this project to identify how the process of developing the Creative Infrastructure Framework, and the Framework itself, is inclusive and enhances outcomes for all people.

The Creative Infrastructure Framework addresses the diverse needs of people on the basis of the following identity categories: gender, LGBTQIA+, disability, ethnicity and culture, faith, age, socio-economic status, and locality (where someone lives or works). Such diverse and intersecting identities have been considered through exploring how people may access and experience creative infrastructure, as well as potential barriers to all people's safe and inclusive participation.



Image 2. Artwork (artist TBC) at Eltham Reception Centre
Source: Hodyl & Co 2023

Figure 8. Gender Impact Assessment

⁸ Nillumbik Shire Council, Gender Equity Policy Statement 2018

“Art is intrinsic to Wurundjeri culture and heritage and cannot be separated into different art forms. It is embedded in all parts of the Wurundjeri culture.”

- Quote from Wurundjeri Woi-wurrung Elder ⁹

Principle 2: Recognition of First Nations

The Wurundjeri Woi-wurrung people are the Traditional Owners of the Country on which Nillumbik is located and hold a deep and ongoing connection to this place.¹⁰ This history and culture must be preserved and presented, with art and creativity offering opportunities to connect to this rich history and enhance connection to Country.

"Arts and culture are one and the same for Wurundjeri Woi-wurrung people."

First Nations history and contemporary experiences must be central to the development of creative infrastructure and creative programs in Nillumbik. Council should work in partnership with Wurundjeri Woi-wurrung Elders, artists and community members to ensure Aboriginal culture, knowledge, heritage and stories are central to creative expression across Nillumbik Shire.

Principle 3: Playing to your strengths

Nillumbik is committed to creativity.¹¹ The Shire has a long and proud history of artistic excellence and this creative heritage is a key strength for the municipality. In addition, the natural environment of the Nillumbik Green Wedge, which covers 91 percent of the Shire, is a much loved and protected element of the municipality for residents, workers and visitors. Together, these strengths create unique opportunities for creativity in Nillumbik and should guide the development of creative infrastructure that promotes creative excellence, environmental sustainability, and connection to the natural environment.

⁹ Nillumbik Shire Council, Arts & Culture Strategy 2022-2026

¹⁰ Nillumbik Shire Council Acknowledgment of Country 2023

¹¹ Nillumbik Shire Council, Arts & Culture Strategy 2022-2026

Introduction

Methodology

The following methodological approach has been undertaken for the development of the Creative Infrastructure Framework.

GENDER IMPACT ASSESSMENT

A Gender Impact Assessment has been undertaken to in collaboration with Nillumbik Shire Council to identify how the process of developing the Creative Infrastructure Framework, and the Framework itself, is inclusive and enhances outcomes for all people.

STAKEHOLDER ENGAGEMENT

Internal engagement with Council was undertaken to develop a holistic understanding of the key priorities, challenges and opportunities for different work areas across Council.

POLICY REVIEW

A review of local policy related to creativity and economic development was undertaken to identify strategic opportunities for prioritising creative infrastructure across the municipality.

SITE VISITS

Site visits were carried out to visit key Council facilities and creative anchors across the municipality.

LOCAL CREATIVE INFRASTRUCTURE AUDIT ANALYSIS

In-depth analysis of Council's Creative Infrastructure Audit data was undertaken to identify key gaps in infrastructure provision and opportunities to repurpose, upgrade or expand Council-owned and privately-owned creative facilities.

CREATIVE SPACES DATA ANALYSIS

Hodyl & Co's established creative spaces data collection process was used to identify creative spaces across the municipality. This data was used to identify clusters of creative spaces and key creative anchors, and understand how creative industries were represented across the municipality.

8 KEY CHALLENGES

From this research and analysis, 8 key challenges have been identified as the core challenges to be addressed by Nillumbik Shire Council to enhance creative infrastructure outcomes across the municipality. The following pages outline these 8 key challenges.

3 PRINCIPLES

3 overarching principles have been identified as essential elements to the delivery of creative infrastructure in Nillumbik. These principles should be central to Council's decision-making, planning and delivery processes.

4 STRATEGIC DIRECTIONS

4 strategic directions have been identified to respond to the identified 8 key challenges. A series of 28 actions underpin the strategic directions and sets out the 10-year plan for the future of creative infrastructure in Nillumbik.

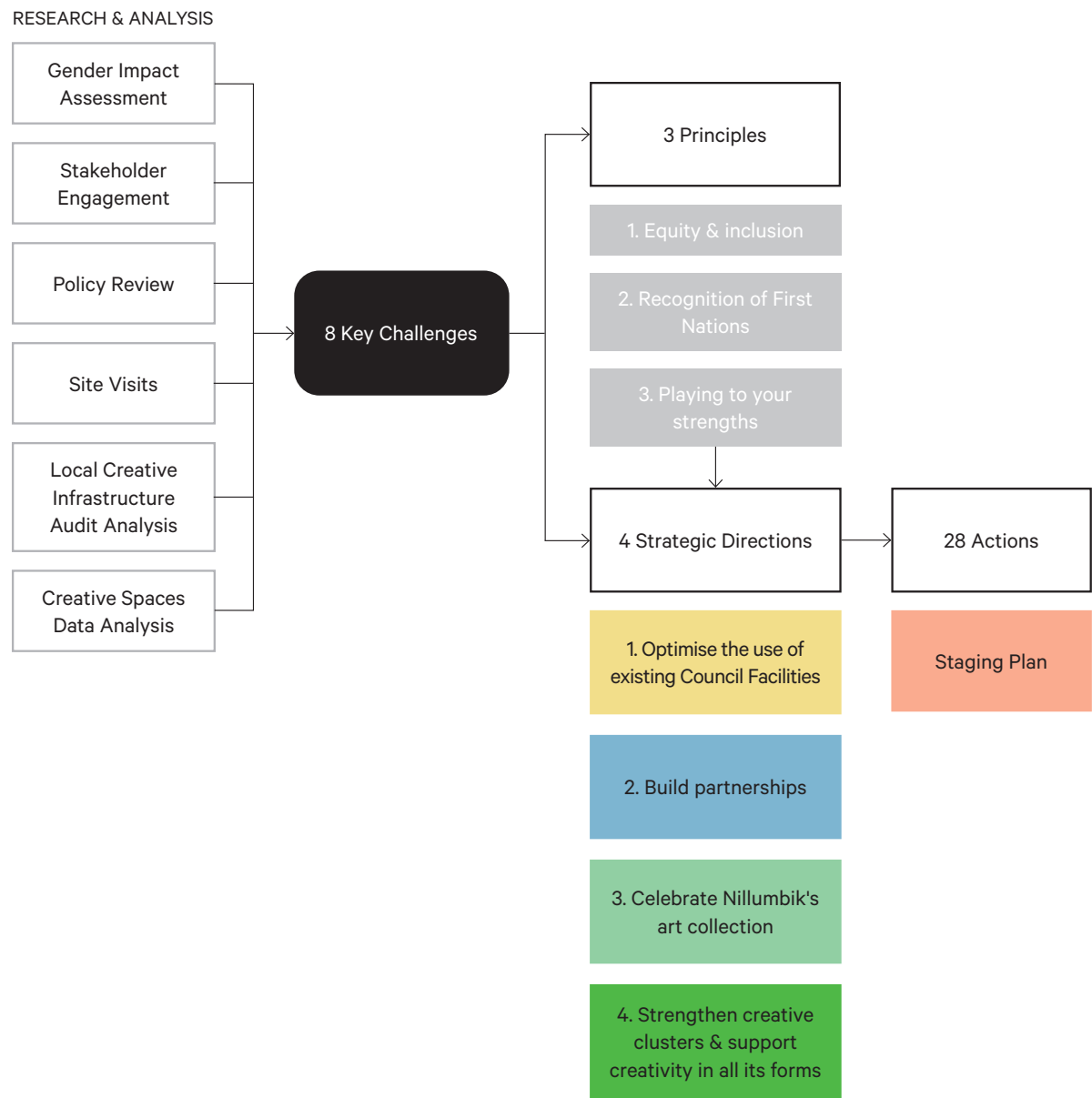


Figure 9. Method and outcomes of the Nillumbik Creative Infrastructure Framework

8 Key Challenges

1

Suitability of Council's existing arrangements and Council's role in supporting creativity

CHALLENGE

Existing spaces (and lease arrangements/partnerships) do not make the most of available spaces across the municipality for a range of creative uses. Silos across Council negatively impact the inclusion of the arts in other work areas.

The direct provision of spaces and funding for creative activity is only one of many options available to Councils in supporting creativity.

OPPORTUNITY

More productive lease arrangements, partnerships and re-purposed infrastructure could provide new opportunities for a range of creative uses.

There is the opportunity for Council to expand its role beyond direct funding and space provision toward brokerage and partnership for enhanced creative outcomes.

ASPIRATION

More effective and efficient use of existing infrastructure and stronger and more collaborative governance frameworks in place to better support creative spaces, creative practitioners, creative audiences and the inclusion of arts and culture aspirations across Council.

Nillumbik's creative ecosystem is collectively resourced and supported by Council, private industry, and philanthropy.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"I would open up an art space that was artist-run, funded by Council and businesses, open to everyone, inclusive of everyone. You could run workshops. An art space devoted to the arts in all its breadth and complexity."

Hodyl & Co—Nillumbik Creative Infrastructure Framework

2

The needs of all creatives are not being met

CHALLENGE

Different groups have different creative space requirements - from established artists, to emerging professionals, to home practitioners, to community members - and not all of these needs are being met.

OPPORTUNITY

Understanding creativity as existing across a spectrum with needs diversified across the continuum will help inform the development of a diversity of creative spaces and experiences targeted at different groups. There is also the opportunity for people with differing levels of creative expertise to connect, share experiences and learn from each other.

ASPIRATION

Creativity is understood as existing across a spectrum and the needs of diverse creative practitioners are recognised and responded to. There are spaces for different groups to come together and connect over their creative practice.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"The provision of what I call ecologies of arts and creative business practice doesn't seem to be there in a structured way—there's no clear pathways, we don't have the assets and the capabilities to take someone from the beginning and allow them to go on a bit of a journey from emerging through to mid-career or established artist. This is something we should be looking to offer as best we can."

3

Lack of exhibition spaces

CHALLENGE

There is a lack of suitable spaces for exhibition, particularly at-grade facilities for display of Council's significant art collection. The spaces that are available are viewed as being unaffordable for many creative practitioners which acts as a significant barrier to use.

OPPORTUNITY

Existing infrastructure could be re-purposed or re-programmed to enable expanded exhibition programs. Planned infrastructure could incorporate purpose-built spaces for creative exhibition and performance.

ASPIRATION

Nillumbik has a range of dedicated and purpose-built gallery spaces that can host a wide range of exhibitions.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"The most important goal for artists is to have a dedicated Art Gallery and Performance Space. There is no real space in Nillumbik and we have to exhibit our work in other Shires."

4

Support for contemporary and emerging art forms is limited

CHALLENGE

While Nillumbik has a long and established creative history and visual arts heritage, more contemporary and emerging artforms are not well represented or supported and existing infrastructure is not suited to showcase contemporary artforms.

OPPORTUNITY

Council has the opportunity to connect with contemporary and emerging creative practitioners to identify the needs and opportunities of this specific group to inform future policy and planning for creative infrastructure.

ASPIRATION

Nillumbik's creative production and exhibition spaces are designed to compliment more contemporary art practices and emerging art forms (i.e. new media). The Nillumbik community embraces these new forms of creative expression as a core part of Nillumbik's creative identity.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"There's no places to go for other forms of art and culture. We have been very strongly focused in the visual arts and it is definitely one of our strengths, but I think it might be time to think of contemporary and different sorts of arts and culture as well."

8 Key Challenges

5

Funding & resourcing challenges for creative infrastructure

CHALLENGE

Constrained fiscal environments and a lack of understanding of the importance of creativity for healthy, vibrant and connected communities is a challenge for funding and resourcing of creative infrastructure in Nillumbik.

OPPORTUNITY

Reposition creativity as an investment, not a cost. Consider opportunities to share funding and resourcing of creative spaces and activity through partnerships.

ASPIRATION

Creativity is understood as a key contributor to Council's economic, social and liveability performance and creative infrastructure is funded/resourced accordingly.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"For an industry that has been integral to building the culture of the area (which brought the people, the development and created the covetable nature of the region), the arts deserves a much more sophisticated and financed position in Nillumbik."

6

Need for more communication and advocacy from Council

CHALLENGE

There is a lack of communication between Council and the community about what currently exists (i.e. creative spaces, funding, programs etc.) and Council's commitment to supporting creativity.

OPPORTUNITY

There is opportunity for Council to better communicate and advocate for the value of creativity in Nillumbik to ensure the community understand Council's commitment to supporting art and culture.

ASPIRATION

All members of the Nillumbik community feel that creativity is supported by Council, and understand the 'creative offer' in Nillumbik and the broader value of this to the community.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"Currently there is a perception that Council do not value the arts as much as they should. Better communication and promotion of the arts from Council would be welcomed."

7

Greater representation & inclusion

CHALLENGE

There is an inclusivity gap for creative practitioners, creative activity and experiences in Nillumbik related to First Nations, LGBTQI+, young people, people with a disability, and culturally and linguistically diverse (CALD) communities.

OPPORTUNITY

Opportunity to ensure creative spaces are welcoming and inclusive of people from a diversity of backgrounds.

ASPIRATION

All people feel safe, welcomed and represented in Nillumbik's creative spaces. First Nations culture and creativity is celebrated as a core part of Nillumbik's creative profile.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"Aboriginal, Rainbow & Trans flags at Council buildings—be on the right side of history, don't be afraid to make a stand for inclusion."

"Welcoming and inclusive space that encourages interaction amongst all generations."

8

More diversity of spaces for creativity

CHALLENGE

Existing spaces for creativity in Nillumbik are limited and unsuited to a range of creative uses.

OPPORTUNITY

Understand more about the different types of spaces that could be re-purposed for creative uses on either a temporary or permanent basis, i.e. warehouses, vacant commercial spaces, flexible spaces, formal and informal spaces, indoor/outdoor spaces etc.

ASPIRATION

Nillumbik is home to a diversity of spaces suited to a wide range of short and long-term creative uses.

ALIGNMENT WITH 'WHAT WE KNOW' COMMUNITY CONSULTATION

"People embrace opportunities to express themselves in many different ways and venues. It might be a special art installation or a piece of work created by a family at their front gate. Nillumbik art can take any form."

Strategic Directions

Four strategic directions have been developed with a series of actions in response to the 8 key challenges facing Nillumbik's creative infrastructure.

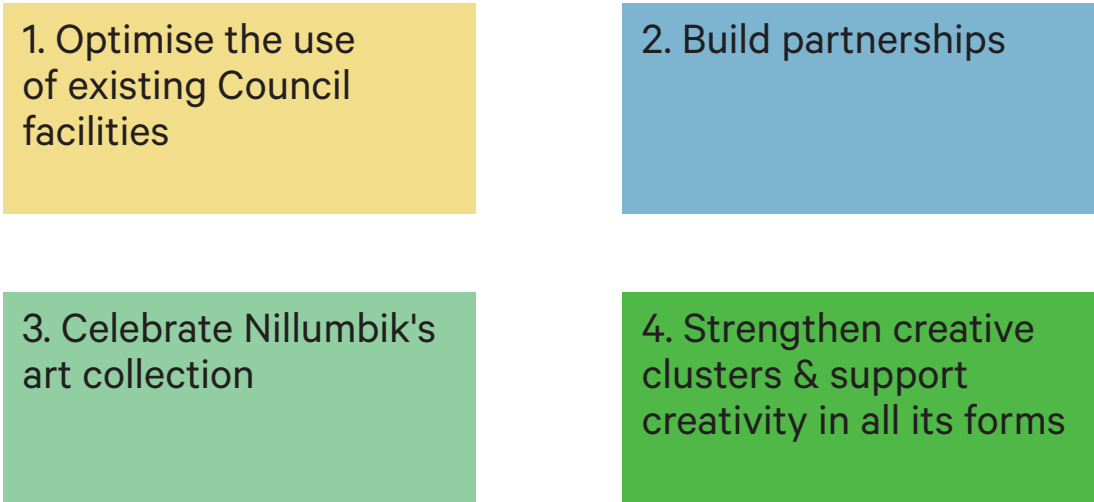


Table 1 shows the relationship between the 8 key challenges and the 4 strategic directions.

The following pages outline each strategic direction and identify a list of key actions recommended to achieve the strategic direction. The actions are informed by evidence from the research and analysis outlined in the methodology (see Figure 9).

		1. Optimise the use of existing Council facilities	2. Build partnerships	3. Celebrate Nillumbik's art collection	4. Strengthen creative clusters & support creativity in all its forms
1	Suitability of Council's existing arrangements and Council's role in supporting creativity	●	●	●	●
2	The needs of all creatives are not being met	●	●		●
3	Lack of exhibition spaces	●	●	●	●
4	Support for contemporary and emerging art forms is limited	●		●	●
5	Funding & resourcing challenges for creative infrastructure	●	●	●	
6	Need for more communication and advocacy from Council	●	●	●	●
7	Greater representation & inclusion	●		●	●
8	More diversity of spaces for creativity	●	●		●

Table 1. Summary of the key challenges that are addressed by each of the strategic directions

1. Optimise the use of existing Council facilities

What does this mean?

Ensure facilities cater for creative uses and are utilised for creative activity. This includes upgrading existing facilities, identifying opportunities for new facilities and reviewing the operation of facilities. This strategic direction addresses the following challenges:

- 1

Suitability of Council's existing arrangements and Council's role in supporting creativity
- 2

The needs of all creatives are not being met
- 3

Lack of exhibition spaces
- 4

Support for contemporary and emerging art forms is limited
- 5

Funding & resourcing challenges for creative infrastructure
- 6

Need for more communication and advocacy from Council
- 7

Greater representation & inclusion
- 8

More diversity of spaces for creativity

What does the evidence say?

Council has a range of facilities that they own and manage. The majority of these spaces are not purpose-built for creative uses, but are being used as such, and require modifications to better support this role.

Analysis of Council's arts and heritage grant application data gives an indication to the types of creative activity happening in across the municipality. The top industries for grant applications, were Writing, Art, Crafts, Music, Exhibitions and Sustainability (see Table 4 and Table 5).

Analysis of existing facilities and usage, creative grant applications, and identification of creative anchors has shown there is a lack of spaces for creative performance and exhibition, particularly for community-based creative activity and emerging creatives. A key priority for the community is ensuring smaller regional townships have access to creative spaces for performance, exhibition and creative connection.¹²

Further to this, there is a need for creative spaces to, where possible, be accessible by public and active transport (i.e. cycling & walking), to enable a greater diversity of practitioners, audiences and users to access these spaces. This analysis has informed the selection of eight Council-owned facilities to explore for potential upgrade and re-purposing (see Figure 11 - Figure 18).

12 Nillumbik Shire Council, What We Know Community Consultation Summary Report

How does this help deliver on Council's aspirations?

ARTS & CULTURE STRATEGY 2022-2026

	OPTIMISE THE USE OF COUNCIL FACILITIES
GOAL 1: AN INTERCONNECTED AND CREATIVE COMMUNITY	<div></div>
GOAL 2: A VISIBLE AND SUPPORTED CREATIVE COMMUNITY	<div></div>
GOAL 3: A DIVERSE AND RESILIENT CREATIVE COMMUNITY	<div></div>
GOAL 4: A DISTINCTIVELY NILLUMBIK CREATIVE COMMUNITY	<div></div>

Table 2. Relationship between strategic direction and Council's Arts & Culture Strategy 2022-2026

OTHER COUNCIL DOCUMENTS

	OPTIMISE THE USE OF COUNCIL FACILITIES
COMMUNITY VISION - NILLUMBIK 2040	<div></div>
COUNCIL PLAN 2021-2025	<div></div>
NILLUMBIK ECONOMIC DEVELOPMENT STRATEGY 2020-2030	-

Table 3. Relationship between strategic direction and key Council documents.

Proposed actions:

UPGRADING COUNCIL OWNED FACILITIES

The following Council-owned facilities have been identified for exploration for potential upgrade and re-purposing. These include:

1. Explore upgrading the Civic Drive Performance Centre to function as a makerspace or messy space in addition to its existing uses.
2. Explore upgrading Edendale Farm Homestead as a creative event and exhibition space, with a secondary use for creative production (i.e. art and craft).
3. Explore re-purposing one of the meeting rooms at Eltham Community and Reception Centre to provide a dedicated and affordable exhibition space for emerging artists, and to exhibit works from Council's art collection.
4. Explore re-purposing the meeting room at Eltham Library to provide more exhibition space and expand on the existing community gallery offer.
5. Explore upgrading Community Halls across the municipality to enable these spaces to function as exhibition, rehearsal and performance space for local artists and communities.

COUNCIL OPERATIONS

There are opportunities to improve the management of Council facilities, to ensure high quality facilities that can function at their full potential and be used by all members of the community. The following actions are recommended to achieve this:

6. Streamline booking systems for creative spaces.
7. Continue the development of an online public directory of creative spaces.
8. Review existing lease arrangements, to ensure the facilities are being used to their full potential (being made the most of).
9. Collect and monitor space usage data to enable greater understanding of the demand for, and use of, Council's facilities. This evidence-base can be used to inform future decisions on infrastructure provision and programming.
10. Establish an assessment checklist for prioritising facilities for upgrade. This checklist should consider a range of factors including accessibility, cost, local demand, and proximity to creative spaces and anchors.

1. Optimise the use
of existing Council
facilities

Creative industry type	Number of Grant Recipients	Percentage
Writing	80	46%
Art	43	25%
Crafts	13	7%
Music	12	7%
Exhibition	6	3%

Table 4. Grant recipients by creative industry type between 2019-2022 (including COVID-19 grants).

Creative Industry Type	Number of Grant Recipients	Percentage
Art	5	16%
Exhibition	5	16%
Music	4	13%
Photography	3	9%
Sustainability	3	9%

Table 5. Grant recipients by creative industry type between 2019-2022 (excluding COVID-19 grants).

Creative Council facilities

Figure 7 maps all the council owned facilities and creative grant locations across the municipality and highlights those identified as facilities to be upgraded to further support creative industries and activity.

It is important to note that some regional townships (i.e. Strathewen, Yarrambat and Arthurs Creek) do not have existing Council-owned infrastructure. Although the community has expressed a desire for creative spaces in these locations, this will need to be explored by Council through partnerships with different infrastructure owners (see Strategic Direction 2).

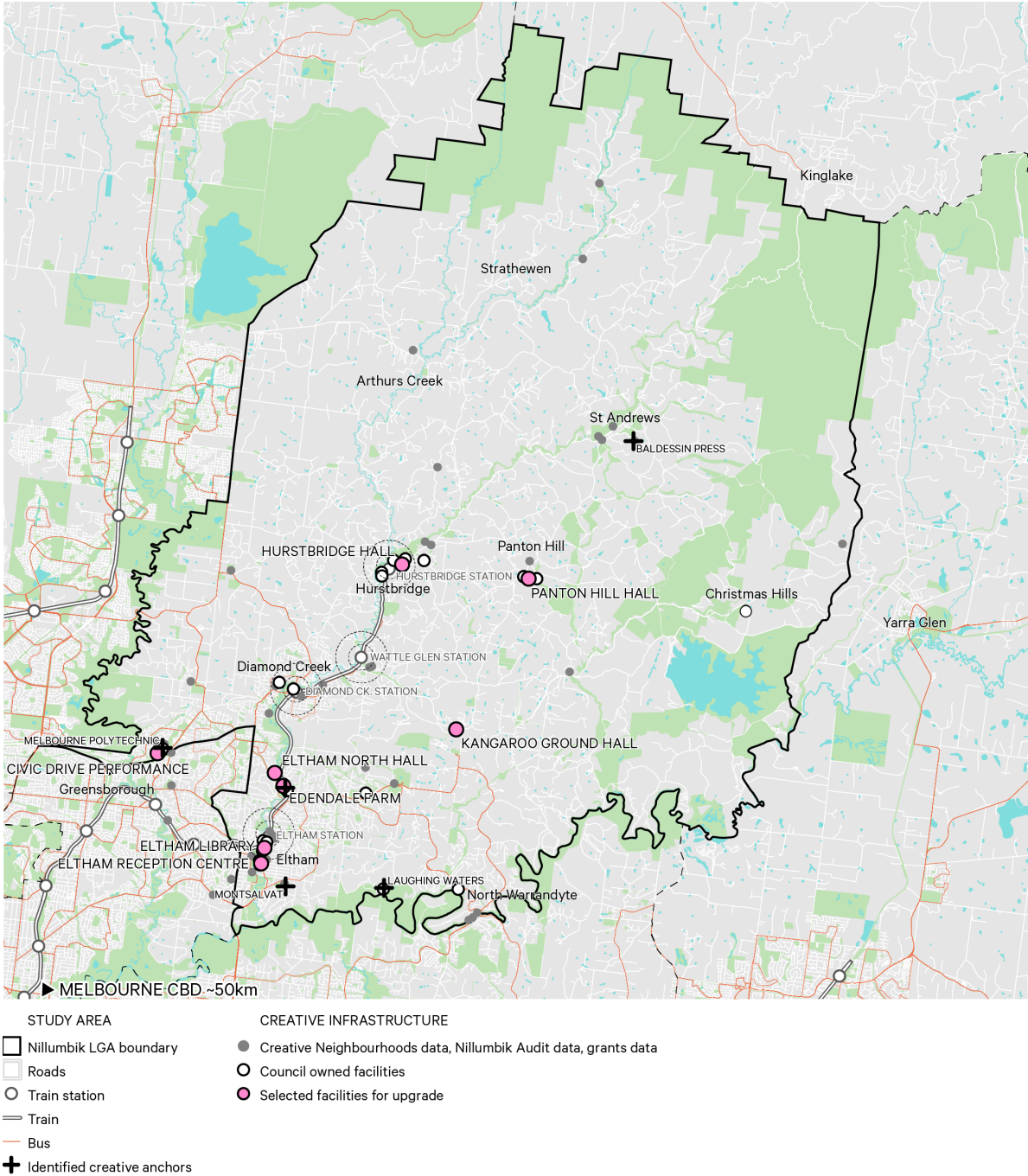


Figure 10. Map of Council facilities across Nillumbik Shire.

1. Optimise the use of existing Council facilities

Re-purposing Council facilities spaces for multi-functional uses



Figure 11. Civic Drive Outdoor Performance Area

The large floorspace, durable materiality and open format of the Civic Drive Outdoor Performance Area lends itself to being suitable for a creative makerspace or messy space. Low impact interventions are required to transform this space, including the introduction of workbenches, basic tools and secure storage.



Figure 12. Edendale Farm Homestead

The Homestead at Edendale Community Farm has been investigated by Council for refurbishment as an arts and cultural center. The space offers opportunities for programmed creative activities and exhibitions aligned with Edendale's Strategic Pillars: Connecting, Learning & Leading. Any future upgrades must be aligned with the heritage status of the facility, and subject to building assessment. Opportunities exist to align the future creative use with the broader sustainability and climate-action aspirations of Edendale Farm.



Figure 13. Eltham Community & Reception Centre

The location and accessibility of this centre provide opportunities to re-purpose part of the centre to provide a dedicated and affordable exhibition space for emerging artists and to exhibit works from Council's art collection. The centre is staffed and has both theatre and exhibition capacity that is underutilised.



Figure 14. Eltham Library, Multi-purpose room

The multi-purpose room at Eltham Library offers a space to expand on the existing community gallery that operates in the library foyer area. With minor upgrades the space could be suitable for temporary exhibitions to enable multiple public exhibitions to be run from this established creative space.

Upgrading Council halls for performances, rehearsals and temporary exhibitions

Nillumbik has a number of community halls that provide large open spaces suitable for a range of creative uses. With upgrades these facilities could offer more suitable spaces for creative exhibitions, rehearsal and performance, particularly in regional townships where community consultation identified a desire for greater creative levels of activity and spaces to support this.

The halls with existing stages create great opportunities for delivering higher quality performing arts spaces through additions including a stage curtain, back drop, lighting and amplified sound capabilities. Temporary exhibition infrastructure could be shared between halls to enable temporary exhibitions for community groups without significant costs to creatives.

Enhancing the creative identity of these spaces through investments in public art would also enhance these spaces as key to supporting creativity in a way that reflects each township's distinct creative identity.



Figure 15. Eltham North Hall



Figure 16. Hurstbridge Hall



Figure 17. Panton Hill Hall



Figure 18. Kangaroo Ground Hall

2. Build partnerships

What does this mean?

Ensure effective partnerships support enhanced creative outcomes in Nillumbik. Build upon existing partnerships and establish new partnerships to enable sharing of facilities, more effective funding/resourcing of creativity, greater levels of creative collaboration, and expand the Shire's creative offer into more contemporary and emerging art forms. This strategic direction addresses the following challenges:

- 1 Suitability of Council's existing arrangements and Council's role in supporting creativity
- 2 The needs of all creatives are not being met
- 3 Lack of exhibition spaces
- 5 Funding & resourcing challenges for creative infrastructure
- 6 Need for more communication and advocacy from Council
- 8 More diversity of spaces for creativity

What does the evidence say?

Engagement with Council officers and site-tours of creative anchors highlight opportunities for enhanced partnership arrangements with a range of government, private, not-for-profit and philanthropic organisations. Building collaborative partnerships will help Council shift its role from direct provision and funding of creative spaces to a collaborative partner and broker within an ecosystem of creative actors. Effective partnership arrangement also have the potential to enable greater levels of creative infrastructure and activity in regional townships where Nillumbik Shire Council does not currently own facilities.

How does this help deliver on Council's aspirations?

ARTS & CULTURE STRATEGY 2022-2026	
	BUILD PARTNERSHIPS
GOAL 1: AN INTERCONNECTED AND CREATIVE COMMUNITY	<div></div>
GOAL 2: A VISIBLE AND SUPPORTED CREATIVE COMMUNITY	<div></div>
GOAL 3: A DIVERSE AND RESILIENT CREATIVE COMMUNITY	<div></div>
GOAL 4: A DISTINCTIVELY NILLUMBIK CREATIVE COMMUNITY	-

Table 6. Relationship between strategic direction and Council's Arts & Culture Strategy 2022-2026

OTHER COUNCIL DOCUMENTS	
	BUILD PARTNERSHIPS
COMMUNITY VISION - NILLUMBIK 2040	<div></div>
COUNCIL PLAN 2021-2025	<div></div>
NILLUMBIK ECONOMIC DEVELOPMENT STRATEGY 2020-2030	<div></div>

Table 7. Relationship between strategic direction and key Council documents.

Proposed actions:

PARTNERSHIPS TO SHARE FACILITIES

11. Explore partnering with local schools to provide the community with use of schools' creative facilities after hours or over the weekend. In particular, there are numerous performing arts spaces within local schools in the area, these include facilities listed in Table 8.

CREATIVE ORGANISATIONS

12. Strengthen existing partnership with Montsalvat to explore opportunities for exhibiting more contemporary art forms.
13. Explore new partnership opportunities with creative organisations and creative space owners, including key creative anchors in the region i (i.e. Heide Gallery, Potters Cottage and Tarrawarra) that have at-grade facilities through which Council's collection could be exhibited.
14. Explore opportunities to partner with philanthropic organisations to support investment in creative infrastructure and programming

NEIGHBOURING LOCAL GOVERNMENT AREAS

15. Explore collaboration opportunities with neighbouring Local Government Areas (including Yarra Ranges, Murrindindi and Manningham) and the Northern Councils Alliance¹³ to identify more strategic and sustainable use of creative facilities and creative resources across the region in line with broader economic development and local tourism opportunities.

STATE GOVERNMENT

16. Explore partnership opportunities with health and social services to incorporate creative exhibitions and programs as part of health and social infrastructure
17. Explore funding opportunities with Creative Victoria including public art commissioning as part of infrastructure upgrades
18. Explore enhanced partnership opportunities with State Government departments, i.e. Melbourne Water & Parks Victoria, to enhance creative outcomes across the municipality (i.e. Garambi Baan (Laughing Waters) Artist in Residence Program)

13 The Northern Councils Alliance is a committee including Mayors and CEOs of seven Councils including Banyule, Darebin, Hume, Merri-bek, Mitchell, Nillumbik & Whittlesea.

2. Build partnerships

Case study example of a partnership approach to creative infrastructure



Image 3. St Albans Community Centre and The Bowery Theatre

Source: Brimbank City Council

The Bowery Theatre at St Albans Community Centre

St Albans Community Centre (STACC) and The Bowery Theatre (St Albans, Victoria) offers a range of arts and community spaces, including a 202 seat performing arts theatre, community hall, exhibition spaces, performance stair (pictured), dance studios arts and craft studio and rehearsal rooms. The Bowery Theatre hosts leading contemporary performances through partnerships with Footscray Community Arts, Live FM, Melbourne Fringe Festival, Midsumma Westside, The Australian Ballet and more.

Performance spaces available through partnerships

Nillumbik has an identified a lack of infrastructure for creative performance, which may inform its future infrastructure planning. However, analysis of the local area indicates significant amenity for performing arts exists across the municipality and in neighbouring municipalities. While the affordability of such spaces is a key consideration, the opportunity to share this existing infrastructure through partnership arrangements with secondary schools and privately owned theaters is an key opportunity for Council to explore. This opportunity provides a more sustainable and less resource intensive option for providing spaces for creative performance in Nillumbik.

NAME	SUBURB	CAPACITY	COUNCIL OWNED
ELTHAM PERFORMING ARTS CENTRE	ELTHAM	200	YES
HAROLD MITCHELL PERFORMING ARTS CENTRE (ELTHAM COLLEGE)	RESEARCH	Unknown	NO
DIAMOND VALLEY SECONDARY COLLEGE	DIAMOND VALLEY	150	NO
ELTHAM COMMUNITY RECEPTION CENTRE	ELTHAM	300 (Dorian LeGallienne Room) 140 (Walter Withers Gallery)	YES
ELTHAM LIBRARY MULTI-PURPOSE ROOM	ELTHAM	70	YES
EMPOWER 365-360 CENTRE	LOWER PLENTY	567	NO
HURSTBRIDGE HALL	HURSTBRIDGE	120	YES
ELTHAM NORTH HALL	ELTHAM NORTH	120	YES
GREENHILLS NEIGHBOURHOOD HOUSE	GREENSBOROUGH	40	NO
PLENTY RANGES ARTS & CONVENTION CENTRE	SOUTH MORANG	UP TO 497	NO
BANYULE THEATRE	HEIDELBERG	250	NO
NILLUMBIK YOUTH HUB	DIAMOND CREEK	Currently in development	YES
WADAMBUK ST ANDREWS COMMUNITY CENTRE	ST ANDREWS	Unknown	NO
COMMUNITY BANK STADIUM	DIAMOND CREEK	900	YES

Table 8. Performing arts facilities in Nillumbik.

3. Celebrate Nillumbik's art collection

What does this mean?

Allow for the public exhibition of Nillumbik's art collection in secure, gallery-grade facilities to support greater levels of audience attraction and local tourism. Enable more contemporary and emerging art forms to become part of Nillumbik's creative offer. This strategic direction addresses the following challenges:

- 1

Suitability of Council's existing arrangements and Council's role in supporting creativity
- 3

Lack of exhibition spaces
- 4

Support for contemporary and emerging art forms is limited
- 5

Funding & resourcing challenges for creative infrastructure
- 6

Need for more communication and advocacy from Council
- 7

Greater representation & inclusion

What does the evidence say?

Nillumbik's art collection is extensive and notable. The lack of purpose-built gallery spaces in Nillumbik means there are limited opportunities to display the collection in a safe and secure space that complements the quality of the artwork.

The creative spaces data shows a lack of spaces for creative consumption. Most creative spaces in Nillumbik are used for production, however, the lack of consumption spaces means there is not enough capacity to display the work that is being produced.

High-quality gallery spaces are designed to enhance the artworks they host. Such facilities need to have appropriate lighting, temperature control, circulation routes, blank walls, structured walls to support heavy artworks, and outlets required to display digital works.

Sharing Council's collection with the community is understood to have broader benefits for Council by enhancing the community's understanding and appreciation of the significant role that creativity plays in the municipality.

How does this help deliver on Council's aspirations?

ARTS & CULTURE STRATEGY 2022-2026

	CELEBRATE NILLUMBIK'S ART COLLECTION
GOAL 1: AN INTERCONNECTED AND CREATIVE COMMUNITY	-
GOAL 2: A VISIBLE AND SUPPORTED CREATIVE COMMUNITY	<div></div>
GOAL 3: A DIVERSE AND RESILIENT CREATIVE COMMUNITY	-
GOAL 4: A DISTINCTIVELY NILLUMBIK CREATIVE COMMUNITY	<div></div>

Table 9. Relationship between strategic direction and Council's Arts & Culture Strategy 2022-2026

OTHER COUNCIL DOCUMENTS

	BUILD PARTNERSHIPS
COMMUNITY VISION - NILLUMBIK 2040	-
COUNCIL PLAN 2021-2025	-
NILLUMBIK ECONOMIC DEVELOPMENT STRATEGY 2020-2030	<div></div>

Table 10. Relationship between strategic direction and key Council documents.

Proposed actions:

19. Explore options for delivering a purpose-built, gallery-grade exhibition space to display the collection and works of established artists, suggested options include:
- » Advocacy to support the funding and delivery of a municipal gallery.
 - » Delivering a purpose-built gallery space in the new Diamond Creek Community Centre.
 - » Renovating Edendale homestead to become a purpose-built gallery space.

Case study example of a Council-owned gallery-grade exhibition space



Image 4. Realm, Ringwood
Source: urban.com.au

Realm

Realm in Ringwood, Victoria is an integrated community centre owned and managed by Maroondah City Council. It offers a contemporary gallery (ArtSpace), regional library, business resource hub, bookable meeting rooms, an interactive local history display, a cafe area and exhibition spaces throughout.

Realm offers the local community a place for participation and connection. ArtSpace is programmed with contemporary visual and performing arts with pop-up exhibition and performance spaces.

ArtSpace offers a curated program of exhibitions by leading multi-disciplinary artists and participatory arts experiences, exhibitions, activities and events for the community and visitors.

3. Celebrate Nillumbik's
art collection

	<div><div></div> Yes</div> <div><div></div> Moderately</div> <div><div></div> No</div>	Will it maximise tourism?	Is it located within the creative clusters?	Is it affordable for Council?	Can it be delivered with minimal intervention?
Option 1 A new municipal gallery		<div></div>	N/A	<div></div>	<div></div>
Option 2 Diamond Creek Community Centre		<div></div>	<div></div>	<div></div>	<div></div>
Option 3 Edendale Community Farm Homestead		<div></div>	<div></div>	<div></div>	<div></div>

Table 11. Comparative analysis of the options for delivering on an exhibition space to display Nillumbik's art collection



Option 1
Advocacy to support a new Municipal Gallery

Building a purpose-built gallery space would provide high quality exhibition space to display Council's art collection, the works of established artists in the area and visiting artists. The municipal gallery would serve as a creative destination and attraction for visitors to Nillumbik. However, with the high costs associated with building a new municipal gallery, there is an opportunity for Council to take on an advocacy role and seek funding support through government and philanthropic bodies.



Option 2
Diamond Creek Community Hub

The plans for Diamond Creek Community Hub currently provide a new performance space and multi-functional gallery space. Given the numerous performing arts facilities that could be available for use through partnerships, the Diamond Creek Community Hub provides an opportunity to expand the planned gallery space to be a purpose-built and vibrant exhibition space with on-site staff to ensure the effective and secure delivery of exhibitions.



Option 3 Edendale Homestead

Edendale homestead presents an opportunity for re-purposing the existing space into a gallery suited to display the collection. This option could present challenges given there is limited space and the existing building is old and subject to building assessment.

4. Strengthen creative clusters & support creativity in all its forms

What does this mean?

Build upon existing clusters of creative activity across the municipality to enable enhanced creative and economic outcomes for Nillumbik. Support greater levels of creative activity and collaboration for a range of creative industries and enhance place outcomes for local communities.

- 1

Suitability of Council's existing arrangements and Council's role in supporting creativity
- 2

The needs of all creatives are not being met
- 3

Lack of exhibition spaces
- 4

Support for contemporary and emerging art forms is limited
- 6

Need for more communication and advocacy from Council
- 7

Greater representation & inclusion
- 8

More diversity of spaces for creativity

What does the evidence say?

Eltham and Diamond Creek have been identified as creative clusters due to the significant number of creative spaces that span a range of industries (see Figures 5 and 6 in Introduction). Both areas are in close proximity to key creative anchors (including Council- and privately-owned spaces), accessible by public transport, and proximate to local retail, hospitality and recreation offerings. In addition, these spaces have local industrial areas that are essential to supporting spaces for creative production.

St Andrews has also been identified as a creative cluster as, compared to other regional townships, it has a high number of creative spaces, creative anchors, and is proximate to other creative clusters to support a municipal-wide creative ecosystem (see Figure 7 in introduction).

It is important that Council invests in creative infrastructure in areas identified as creative clusters in order to support the existing types of creativity underway in these locations and support opportunities to expand on this creative offer.

How does this help deliver on Council's aspirations?

ARTS & CULTURE STRATEGY 2022-2026	
	STRENGTHEN CREATIVE CLUSTERS & SUPPORT CREATIVITY IN ALL ITS FORMS
GOAL 1: AN INTERCONNECTED AND CREATIVE COMMUNITY	<div></div>
GOAL 2: A VISIBLE AND SUPPORTED CREATIVE COMMUNITY	<div></div>
GOAL 3: A DIVERSE AND RESILIENT CREATIVE COMMUNITY	<div></div>
GOAL 4: A DISTINCTIVELY NILLUMBIK CREATIVE COMMUNITY	<div></div>

Table 12. Relationship between strategic direction and Council's Arts & Culture Strategy 2022-2026

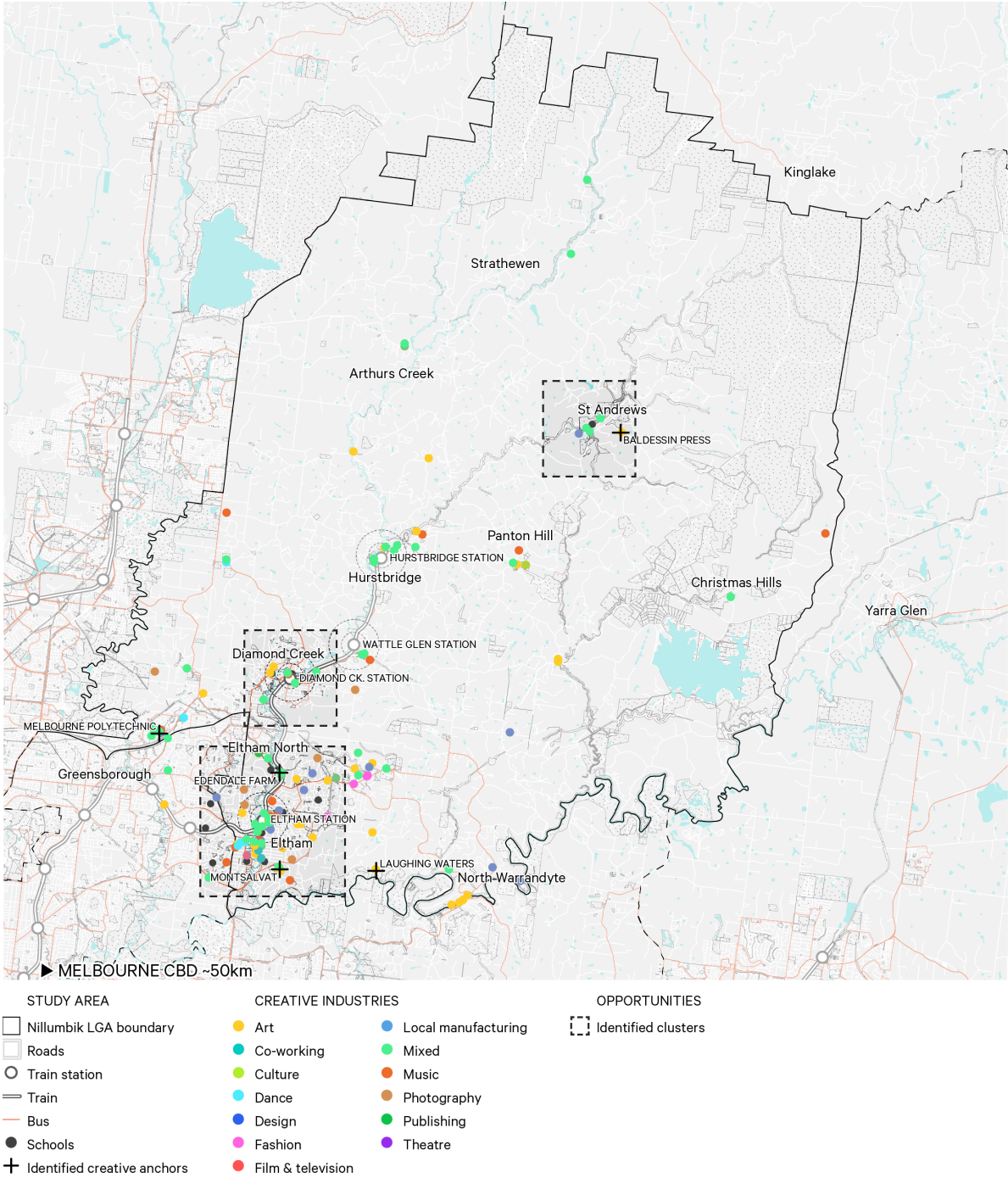
OTHER COUNCIL DOCUMENTS	
	BUILD PARTNERSHIPS
COMMUNITY VISION - NILLUMBIK 2040	<div></div>
COUNCIL PLAN 2021-2025	<div></div>
NILLUMBIK ECONOMIC DEVELOPMENT STRATEGY 2020-2030	<div></div>

Table 13. Relationship between strategic direction and key Council documents.

Proposed actions:

20. Celebrate and support Montsalvat, Edendale Community Farm and Baldessin Press as key creative anchors for local creative clusters and to offer a greater range of creative experiences.
21. Utilise vacancies in High Street environments for temporary/pop-up ephemeral art connected to creative clusters.
22. Maximise opportunities for creative activity in Eltham and Diamond Creek through structure planning processes to support emerging creative industries and a nighttime economy.
23. Explore opportunities for spaces for live music performance outside of residential areas in areas identified as creative clusters to support nighttime economy.
24. Create local tourism opportunities through promotion of creative clusters and related activity.
25. Commission public art to contribute the public realm and creative placemaking.
26. Review Council's 1% public art contribution and explore policy implementation at a precinct scale as well as individual site scale.
27. Look into pop up opportunities for temporary creative exhibition in the public realm of the creative clusters. (i.e.. Cube Z).
28. Explore opportunities to establish a co-working space in a creative cluster to support home based creatives and emerging creatives to collaborate.

4. Strengthen creative clusters & support creativity in all its forms



Hodyl & Co—Nillumbik Creative Infrastructure Framework

Creative spaces and functions in
Nillumbik's creative clusters

The following diagrams show the number of creative spaces in each creative cluster and the function of these spaces. The data includes both the Creative Spaces data and the Creative Infrastructure Audit data.

Over half of creative spaces in Nillumbik are located in Eltham, which is home to 63 creative spaces across a diverse range of creative industries. Diamond Creek has 7 creative spaces across three key creative industries, while St Andrews has 5 creative spaces across three creative industries. The dominant creative industry in all creative clusters is Art, and the dominant creative function is creative production, particularly in Eltham.

ELTHAM CREATIVE PRECINCT

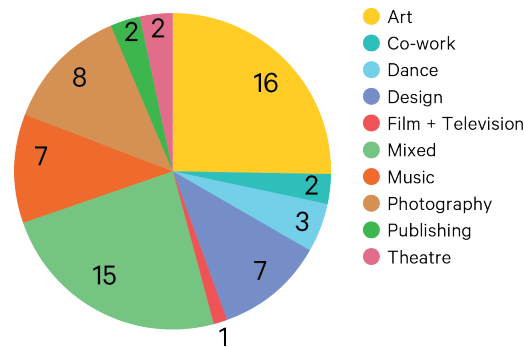


Figure 20. Creative spaces by industry in Eltham.

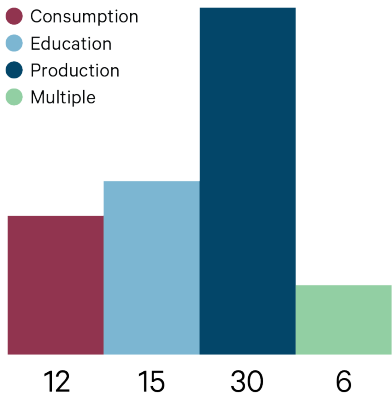


Figure 21. Creative spaces by function in Eltham.

DIAMOND CREEK CREATIVE PRECINCT

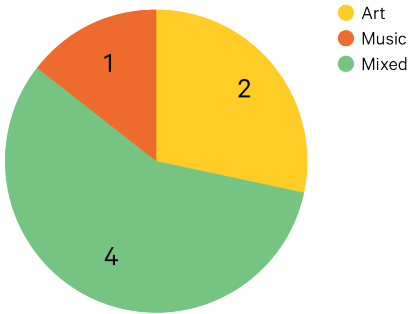


Figure 22. Creative spaces by industry in Diamond Creek.

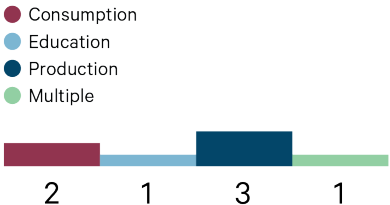


Figure 23. Creative spaces by function in Diamond Creek.

ST ANDREWS CREATIVE PRECINCT

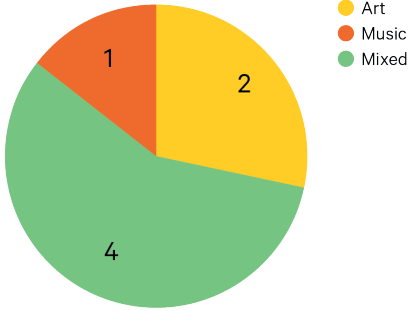


Figure 24. Creative spaces by industry in St Andrews.

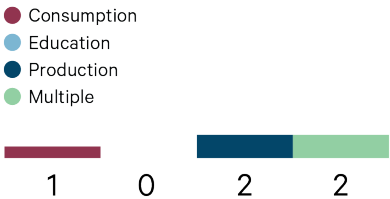


Figure 25. Creative spaces by function in St Andrews.

Creative Infrastructure Staging Plan

The Creative Infrastructure Framework will guide Council's decision making for the next 10-years. The 30 Actions included in the Framework have differing timelines for delivery across this period. The following Staging Plan identifies each action as either a short, medium or long term action.

STRATEGIC DIRECTION	ACTION	SHORT-TERM (1-2 YRS)	MEDIUM-TERM (3-5 YRS)	LONG-TERM (6-10 YRS)
1. OPTIMISE THE USE OF EXISTING COUNCIL FACILITIES	1. Explore upgrading the Civic Drive Performance Centre to function as a makerspace or messy space in addition to it's existing uses.		●	
	2. Explore upgrading Edendale Farm Homestead as a creative event and exhibition space, with a secondary use for creative production			●
	3. Explore re-purposing one of the meeting rooms at Eltham Community and Reception Centre to provide a dedicated and affordable exhibition space for emerging artists, and to exhibit works from Council's art collection.		●	
	4. Explore re-purposing the meeting room at Eltham Library to provide more exhibition space and expand on the existing community gallery offer.		●	
	5. Explore upgrading Community Halls across the municipality to enable these spaces to function as exhibition, rehearsal and performance space for local artists and communities.		●	
	6. Streamline booking systems for creative spaces.	●		
	7. Continue the development of an online public directory of creative spaces.	●		
	8. Review existing lease arrangements, to ensure the facilities are being used to their full potential	●		
	9. Collect and monitor space usage data to enable greater understanding of the demand for, and use of, Council's facilities. This evidence-base can be used to inform future decisions on infrastructure provision and programming.	●		
	10. Establish an assessment checklist for prioritising facilities for upgrade. This checklist should consider a range of factors including accessibility, cost, local demand, and proximity to creative spaces and anchors.	●		

STRATEGIC DIRECTION	ACTION	SHORT-TERM (1-2 YRS)	MEDIUM-TERM (3-5 YRS)	LONG-TERM (6-10 YRS)
2. BUILD PARTNERSHIPS	11. Explore partnering with local schools to provide the community with use of schools' creative facilities after hours or over the weekend.	●		
	12. Strengthen existing partnership with Montsalvat to explore opportunities for exhibiting more contemporary art forms.	●		
	13. Explore new partnership opportunities with creative organisations and creative space owners, including key creative anchors in the region (i.e. Heide Gallery, Potters Cottage and Tarrawarra) that have at-grade facilities through which Council's collection could be exhibited.			●
	14. Explore opportunities to partner with philanthropic organisations to support investment in creative infrastructure and programming.	●		
	15. Explore collaboration opportunities with neighbouring Local Government Areas (including Banyule, Whittlesea, Yarra Ranges, Murrindindi and Manningham) and the Northern Councils Alliance to identify more strategic and sustainable use of creative facilities and creative resources across the region in line with broader economic development and local tourism opportunities.	●		
	16. Explore partnership opportunities with health and social services to incorporate creative exhibitions and programs as part of health and social infrastructure		●	
	17. Explore funding opportunities with Creative Victoria including public art commissioning as part of infrastructure upgrades		●	
	18. Explore enhanced partnership opportunities with State Government departments, i.e. Melbourne Water & Parks Victoria, to enhance creative outcomes across the municipality		●	
3. CELEBRATE NILLUMBIK'S ART COLLECTION	19. Explore options for delivering a purpose-built, gallery-grade exhibition space to display the collection and works of established artists.			●
4. STRENGTHEN CREATIVE CLUSTERS AND SUPPORT CREATIVITY IN ALL ITS FORMS	20. Celebrate and support Montsalvat, Edendale Community Farm and Baldessin Press as key creative anchors for local creative clusters and to offer a greater range of creative experiences.		●	
	21. Utilise vacancies in High Street environments for temporary/pop-up ephemeral art connected to creative clusters.	●		
	22. Maximise opportunities for creative activity in Eltham and Diamond Creek through structure planning processes to support emerging creative industries and a nighttime economy.		●	
	23. Explore opportunities for spaces for live music performance outside of residential areas in areas identified as creative clusters to support nighttime economy.		●	
	24. Create local tourism opportunities through promotion of creative clusters and related activity.	●		
	25. Commission public art to contribute the public realm and creative placemaking.		●	
	26. Review Council's 1% public art contribution and explore policy implementation at a precinct scale as well as individual site scale.		●	
	27. Look into pop up opportunities for temporary creative exhibition in the public realm of the creative clusters.	●		
	28. Explore opportunities to establish a co-working space in a creative cluster to support home based creatives and emerging creatives to collaborate.		●	

Appendix A: Policy Review

Arts and Culture in Nillumbik is strongly supported across various strategies and policies. The following key policies were analysed as part of this project, to understand how the arts have been positioned within wider strategic work, sector specific strategies and place specific opportunities through structure plans.

- Arts & Culture Strategy 2022 - 2026
- What We Know - Arts & Culture Strategy 2022-26 Community Consultation Summary Report
- Community Vision - Nillumbik 2040
- Council Plan 2021 - 2025
- Economic Development Strategy 2020 - 2030
- Diamond Creek MAC Structure Plan 2030
- Eltham MAC Structure Plan 2030

Through this analysis, a number of key themes have been identified as important to delivering a range of creative outcomes in Nillumbik. These include:

- Developing Nillumbik's creative identity
- Under-represented art-forms
- More small and affordable creative spaces
- Activation of non-traditional and vacant spaces
- Creative spaces in smaller townships
- Council's art collection
- A central creative hub/precinct
- Public art and creative placemaking
- Festivals, events and markets that showcase local artists
- Co-location of creative infrastructure
- Partnerships and collaborations
- Dedicated exhibition space for mid-career and established artists
- More numerous and diverse artist residency programs
- Rezoning of commercial/industrial areas to facilitate the emergence of creative industries
- Supporting local businesses including creative industries
- Connection with Wurundjeri Woi-Wurrung Culture

Table 14 demonstrates how these themes align across Council's key strategic policies and planning. This demonstrates how arts and culture is part of a whole-of-government approach, and the importance of Nillumbik's creative identity to the Council and community both today and into the future.

	ARTS & CULTURE STRATEGY 2022-2026	ARTS & CULTURE STRATEGY COMMUNITY CONSULTATION SUMMARY REPORT	COMMUNITY VISION - NILLUMBIK 2040	COUNCIL PLAN 2021-2025	ECONOMIC DEVELOPMENT STRATEGY 2020-2030	DIAMOND CREEK MAJOR ACTIVITY CENTRE STRUCTURE PLAN 2030	ELTHAM MAJOR ACTIVITY CENTRE STRUCTURE PLAN 2030
Developing Nillumbik's creative identity	●	●	●	●	●		●
Under-represented art-forms	●	●					
More small and affordable creative spaces		●					
Activation of non-traditional and vacant spaces	●						
Creative spaces in smaller townships	●	●					
Council's art collection	●	●					
A central creative hub/precinct	●	●		●	●	●	
Public art and creative placemaking	●			●			●
Festivals, events and markets that showcase local artists		●	●				●
Co-location of creative infrastructure	●		●				
Partnerships and collaborations	●						
Dedicated exhibition space for mid-career and established artists		●					
More numerous and diverse artist residency programs	●	●					
Rezoning of commercial/ industrial areas to facilitate the emergence of creative industries						●	●
Supporting local businesses including creative industries	●			●	●		
Connection with Wurundjeri Woi-Wurrung Culture	●	●	●	●			

Table 14. Relationship between key themes and Council's policy documents.

Appendix A: Policy Review



Figure 26. Front cover - Arts & Culture Strategy 2022 - 2026, Artwork title: Family and Future (Past, Present and Future... Emerging) by Fiona Clarke, Kirrae Whurrong Woman- First Nations Artist

Arts & Culture Strategy 2022 - 2026

The Arts & Culture Strategy 2022 - 2026 includes four goals that will drive arts and culture in the Shire of Nillumbik over the next four years.

GOAL 1: AN INTERCONNECTED AND CREATIVE COMMUNITY

"Community and Connection encourages inclusion and participation to support health and wellbeing and equitable access to services, programs, events and initiatives. Arts and culture can contribute to this theme in many ways."

Council commitments include:

- Build an interconnected creative ecology through physical spaces for connection and creation.
- Demonstrate the value of arts and culture in the community.
- Enhance connections with our heritage, and champion socially engaged practice.

Key considerations towards supporting this goal include:

- Prioritisation of under-represented art-forms (live music, literature, and dance);
- Using the library service as an exhibition and events space;
- A central and multi-functional creative space.

GOAL 2: A VISIBLE AND SUPPORTED CREATIVE COMMUNITY

"We know that if we nurture the support of our creative businesses and individual practitioners, we seed fertile soil for our creative community to grow and flourish. Our creative industries can make positive contributions to a vibrant local economy and cultural tourism."

Council commitments include:

- Encourage strong collaborative relationships to build trust and elevate the reputation of the creative community in the non-cultural arena.
- Support creative practitioners with programs to enhance skills for growth.
- Celebrate Nillumbik as a creative centre through proactive promotion and marketing of cultural

programs and activities.

Key considerations towards supporting this goal include:

- Encouraging affordable pop-up spaces in vacant tenancies;
- Streamlining Council venue hire processes;
- Creating artist residency programs in inspiring places;
- Events that showcase local artists (particularly musicians);
- Ensuring best-practice care and management of Council collections.

GOAL 3: A DIVERSE AND RESILIENT CREATIVE COMMUNITY

"Arts and culture can assist in ensuring our community remains sustainable and resilient, by supporting our First Nations people, encouraging diversity of people and practice, developing and supporting our creative industries to be adaptive and flexible."

Council commitments include:

- Collaborate with Wurundjeri Woi-wurrung Aboriginal Corporation and local First Nations people to share truth-telling stories with the wider community.
- Recognise and support diversity.
- Support emerging artists.
- Ensure that Nillumbik develops cultural longevity for the future.

Key considerations towards supporting this goal include:

- The activation of non-traditional spaces across the Shire;
- Supporting an open-studio model for under-represented art forms;
- Partnerships with Wurundjeri Woi-wurrung for outdoor cultural programs;
- Celebrating literature.

GOAL 4: A DISTINCTIVELY NILLUMBIK CREATIVE COMMUNITY

"In Arts and Culture, we want to establish Nillumbik as a creative destination with its own unique flavour, where inspiring art is produced and consumed, which sparks civic pride in our community. A place where we create a mutually supportive ecology between artists, Council and community."

Council commitments include:

- Celebrate and enhance local character.
- Champion art in everyday life.
- Encourage closer connections between Council and the creative community.

Key considerations towards supporting this goal include:

- Placemaking that celebrates and enhances local character;
- Quality events showcasing unique Nillumbik identity;
- Digitisation of the Nillumbik Art Collection.

Appendix A: Policy Review

What We Know - Arts & Culture Strategy 2022-26 Community Consultation Summary Report

What We Know - Arts & Culture Strategy 2022-26 Community Consultation presents key findings from Artbeat -- a pulse check for arts and culture in Nillumbik Shire. This consultation supports the development of the Arts & Culture Strategy 2022-2026.

Identified in the consultation data are three key themes supported by six sub-themes:

INTERCONNECTEDNESS

- Physical spaces for connection and creation.
- Demonstrating the value of Arts & Culture in the community.
- Connecting to our heritage in engaging and contemporary ways.

Key considerations include the establishment of a central creative hub/precinct; a greater number of more affordable creative spaces; and, a greater number of creative spaces in smaller townships.

CREATIVE CAPITAL

- Celebration of the unique identity of Nillumbik.
- Promoting and supporting our artists and creative industries.

Key considerations include:

- The creation of new spaces, such as an exhibition space for mid-career artists;
- Performance space with 70-100 seats and an arthouse cinema;
- The digitisation of Council's art collection;
- Creation of an online calendar/directory of events and spaces;
- The provision of mentoring and development programs for artists.

DIVERSITY IN CULTURAL EXPRESSION AND ARTISTIC PRACTICE

- Share creative skills, understanding and a sense of delight.

Key considerations include:

- Supporting the practice and display of under-represented art forms in intimate venues
- Implementing an open-studio program for creatives who produce non-visual work;
- Engaging a wider audience with Wurundjeri Culture through storytelling sessions, bushwalks and the inclusion of Wurundjeri art in the Nillumbik Art Collection.

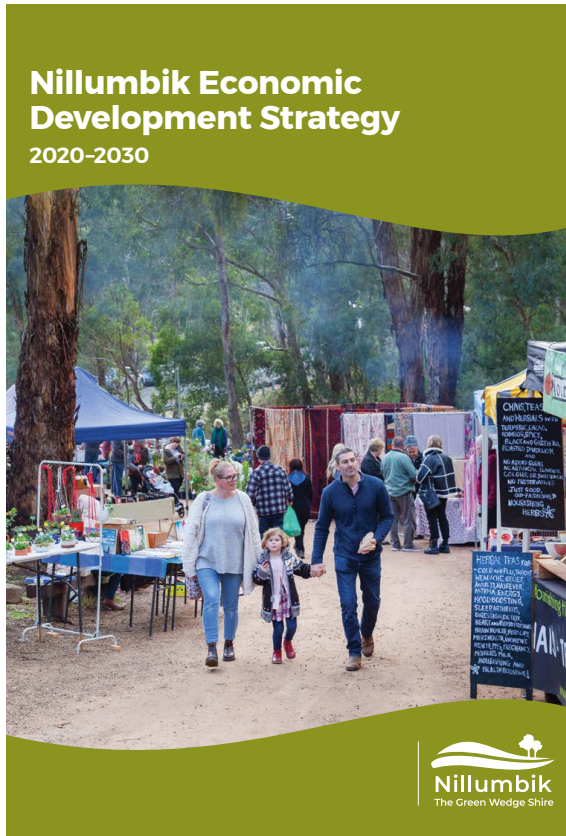


Figure 27. Front Cover - Nillumbik Economic Development Strategy 2020 -2030

Economic Development Strategy 2020-2030

The Nillumbik Economic Development Strategy 2020-2030 is intended to strengthen the economy and facilitate job creation over the next 10 years. 'Creative and culture -- arts, culture, recreation and tourism' is recognised in the Strategy as one of Nillumbik's four key industry areas. The Strategy includes four Objectives that will guide its implementation. One of these has a direct relationship to the cultivation of a vibrant and prosperous creative and cultural industries sector.

OBJECTIVE 4: ENHANCE THE VISITOR ECONOMY SHOWCASING NATURAL, RECREATIONAL AND CULTURAL STRENGTHS.

In addition to vast open spaces including recreation reserves that accommodate both organised and unstructured sports and recreation, Nillumbik has long been recognised as a creative and cultural Shire.

Two other Objectives are indirectly related to arts and culture:

OBJECTIVE 1: IMPROVE ECONOMIC DEVELOPMENT PRACTICES AND PROGRAMS TO ASSIST LOCAL BUSINESSES

OBJECTIVE 2: CREATE VIBRANT ACTIVITY CENTRES AND EMPLOYMENT PRECINCTS IN ELTHAM AND DIAMOND CREEK.

Appendix A: Policy Review

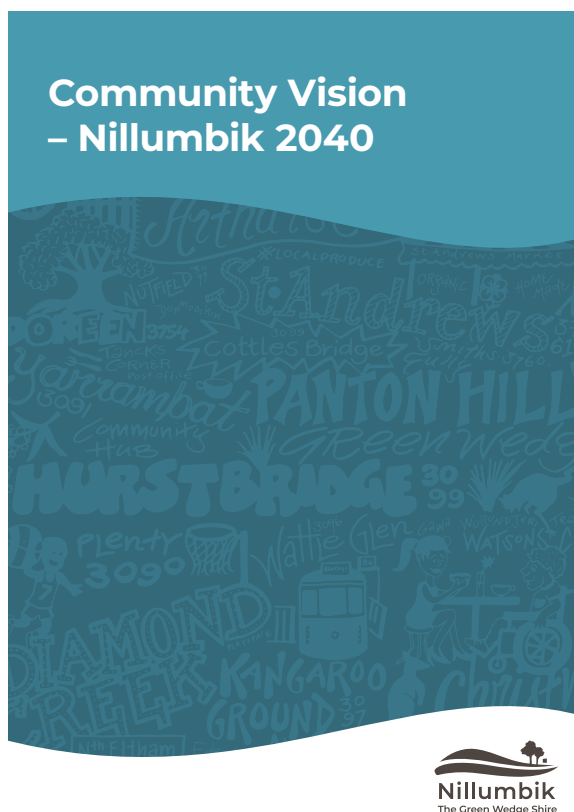


Figure 28. Front cover - Community Vision -
Nillumbik 2040

Community Vision — Nillumbik 2040

The Community Vision -- Nillumbik 2040 sets out a vision that reflects the collective aspirations of the Nillumbik community to inform future Council strategic planning, budgeting, service delivery and advocacy.

The Community Vision statement recognises the importance of places and spaces for cultivating culture:

"... Nillumbik's places and spaces make an important contribution to health, wellbeing, culture, the environment, biodiversity and economic success ..."

The framework for the community vision is designed using four themes; Our People, Our Place, Our Future, Our Council. Each of the four themes contains several aspirations. Those community aspirations directly related to the cultivation of a vibrant and prosperous creative and cultural industries sector are:

OUR PLACE

- The promotion of our shared heritage, history, arts and artistic culture strengthens our community.

OUR FUTURE

- The strong character and offering of the Shire are actively promoted, supporting a vibrant and sustainable economy and an actively involved community.

Appendix A: Policy Review

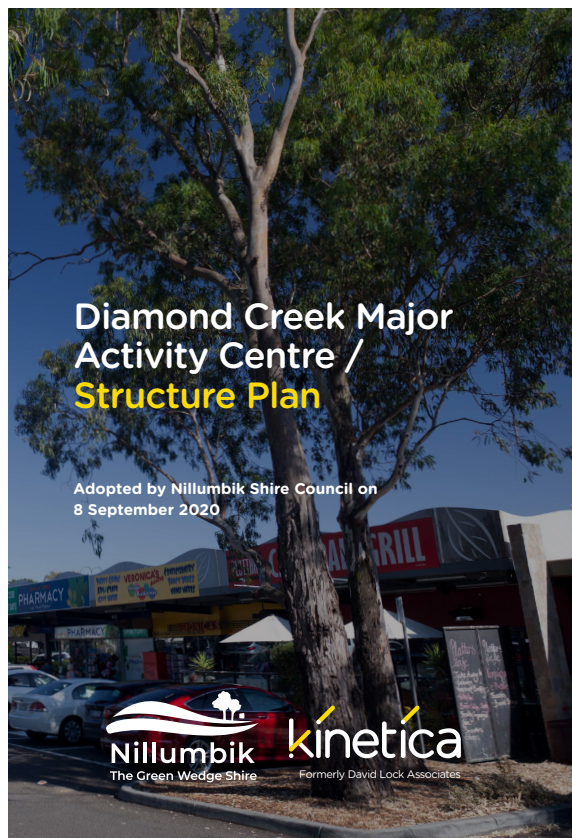


Figure 30. Front cover - Diamond Creek Major Activity Centre Structure Plan (2020)

Diamond Creek MAC Structure Plan (2020)

The Diamond Creek Major Activity Centre Structure Plan (2020) sets a vision for the area until 2030 to manage change and growth.

Two precincts in the structure plan are identified as having a preferred character linked to creative industries:

- Precinct 3 is the block bounded by Elizabeth and Station Streets and falls within the ACZ2. The precinct is envisioned to become a mixed use precinct where existing local trades and services continue alongside small-scale manufacturing, start-ups and creative industries.
- Precinct 5 is bounded by George Street to the east, Main Hurstbridge Road to the south and the rail line to the north and falls within the ACZ2. The precinct is envisioned to become a mixed use precinct where existing industrial uses continue alongside start-ups, small-scale manufacturing and creative industries.

The Structure Plan speaks to supporting creative and cultural industries through:

- Potential rezoning of Precincts 3 and 5 to a Commercial 3 Zone (C3Z) which would allow small businesses and creative industries to emerge.
- Consideration of a multi-purpose community building that could include youth friendly community space, community arts and performance space and a library. This could be provided through redeveloping the Diamond Creek Community Centre.

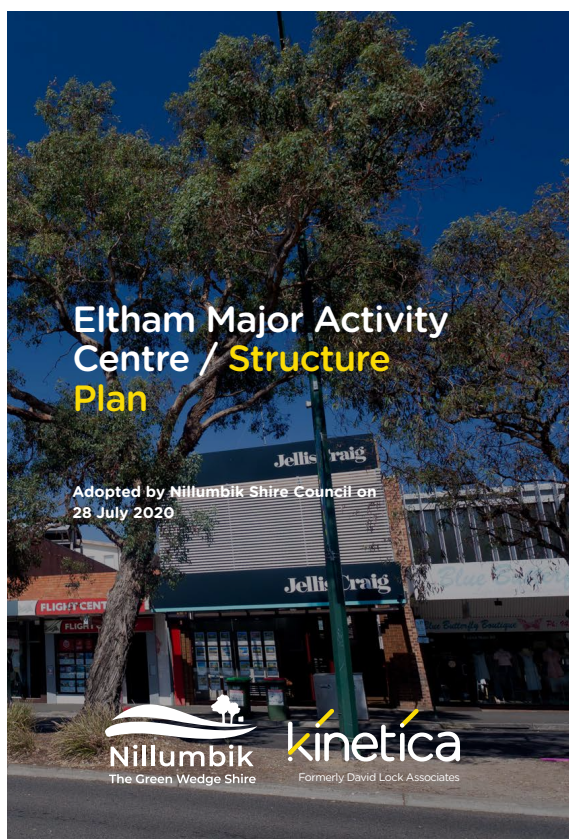


Figure 31. Front cover - Eltham Major Activity Centre Structure Plan (2020)

Eltham MAC Structure Plan (2020)

The Eltham Major Activity Centre Structure Plan (2020) sets a vision for the area until 2030 to manage change and growth.

Two precincts in the structure plan are identified as having a preferred character linked to creative industries and cultural expression:

- Precinct 5: Community Precinct is bounded by Main Road and the Diamond Creek associated open space with Eltham Station to the north and Panther Place to the south. It falls within the ACZ1. The precinct is envisioned to become the cultural heart of Eltham where people celebrate local community and artistic spirit. Underused existing sites and buildings in the precinct are identified as opportunities to attract new facilities to accommodate events and activities.
- Precinct 9: Cultural Precinct encompasses the community, sports and recreation uses bounded by Bridge Street, Susan Street, Withers Way and Main Road. It is envisaged the indigenous landscape will be enhanced while the Eltham Community and Reception Centre, the Eltham Leisure Centre and the Living and Learning Centre will continue to be maintained.

The Structure Plan speaks to supporting creative and cultural industries through:

- Creation of a lively and people-based centre with civic and community spaces that enhance community interaction and general health and well-being, accommodating a wide variety of community functions, including the display of community art and artefacts which reflect the artistic and cultural aspirations of the community.
- Application of the Activity Centre Zone 1 (ACZ1) to the Bridge Street Business Area (BSBA) to enable some diversification of uses such as creative industries, small manufacturers, start-up business offices and limited food and drink premises.
- Consideration of a community hub in Precinct 5 that has a focus on cultural development, learning and social support.
- Consideration of other key facilities in Precinct 5 such as an auditorium, regional art gallery, community cinema, community kitchen, office and activity spaces.

Hodyl & Co



Community Engagement Findings Report

Draft Creative Infrastructure Framework
Prepared November 2023

Contents

Project background	3
How we engaged	4
Who we engaged with	5
What we heard	8
Recommendations	11
Next steps	20

Acknowledgement of Country

Nillumbik Shire Council respectfully acknowledges the Wurundjeri Woi-wurrung people as the Traditional Owners of the Country on which Nillumbik is located, and we value the significance of the Wurundjeri people's history as essential to the unique character of the Shire. We pay tribute to all First Nations People living in Nillumbik, give respect to Elders past, present and future, and extend that respect to all First Nations People.

We respect the enduring strength of the Wurundjeri Woi-wurrung and acknowledge the ongoing impacts of past trauma and injustices from European invasion, massacres and genocide committed against First Nations People. We acknowledge that sovereignty was never ceded.

Wurundjeri Woi-wurrung people hold a deep and ongoing connection to this place. We value the distinctive place of our First Nations People in both Nillumbik and Australia's identity; from their cultural heritage and care of the land and waterways, to their ongoing contributions in many fields including academia, agriculture, art, economics, law, sport and politics.



Inclusion statement

Nillumbik Shire Council is committed to creating a fair, equitable and inclusive community where human rights are respected, participation is facilitated, barriers are addressed and diversity is celebrated. We support the rights of all people regardless of age, gender, ability or background. We value the diverse and changing nature of our community and understand that some groups and individuals experience more barriers than others.

Project background

The Creative Infrastructure Framework has been developed to guide Council's decision making on the delivery and development of creative spaces across the Shire for the next 10 years. Its purpose is to:

- Identify critical gaps in creative infrastructure across the municipality
- Identify key opportunities to upgrade/re-purpose existing infrastructure
- Identify strategic opportunities to guide the development of new creative infrastructure
- Identify opportunities for enhanced governance and advocacy arrangements to support improved creative outcomes across the municipality

Through a program of research and analysis, a series of key challenges were identified that are currently hindering the development of creative spaces across the municipality. These challenges include:

- Suitability of Council's existing arrangements and Council's role in supporting creativity
- The needs of all creatives are not being met
- Lack of exhibition spaces
- Support for contemporary and emerging art forms is limited
- Funding & resourcing challenges for creative infrastructure
- Need for more communication and advocacy from Council
- Greater representation & inclusion
- More diversity of spaces for creativity

The Framework has been developed to ensure that recommendations are provided that adequately address all of these challenges.

The framework represent a major milestone for the Arts scene in the shire, ensuring support for art programs that are inclusive, recognition of First Nations, and Highlight the Council Strength and its rich Heritage and artistic legacy.

The purpose of the Engagement was to:

- Outline agreement or concerns with key principles, strategies or actions
- Prioritisation of options presented in the framework
- Identify for further investigation any significant opportunities for creative spaces that have not already been included in the plan.
- Highlight any major gaps in the strategies or actions (these must relate to evidence-based needs that apply to more than one community group or individual)
- Outline any key considerations for the implementation of the actions already identified in the framework.

The Findings of the community engagement are outlined in this report.

How we engaged

The Arts team engaged with the creative community through the following methods:

Community feedback group sessions: (42 Attendance)

- Edendale Community Farm – Wednesday 18 October 2023 (13 Participants)
- Online Zoom Session 1 – Monday 23 October (4 Participants)
- Hurstbridge Community Hub – Tuesday 24 October 2023 (8 attendees)
- Wadambuk St. Andrews Community Centre – Thursday 26 October 2023 (10 Participants)
- Online Zoom Session 2 - Saturday 28 October 2023 (3 Participants)
- Diamond Creek Living and Learning Centre (5 participants)

Participate Nillumbik Page: (591 Visitor – 28 Contributions)

Email feedback: artsinfo@nillumbik.vic.gov.au (3 Participants - *Attachment: Public Submissions*)

1:1 Video session – by appointment: (1 booking)

Additional Engagements:

- Montsalvat Board of Governance
- Youth Council

Who we engaged with

The below information pertains to demographic data collected via the Participate Nillumbik survey. Demographic information was not collected during community, internal or stakeholder consultations.

Participate Nillumbik Survey

Figure 1: Gender of Respondents

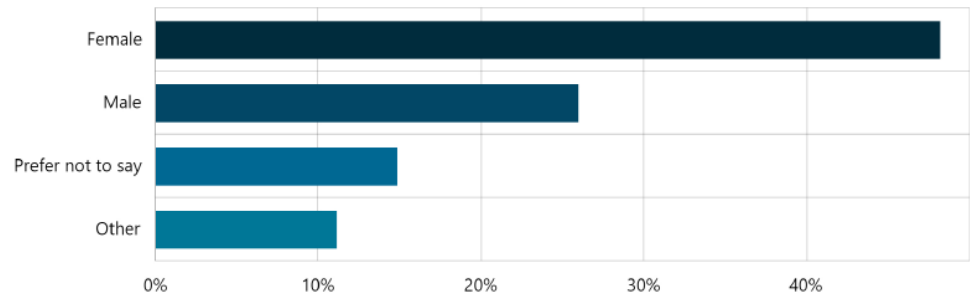


Figure 2: Age of Correspondents

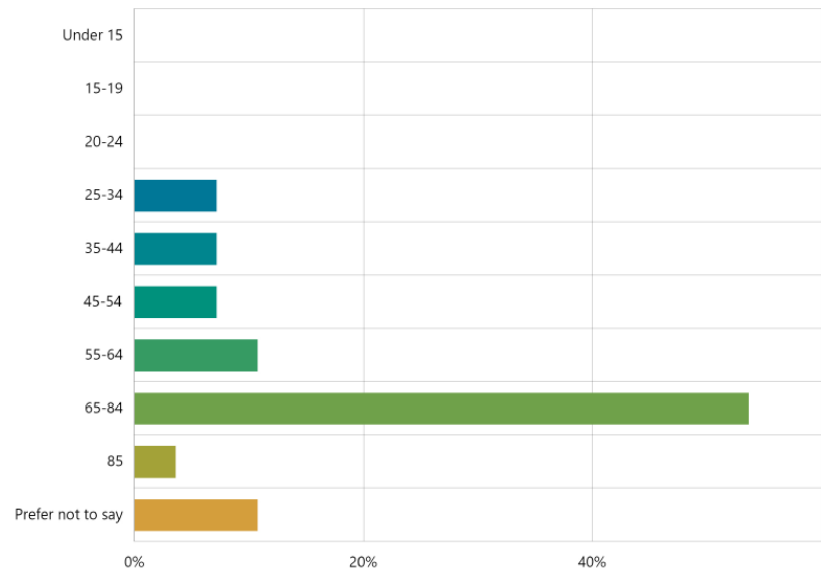


Figure 3: Township of Participants

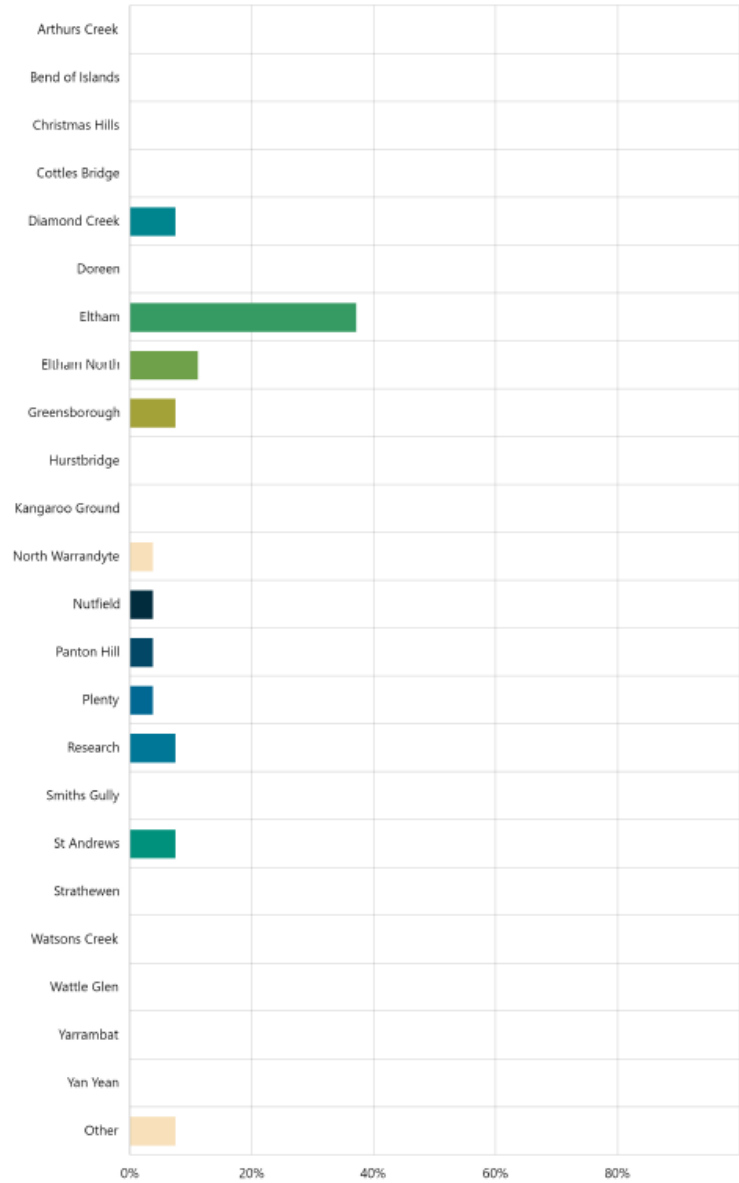


Figure 4: Creative Professions

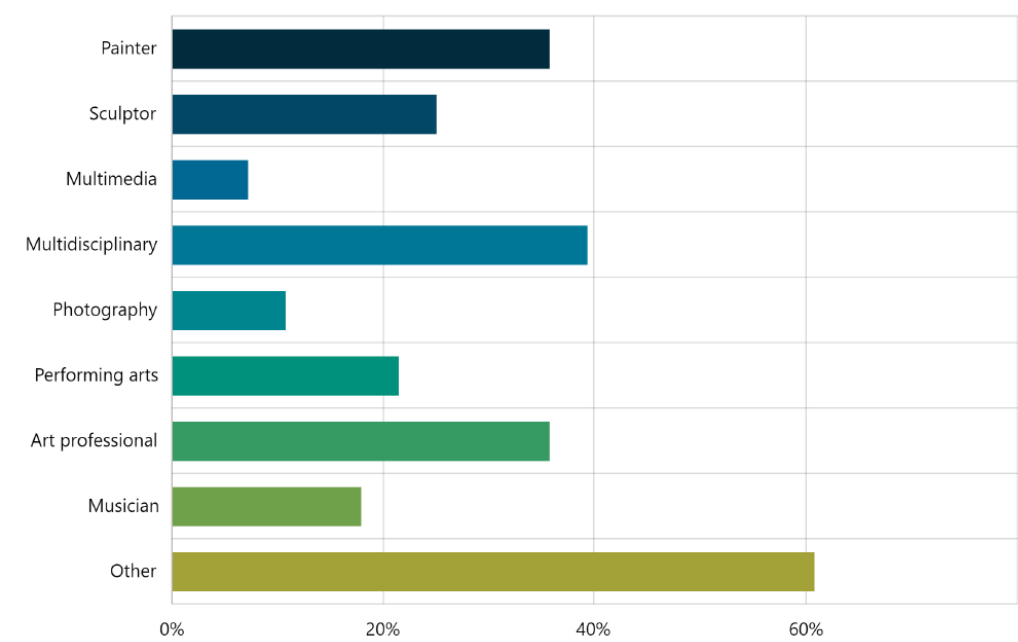


Figure 5: Representation of intersecting identities of respondents; 2 identified as a person with disability (inclusive of mental illness), 1 identified as LGBTIQA+, 2 identified as Aboriginal and/or Torres Strait Islander, 2 identified as a person speaking English as a second language, 4 prefer not to say.

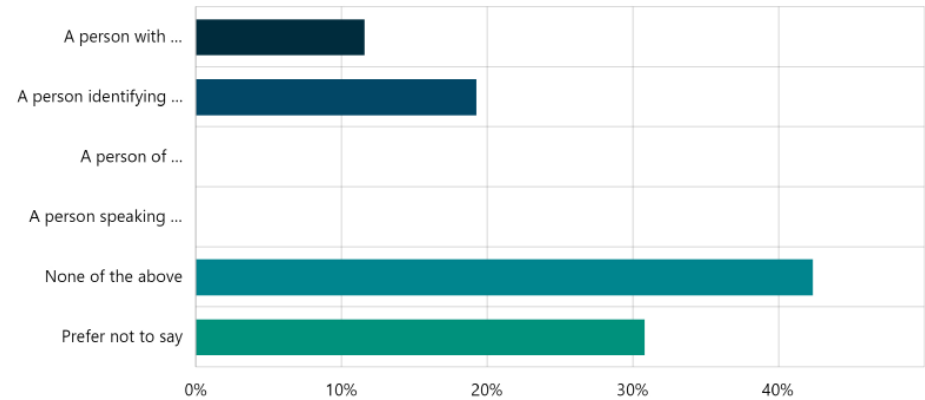
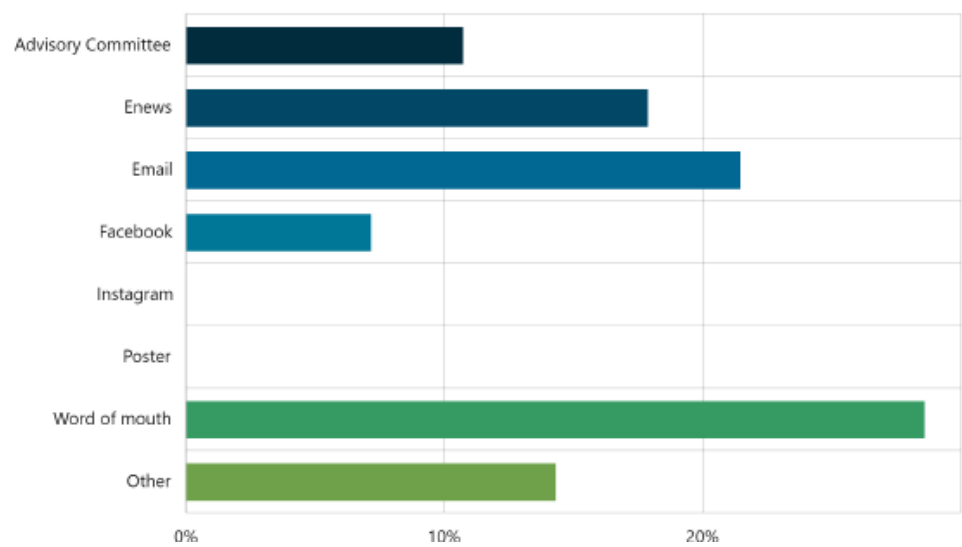


Figure 6: How Community heard about the Engagement



What we heard

The various engagement methods focused primarily on the Nillumbik creative sector, the two weeks engagement identified participation from various professions including:

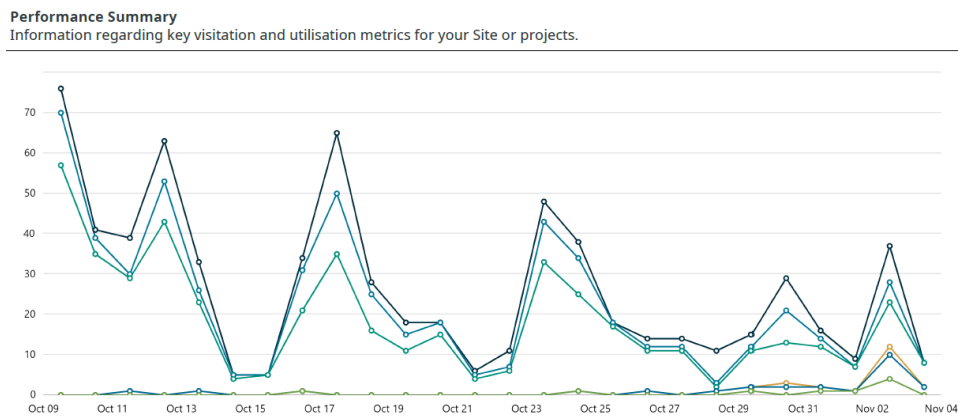
- Art organisations (boards, staff, creative residence /affiliates
- Artists residencies / colonies
- Individual local artists (painters, sculptures , photographers, video artists, contemporary)
- Musicians
- Writers
- Architects
- Arts suppliers and facilitators
- Researchers
- General public

Participate Nillumbik:

The participate Nillumbik Page launched on 09 October 2023 to 03 November 2023

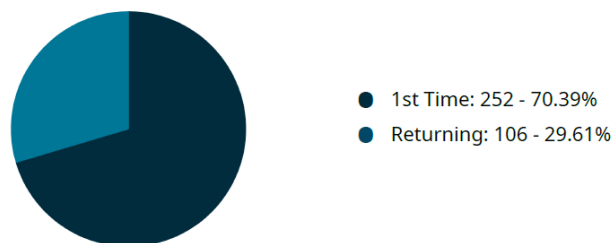
Views:	699
Visits:	591
Visitors	358
Downloads	226
Contribution	28
Project Followers:	9

Figure 7: Performance Summary of engagement throughout the duration of the engagement:



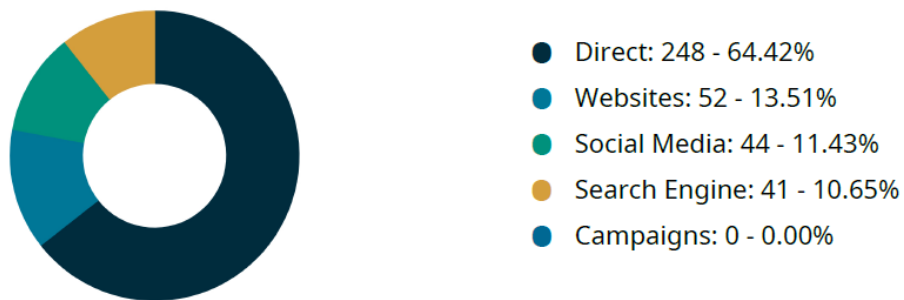
The above chart (*figure 7*) demonstrate how the Participate Nillumbik Page peaks during the group sessions showing a strong connection between the informative in person briefing that was carried out and its possible influence to encourage participation via the online method.

Figure 8: Comparison between new and returning visitors



The above (*figure 8*) demonstrate the relatively high percentage of approximately 30% returning visitors who showed greater interest in the framework reflecting the strong level of targeted engagement of art and creative professionals that took part in the framework as demonstrated in (*figure 4: Arts & Creative Professions*)

Figure 9: Referral Types



The above (*figure 9*) indicate that a large percentage of participants were engaged directly, this demonstrate the targeted approach through the Councils existing creative networks:

- Arts and Cultural Advisory Committee Network
- Arts E-News mailing list (over 800+ subscribers) mostly local creatives community.
- 6 group engagement sessions where Participate Nillumbik Page was promoted during each of the sessions.

Recommendations

The Community recommendations on Participate Nillumbik through the 28 submissions received can be categorised into the following:

- Comments on the Strategic Directions
- The 8 Challenges highlighted in the Creative Infrastructure Framework
- Forward Plan with 28 Action Items
- Other additional comments on the Framework

Strategic Directions Feedback	
Purpose built gallery space	9
Reference Nillumbik Regional Art Gallery Feasibility Study Report 5th June 2019 – 895 main road Eltham proposal	3
More inclusion needed	1
Need for quality spaces that accommodate for different forms of art	1
Improve accessibility for stored collection to allow for research and cross institutional collaborations	3
Support for creative in all of its forms	2
Improve the process of accessing venues for creatives	1
Reducing venue hire cost to encourage public participation	1
Purpose gallery space to be moved from long-term to med-term goals	1
Fully support for the strategic directions mentioned in the framework	3
The draft report helpful in realising creative aspiration	1
More attention required for performance venues	1
Focus on online platforms as a form of digital infrastructure	1
Rephrase Strategic Direction #3 "Celebrate Nillumbik Art Collection and curation" to be more inclusive of Media-neutral approach to arts	1
Support for the Framework strategic direction of an interconnected, visible, supported, diverse, resilient and distinctively creative community is necessary for Nillumbik creatives.	1
Focus on contemporary young emerging art is key to energising art in the area	1
Agreement on all four strategic directions	4
Include 5 th strategic direction on Art Education	4
Lack of exhibition spaces	3
Partnership with private and commercial sector	1
Unsuitability of existing council facilities	1
Ensure accessibility and affordability (inclusive venues)	1
Further engagement with diverse Nillumbik community who present strong connection with the broader art scene	1

The 8 Challenges highlighted in the Creative Infrastructure Framework	
Agreement on the 8 challenges presented in the Framework	3
The 8 challenges presented in the framework are important	1
Disproportional funding to sporting facilities in comparison to arts	1
Existing facilities lack appropriate safe storage, safe-keeping, security. Technical needs for fine and contemporary arts	3
The 8 challenges can be resolved by a purpose build gallery space	9
Council does well in providing opportunities for creative community particularly young and amateur artists	1
Importance to reach out and engage with non-artistic audience, example the pop-up ephemeral art	1
Lack of accessible exhibition spaces, more inclusive spaces required	1
More support needed for professional artists rather than craft and amateur art programs	2
Challenges in obtaining rehearsal and performance spaces	1
Continuing a two-way conversation to ensure constructive feedback and further development	1
Provide training opportunities for varied art forms	1
Importance of communication and advocacy	1
Need for greater representation and inclusion	4
Support Council's plans to expand and upgrade existing facilities	1
Continue to work with emerging arts sectors to identify how best to integrate into planned infrastructure for the arts sector. Given the diversity it is unlikely that one facility can adequately cater for all needs	1
Advocate for First Nations input and consultation in the Creative infrastructure Framework	1

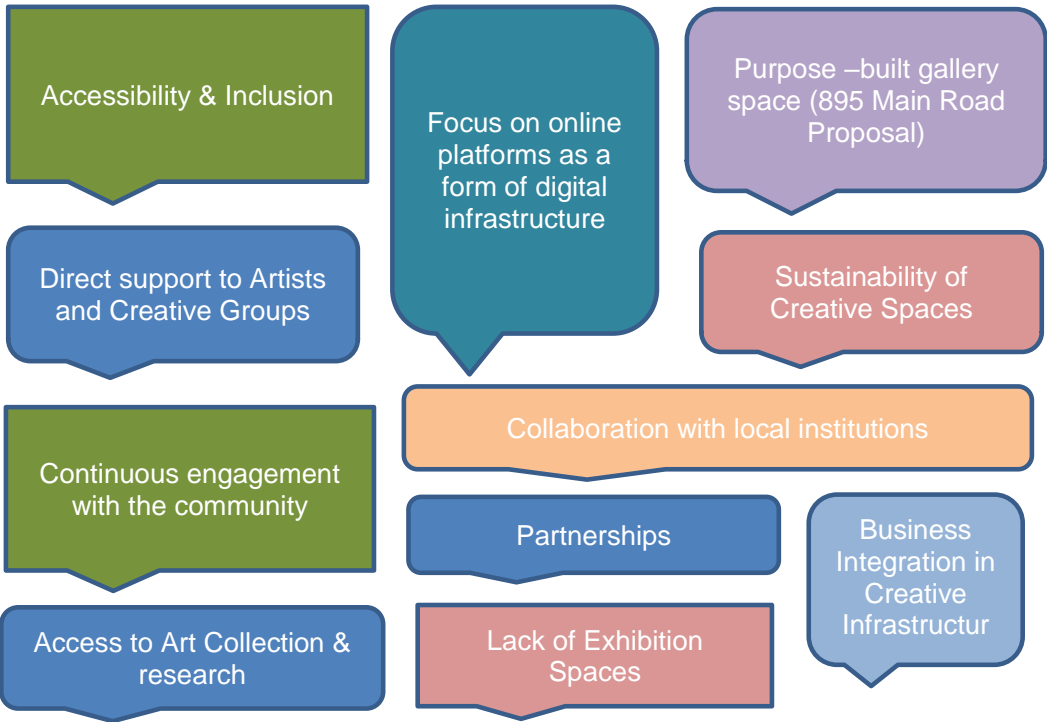
Forward Plan with 28 Action Items	
Support the forward plan and the suggested 28 action items	3
Focus on facilitation venues and opportunities for professional artists	2
Link creative program with other institutions in the area	1
Prioritise / Advocate for purpose -built gallery	8
Advocacy for shorter more focused action items	1
Important of public transport (accessibility) when proposing creative spaces	1
Focusing on unused spaces for residencies	1
creative networking – connection artist through social platform to encourage collaborations	1
The 10 year framework could be shortened	1
Accommodate for rehearsal spaces at ECRC	1
Action item 10: to include the significance of the local history of the facilities, or surrounding areas, being considered for upgrade.	1

Action item 3: Explore re-purposing 'or extending' one of the meeting rooms at Eltham Community and Reception Centre to provide a dedicated and affordable exhibition space for emerging artists	1
Request for more defined outcome and timeline for the action items	1
Prioritise Diamond Creek community Hub	1
Accessibility (Public Transport access)	1
Council to continue engagement throughout the implementation of the Framework	1
Action items to prioritise area, targeted groups, and develop methodologies to address each of the 28 action	1

Other additional comments on the Framework	
Prioritise / Advocate for purpose built gallery	10
Agreement on the 3 Key Principles	1
Overall support for the framework	3
Importance to focus on sustainability by integrating business element into creative spaces including café's and bars (similar to sports venues)	1
Council commitment to arts to match its financial commitment to sports considering the artistic legacy/profile of the shire	1
As a performance band we are enormously content with the size and quality of ECRC	1
Acknowledging Council's effort is to improve accessibility to existing venues	1
Encouraging and supporting the business of Art and Culture in Nillumbik can only have positive economic benefits to the area	1
Encouraging the inclusion and recognition of our local physical, social, creative and cultural history, as important considerations when developing this Creative Infrastructure Framework.	1
Support Pop up ephemeral art idea in Diamond Creek	1
Encourage support to creative groups, existing artist colonies societies	1
Support digital platforms as part of the Creative Infrastructure Framework	1
Support street art / outdoor gallery spaces	1
Support for more diversity and inclusion	3

Key Highlights:

The Below highlights key words and statements from the above Nillumbik Participate engagement:



Community Consultation Sessions:

The below Table is a summary of the different consultation conducted by the Nillumbik Shire Council as part of the Community Engagement Plan:

Date	Time	Location	Attendees
Wednesday 18 October	3.30 pm – 4.30 pm	Edendale Community Farm – Mummery Room	13
Monday 23 October	6.30 pm – 7.30pm	Online Creative Community Feedback Session. Zoom.	4
Tuesday, 24 October	11.30 am – 12.30 pm	Hurstbridge Community Hub – Frank Nankervis Room	8
Thursday, 26 October	12 noon – 1pm	Wadambuk - St. Andrews Community Centre	10
Saturday, 28 October	2pm – 3pm	Online Creative Community Session. Zoom.	2
Wednesday, 1 November	6.30 – 7.30pm	Diamond Creek Living & Learning Centre – Peppercorn Room	5

Summary

The community consultation sessions utilised information sharing, formal and informal conversation styles were structured to provide participants with:

- Outline agreement or concerns with key principles, strategies or actions
- Prioritisation of options presented in the framework
- Identify items for further investigation and any significant opportunities for creative spaces that have not already been included in the plan
- Highlight any major gaps in the strategies or actions (these must relate to evidence-based needs that apply to more than one community group or individual)
- Outline any key considerations for the implementation of the actions already identified in the framework

Recommendations:

Discussion: Edendale Community Farm – Mummery Room Wednesday 18 October 3:30pm-5:00pm	13
Need for theatre spaces.	3
Collaboration with Creative clusters	5
Performance art to be highlighted in the Framework	2
Ensuring the stored collection is accessible for researching to generate exhibitions and highlight its importance	10
Use of the undercroft at Civic Drive discussed, Highlight the risk and challenges.	5
Attendees very passionate about collection being on show for community and concern over the cost of storage offsite.	7
Site 895 Main Rd, Eltham identified in feasibility study but no action taken by Council. Attendees angry about this.	5
Lack of gallery space identified	6
Framework states purpose-built gallery will not be located within 800 meters of post office - this is incorrect if 895 Main Rd site can be considered. FORMAL REQUEST TO AMEND THIS IN THE FRAMEWORK REPORT.	3
Discuss the use of sustainable materials in creative infrastructures	5
Need to be more inclusive of different art forms not just visual art in terms of paintings, drawings and sculpture.	6
Discussion on the challenges / limitation of existing proposed spaces (the proposed buildings/venues only for example purpose and subject to full building accessibility and structural assessment)	1
Arts not advocated strongly enough in Council in comparison to sports.	4
Emphasis on partnership with public and private sectors to finance creative spaces	1
Highlight long term operational sustainability of Creative Infrastructure	5
Support for the Framework Principles	8

Discussion: Online Virtual Session 1 Monday 23 October 6:30pm – 7:30pm	4
Fast track some Action items related to building partnerships	2
Building trust with the Private sector to strengthen collaboration	2
Highlight institutional partnership: Unique to Nillumbik: Dunmoochin & Laughing Waters	1
Shane at Dunmoochin interested in partnering with other councils to display their collections and Dunmoochin's collection. Shires: Whittlesea, Mitchell, Murrindindi, and Nillumbik. Suggestion to partner with Northern councils and could get gallery funding together. Amanda also noted Yarrambat as a growth area in Nillumbik as a location.	2
Support artists to exhibit at Montsalvat without the need to sell and without paying lease	1
Cost and can be a barrier for young contemporary artists	1
Limitation of existing spaces for contemporary artists	1

Discussion: Hurstbridge Community Hub – Frank Nankervis Room Tuesday 24 October 11:30am-12:30noon	8
Call for better representation of the entire shire	3
Request to include Hurstbridge as a Creative Cluster	7
Focus on digital platforms	2
Utilise public and open spaces for pop up exhibitions	3
Advocate for purpose-built gallery space.	7
improve access to stored collection	6
More planning methodology for short-term goals	4
Initiation of short-term Actions as soon as possible	3
Focus on philanthropy to fund creative infrastructure	4
Preservation of artists' studios across the NSC	3
The financial challenges of operating / sustaining art institutions	2
Long-term sustainability of Creative Gallery spaces	1

Discussion: Wadambuk Hall - St. Andrews Thursday 26 October 12:00noon – 1:00pm	13
Advocate for purpose-built gallery space	7
Tourism engagement in the creative framework	3
Currently spaces currently Inadequate	1
Proportion of investment in sports compared to arts	1
Combine the Dunmoochin Collection with the Council Visual Art Collection	1
Attracting art shows that engage audience beyond the shire, example the Elvis Exhibition in Bendigo	2
More defined actions 1-19 Actions (subject to resource allocation)	2
Encourage First Nations Engagement in art programs	4
Discussion around the Mornington Peninsula Gallery partnership with Archie Award to draw tourism	2

Discussion: Online Virtual Session 2 Saturday 28 October 2:00pm – 3:00pm	2
Potential upgrade / extension to the ECRC Eltham District Historical Society Report attached (<i>Attachment: Public Submissions</i>)	1
Importance of accessibility of the storage for research purposes	1
Importance to rotate visual artwork across the shire in a safe and professional way	1
Ability for ECRC to accommodate for multiple events and accommodate for diverse and board creative audience	2

Discussion: Peppercorn Room Diamond Creek Living & Learning Centre Wednesday 01 November 6:30pm-7:30	5
Advocate for purpose built Gallery Space	3
ECRC not adequate nor safe to house an art collection	2
Eltham Art Show need for a suitable gallery facility	1
Philanthropic support requirement for art spaces	2
Need to include emerging contemporary artists in the framework	1
Nillumbik has huge arts heritage value in Australia	1
More opportunities for Artist exhibition needed, apart from NPCA.	2
Local artists financial / logistical incentives to exhibit outside of Shire.	2
NPCA - open national prize is a good thing professionally. Prize has prestige.	2
Partnership with commercial business for pop up installation.	2
Opportunity for temporary or ephemeral art forms in open spaces	

ECRC could be good opportunity for exhibitions	2
Conservation of all Council art collections is a priority.	2
Laughing Waters and Dunmoochin Collections to be emphasised in the Framework	2
Council has DGR status so people can donate to gallery project if Council proceeded to pursue a public proposal,	2
Significant funds would be required to run/sustain a gallery. Much easier to find the funds build facility than run and maintain it.	2
Creative Hubs. Not just about the art spaces being sustainable on their own but should include paid businesses and subsidised art spaces. Sustainable economic model. Place for 'hanging out', social and engagement space. Doesn't need to be a big space.	1
Programming and Engagement very important.	2
Partnerships with boutique wineries. Council could broker agreement or program.	2
Warrandyte Pottery Expo as an example of commercial opportunities for artists	2

Montsalvat Engagement

In addition to the pre-planned community engagements listed above, the Council also engaged Montsalvat Board of Governance as part of the ongoing collaboration through an existing MOU between NSC and Montsalvat:

Montsalvat Engagement report attached (*Attachment: Public Submissions Report*)

Youth Council Engagement

The Arts Team also engaged the Youth Council who had an opportunity to review the Creative Infrastructure Framework Draft 10 Year Plan, reflect on their needs as creators and consumers of arts, and incorporate their current and long term aspiration within the Creative Framework Plan

Discussion: Youth Council Meeting – Civic Drive Offices Monday 06 November 2023 5:00pm-6:00pm	11
Limitation of creative spaces	3
Lack of current venues to cater for multimedia and audio visual art installations	3
Need for more exhibitions and creative spaces to cater for young and emerging artists	4

Next Steps

A Councillor Briefing is scheduled for February 2024 and a Planning and Consultation Committee meeting in March 2024. These meetings will be provide Councillors an opportunity to review and listen to the feedback from the community and incorporate changes/recommendations in the final Creative Infrastructure Framework. A Council meeting to endorse the Creative Infrastructure Framework is scheduled for April 2024.

The engagement undertaken was not only an opportunity to receive feedback on the Creative Infrastructure Framework Draft, it has presented an opportunity for Nillumbik Shire Council to engage with the creative community, listen to their feedback and engage in discussion on how to improve Council's support to the creative community.

Nillumbik Shire Council and the Arts and Cultural Development team will continue to work closely and engage with the creative community and the broader Nillumbik community throughout this process and beyond the development of the Creative Infrastructure Framework.

Public Submissions

Creative Infrastructure Framework

**ARTS AND
CULTURE**



Montsalvat

Nillumbik Draft Creative Infrastructure Framework: Response on behalf of Montsalvat

2 Nov 2023

Introduction

Montsalvat welcomes the invitation to respond to the *Nillumbik Draft Creative Infrastructure Framework*. The resulting document will be useful as a guide to Arts policy for the next decade, identifying alternative creative spaces and activities in the municipality.

Montsalvat would like to acknowledge the support that we have received from Nillumbik Council, from both its staff and elected members. We have appreciated the input from the Board observers and senior staff from Council, in particular Nicole Johnson, Manager Community Partnerships and more recently Saleh Hadi, Coordinator Arts and Cultural Development Community Partnerships.

Other joint projects such as the prestigious Nillumbik Prize and the current MOU with Council have also assisted in providing mutual support in furthering our shared creative pursuits for our communities.

It is pleasing to see that the Council has referred to Montsalvat as a “creative anchor” in the Creative Cluster in Eltham. We believe that Montsalvat has much more to share as an important arts, culture and creative organisation that began here 90 years ago. It has developed a vision that retains the best of what was and aims to engage the local and wider community in promoting and experiencing arts, culture and related education.

Montsalvat is on a path of bold evolution to consolidate our financial sustainability, expand our community inclusivity and increase our creative ambition. Like Nillumbik Council and the artistic community more broadly, we face challenges that make it clear that we cannot do this alone.

Montsalvat is situated on 5 hectares of land and includes over 33 buildings. Montsalvat has spaces which can be used for classes in disciplines such as ceramics, drawing, painting, drama, music, film and photography. There is potential to develop schools for music, drama and painting, based on the Clay Talk model which is very successful. There are also outdoor spaces which are very suitable for festivals, community celebrations, children’s holiday activities and sculpture exhibitions.

The following discussion comments briefly on some possible points for further alignment between Nillumbik Council, the creative community and Montsalvat and some opportunities for further exploration and are included as examples.

Key Challenges

Montsalvat broadly agrees with the eight Key Challenges as outlined in *the Creative Infrastructure Framework* and acknowledges the significant community engagement that underpins these challenges. Local government is often approached for ongoing support for the arts, itself often challenged to balance the diverse range of other responsibilities. This section clearly articulates the need for partnerships, greater advocacy and more adaptive uses of existing infrastructure.

Montsalvat also shares many of these challenges and is prepared and very willing to work with the Council and the creative community to further address these issues.

Strategic Direction 1. Optimise the use of existing Council facilities

While this strategic direction is primarily an issue for Council, Montsalvat strongly supports this Direction. The sound principle of multipurpose facilities has been an adopted concept by all three levels of government for some time. The idea of single use buildings is neither logical nor affordable. The proposed action of upgrading and re-purposing current facilities is strongly supported.

Montsalvat's strategic direction is to also utilize our creative spaces more efficiently and with a greater diversity of uses. We are keen to explore with Council and the community Montsalvat's facilities to achieve greater cultural activity.

Strategic Direction 2. Building Partnerships

The strategy that most resonates with the Montsalvat team is the second of the four key strategies *Building Partnerships*. A strategic partnership should be designed to provide mutual benefit – including a shared understanding of each other's goals, requirements and responsibilities, and also financial and resource arrangements.

A partnership could lead to the sharing of facilities, securing more effective funding and resources, achieving greater levels of creative collaboration and aiding the Shire's desire to develop more contemporary and emerging art forms.

Montsalvat shares the principles of *Equity and inclusion, Recognition of First Nations and Playing to your strengths* and supports their identification in the Framework. We are working to make all areas of Montsalvat accessible and to encourage participation by all members of the community regardless of ability, gender, age or ethnicity. For example, our ceramic center ClayTalk, is currently providing programs for children, beginners and advanced levels, and also for people with a disability and for disengaged youth. ClayTalk is also registered as a NDIS provider. Montsalvat would welcome the opportunity to further work with Council and the community to expand into other areas through a Council partnership.

In the past we have had First Nations Art exhibitions, book launches and performances. We see the opportunity to engage further with local First Nations artists and we are hoping to include performances by an indigenous theatre company in the near future.

For Montsalvat, working to our strengths means working collaboratively. For example, recently we received funding in collaboration with Nillumbik Council for a volunteers Expo at Montsalvat which was run successfully with the Council staff and other participating organizations.

Montsalvat is developing partnerships with other arts organizations and the Shire might also benefit through these wider associations. For example, Victorian Opera conducted a workshop with young people in 2023 and began the process of writing a new opera. This will be further developed next year. There is interest in introducing circus skills to Montsalvat, initially as a school holiday program.

Many multi-cultural communities are keen to celebrate their arts, food, and other traditions and Montsalvat and Nillumbik in partnership would be an attractive host.

Montsalvat has a number of gallery spaces, suitable for exhibitions, performances, films and the like. There are some artist studios which could be made available on a short-term basis so that practicing

artists could experience working amongst other artists or as an arrangement for affordable spaces for artists exhibiting their work.

The need for advocacy and funding is one that Montsalvat experiences as a not-for-profit arts organisation. A New Approach (ANA) published study results which promote collaboration between the three levels of government. This emphasizes the role of local government alongside the State and Commonwealth. The same research project has also examined the newly emerging and future philanthropists and their need to have more engagement with the arts and cultural endeavors they will support. The role of skilled people who now have the time and want to contribute to their community and other volunteers and association members present opportunities to explore different approaches to advocacy, funding and resources. These areas are particularly relevant to both Nillumbik Council, the creative community and Montsalvat, and are best served by working together.

Montsalvat would like to suggest developing a version of partnership that fits into the themes of “playing to our strengths” exemplified by building on strength of existing arts clusters. Of the three clusters identified, the Eltham cluster map demonstrates the comparative strength and diversity of art forms. Montsalvat lies at the heart of this cluster.

Strategic Direction 3. Celebrating Nillumbik’s art collection

Nillumbik Council has a long-standing commitment to its local artists and the collection that has been developed and nurtured over many years. Montsalvat supports the view that this collection should be celebrated and showcased to the local and broader community.

Montsalvat would be keen to develop an agreement with Council to exhibit part of its collection on a rotating basis, in addition to utilizing existing infrastructure in the Shire.

Strategic Direction 4. Strengthen creative clusters and support creativity in all its forms

There are significant and clear synergies between Montsalvat and the Council in achieving this objective. It equally applies to Montsalvat’s strategic direction as articulated in our Strategic Plan 2023-25. Our response to this *Creative Infrastructure Framework* has articulated our desire to further work with Council and the creative community to activate our spaces and to provide genuine and proactive support for our artists in all creative endeavors.

Conclusion

Montsalvat and Council are entering Year 3 of a pilot MOU that has seen a productive level of functional connection and support between our respective teams, and the delivery of a range of shared initiatives. It has been a constructive and positive bridge to build.

Montsalvat supports a deeper, jointly beneficial level of partnership to be incubated within the context of this Framework – one which expands mutual support and shared outcomes as referenced above. We believe that such a partnership would be advantageous to the creative community that we are both here to support and encourage.

Such partnerships are not established overnight, and in the context of our organisations’ refreshed relationship, we recommend we work together to establish just such a partnership as a logical next step for both organisations. This may well unlock creativity we have not yet imagined and could provide a model for other municipalities who face the challenges we are both seeking to address.

MATT JONES, CHIEF EXECUTIVE OFFICER

An Artistic Alternative

I would like to suggest to Nillumbik Shire Council an alternative option to consider to the provision of a Regional Gallery for Nillumbik. Should Council not be fully committed to the significant establishment and annual operational costs of a Regional Gallery then the following alternative may be of interest:

My proposal is an extension of the Eltham Community and Reception Centre to provide space for a Municipal Gallery to enable the display and storage of the Nillumbik Art Collection.

A possible location for an extension is as shown on the attached aerial view. The intention is that the existing Walter Withers Gallery would also function as a section of the connected Municipal Gallery, when not being used for other purposes.

This option could provide:

- A local Municipal Gallery for the permanent display of the Nillumbik Art Collection
- Potential for an amazing, creatively inspired gallery / community space
- Additional arts and cultural activities within an established community precinct
- Increased visitation and utilisation of a major iconic Nillumbik community asset
- A relatively quick, easier, popular and accessible solution
- A more financially achievable outcome, with establishment and annual operational savings
- A multi-use space for music performances, displays and arts events (e.g. Nillumbik Prize)
- Ability to regularly rotate artworks from onsite storage to maintain visitors' interest
- Permanent or temporary outdoor sculpture displays, within landscaped garden settings
- Possible visitor information services to encourage increased tourism into the Nillumbik region
- Sale of works by local artists, potters, woodworkers etc., to support Nillumbik creative industries
- Sharing of artworks with other gallery spaces, such as in St Andrews, Hurstbridge and Montsalvat
- Use of existing onsite Council staff, office and catering facilities
- Use of existing onsite parking areas

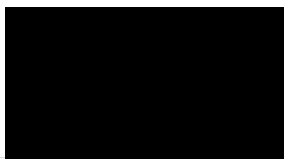
It is suggested this option would satisfy:

Nillumbik Shire Council's commitment to investing in the arts through strategic objective two of the Council Plan 2017-2021; *Active lifestyles and artistic expression are fostered through participation and innovation.*

This strategic objective is augmented by the Arts and Cultural Plan 2018 - 2022, which talks to the objective through three goals:

- Public and participatory arts as an everyday experience
- Develop and grow creative and cultural industries; and
- Support and promote arts and cultural activities that maximise access

I respectfully request this proposal be considered when deciding whether to establish future Art Gallery facilities for the Shire of Nillumbik.



Suggested location for a Nillumbik Municipal Gallery,
as an extension of the Eltham Community and Reception Centre



Email Feedback [REDACTED] 12/10/2023

gnition of First Nations - First
and contemporary experiences
to the development of creative
id creative programs in Nillumbik

ng to your strengths -
roud history of artistic
heritage is a key stre

les anchor this Framev
d pragmatic approach

while also reflecting the history of the early
settlers in the area and the more recent mix of
cultures that together has created the unique
sense of identity and atmsphere in Nillumbik
today.

municipality.

Together these principles anchor this Framework in an
inclusive, respectful and pragmatic approach.

In order to achieve whole of Nillumbik Council
support for this framework, the proposed
actions should be mirrored across the Economic,
Social and Environmental Strategic Plans, where
a particular action would assist achieve one or
more planning stream's KRAs.

Participate Nillumbik

Creative Infrastructure Framework - Tell us your thoughts

Oct 09, 2023 - Nov 03, 2023

Project: Creative Infrastructure Framework

Tool Type: Form

Activity ID: 459

Exported: Nov 08, 2023, 02:50 PM

Exported By: [REDACTED]

Creative Infrastructure Framework - Tell us your thoughts



Contribution ID	Do you have any additional thoughts on the four strategic directions outlined in the Framework?	Do you any additional feedback on the eight challenges identified in the Framework?	There are 28 actions in the Framework and time frames allocated to each. Do you have any additional feedback on these?	Do you have any additional thoughts you would like to share for consideration?
24526	To truly celebrate Nillumbik's art collection we need to build an Art Gallery at 895 Main Road Eltham as endorsed by the Nillumbik Regional Art Gallery Feasibility Study Report 5th June 2019.	Challenges 1,2,3,4,7 and 8 will all be overcome by building a state of the art Gallery at 895 Main Road Eltham.	Number 13 suggests that our art collection, which all Nillumbik rate payers have paid for, should be exhibited in other municipalities, not our own. Talk about adding insult to injury. Number 19 Refer to the Nillumbik Regional Art Gallery Feasibility Study Report 5th June 2019 and begin the process of achieving a state of the art Gallery on 895 Main Road Eltham for our collection, bequests and travelling exhibitions.	Stop spending our rates on surveys that ask us for feedback that you then ignore. How many times does the community have to tell you we need an Art Gallery and that we want it built at 895 Main Road Eltham. We are privileged to have an Archibald Prize winner in Peter Wegner from Diamond Creek. If we had a Gallery the 50,000 people who visited the Mornington Gallery to view the Archibald Prize could visit Nillumbik when we host it.
24525	<p>The 4 strategic directions seem sensible to me. But they are only important in practice if the Council recognises that they represent a major change from its historic and current behaviour. For example:</p> <p>a. Optimise the use of existing Council facilities: many Council facilities are currently unused for much/most of the day. A major reason for this is that many of them are single use facilities rather than being shared by multiple organisations whose activities happen (or could happen) at different times.</p> <p>b. Build partnerships: as far as I am aware (and somewhat ironically), no stakeholders outside of Council were involved in the production of the draft document.</p> <p>c. Celebrate Nillumbik's art collection: this art collection is in storage hidden from view and, as far as I am aware, has been for many years.</p> <p>It is also worth pointing out that the 4 strategic directions are essentially directions for the Council, not for the community as a whole. For example, the direction is 'Celebrate Nillumbik's art collection', not 'Celebrate Nillumbik's art'. This focus on the Council, rather than on Nillumbik or its population, then carries through most of the rest of the document, including the actions.</p>	The 8 challenges seem sensible to me but 8 headline challenges is too many. My suggestion is that 1 or 2 of the challenges should be elevated above the others to give more of a sense of direction. More specifically, I would make either challenge 1 (Suitability of Council's existing arrangements and Council's role in supporting creativity) or challenge 3 (Lack of exhibition spaces) as THE key challenge, and then let this drive the overall shape of the proposed future actions.	I think that it is premature to comment on the proposed actions when the strategy (aka the strategic directions and challenges) are still up for debate. But it appears to be too much of a list of subjects to be explored rather than setting any clear milestones or outcomes (other than more reports). One test of a good action plan is whether or not the reader can summarise its essence after reading it and I don't think that a list of 28 'explorations' achieves this. I would much prefer to see a small number of the actions highlighted, with clear desired outcomes. For example, if the Council were to commit to undertaking a proper, public review of existing lease arrangements (action no. 8), this would, in my view, be a serious step forward.	<p>It is actually quite difficult to comment on the draft document because it largely comprises a series of reasonably uncontroversial statements and principles (e.g. who could be against optimising the use of existing Council facilities or against an inclusive approach?). But I don't actually feel that it takes us forward much because it doesn't directly take a clear stance on some of the key issues.</p> <p>First, it doesn't provide any historical context. For example, many of us in the community have long thought that a key issue is what to do with the site of the old Shire offices in Eltham (which has now been vacant for almost 30 years) and whether or not a dedicated gallery space should be built there. This issue has been periodically discussed by Council, culminating in a 2019 feasibility report. But none of this is discussed in the draft framework and its only proposed action on the subject (action no. 19) is effectively to repeat the 2019 exploratory exercise in 2029 or later.</p> <p>Second, it doesn't provide a clear statement of either priorities or choices. Continuing the example above, taking a stance on whether or not a dedicated gallery space should be built at the site of the old Shire offices in Eltham is surely an important thing for the Council to do. The Council's position prior to this draft framework was clear (see their August 2022 decision): they were against such an initiative for the foreseeable future, instead preferring to focus on smaller initiatives. When I read the draft framework, I assumed that it effectively took the same position (as the subject is only discussed in passing). But the document doesn't actually explicitly say that and, when the relevant Council officers were asked about the subject, they denied this and said that building a purpose-built, gallery-grade exhibition space was part of their plan (citing action no. 19). But it is clearly not a priority in the document. On this important issue, the draft framework is simply confusing.</p>

Contribution ID	Do you have any additional thoughts on the four strategic directions outlined in the Framework?	Do you any additional feedback on the eight challenges identified in the Framework?	There are 28 actions in the Framework and time frames allocated to each. Do you have any additional feedback on these?	Do you have any additional thoughts you would like to share for consideration?
				<p>In passing, I understand that committing to a clear stance re a dedicated gallery space at the old Shire offices or elsewhere is difficult for the Council: on the one hand, it has enormous attractions and would (I suggest) have widespread popular support (and what other Melbourne municipalities don't have a dedicated gallery space?); on the other hand, it would require major investments of time and money when the Council is already strapped for both. But I don't see how kicking the can down the road resolves the issue. How about trying to find a third way centred on seeking partnership solutions with the community; for example, the Council being willing to lease the land and to support its development for creative purposes if there were a reputable and serious community group who wanted to try and move such things forward?</p> <p>Third, it doesn't give a clear sense of how things need to change. For example, why is it necessary to say 'optimise the use of existing Council facilities'? Why isn't their use already optimised? Is the Council really going to try and change the situation and/or its behaviour?</p> <p>Fourth, the document is all about the Council's objectives and actions rather than about the community's possible objectives and actions. By contrast, I would argue that an important role for Council is simply to enable parts of the community to do things. There are lots of people around Nillumbik who are deeply committed in one way or another to the creative arts and enabling them and/or creating partnerships with them should surely be a major theme.</p> <p>Summarising all this, the bottom line is that effective strategies and frameworks are all about making choices, saying what is going to change, and giving a clear sense of direction. I don't think that the draft framework achieve this, even though I like much of what it says.</p>
24523	Building a partnership with Nillumbik's creative community is essential in order to genuinely implement all four strategic directions outlined in the draft Creative Infrastructure Framework. As such, the Nillumbik Art Museum Committee (NAMC) invites members of Nillumbik Council and its Arts Officers to discuss and work together on realising Nillumbik's long-standing need and desire for a dedicated, industry-standard art gallery being built at 895 Main Road Eltham. This is what the majority of Nillumbik's art communities want and needs, and this is	<p>All eight challenges identified in the Framework are important issues that need addressing in order to support our local artistic communities, and it is important that the Framework is thorough and accurate in its assessment process.</p> <p>The Nillumbik Creative Infrastructure Framework claims on page 40 that the cost of a Municipal Gallery is prohibitive for Council, however Council hasn't publicly gone through the process of assessing the actual cost of</p>	<p>Many of the 28 proposals within Council's draft Creative Infrastructure Framework have the opportunity to serve and assist with particular needs within our creative communities, however the most significant sector of our arts community is not being fairly represented by only presenting Option 19 as "Explore options for delivering a purpose-built, gallery-grade exhibition space to display the collection and works of established artists."</p> <p>The options have already been explored. This is what the</p>	The Nillumbik Art Museum Committee wants to work with Nillumbik Council to achieve the long-held community ideals and goals of building an art museum at 895 Main Road Eltham. The Committee believes that if a sincere evaluation is taken of the existing needs and community expectations of this site and its function, then together we will be able to create a significant artistic landmark, which will be cherished by the 96,900 people participating in Nillumbik's Arts and Cultural Development programs as stated in Council's 21/22 annual report, and this arts

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	<p>what the majority of Nillumbik's art lovers want and needs. These existing wants and needs were confirmed by Council's own 2019 Nillumbik Regional Art Gallery Feasibility Report, and were verified by its community consultations, attracting significant support: with more than fifty people attending the Eltham session in 2019, and the vast majority of people in the 2019 Eltham session were established artists and arts organisations, and the twenty people that attended the Hurstbridge session were also representative of the arts community. And these clearly articulated needs and wants have also been confirmed by NAMC's own Feasibility Report, which assessed more than twenty galleries across Australia and overseas, comparing fifty different criteria to assess different operating models, attendance, gallery configurations, storage requirements, curatorial approaches, public transportation links, and multiple other criteria, and determined that the community owned land at 895 Main Road Eltham is the perfect site for a dedicated, industry-standard art venue.</p> <p>The Nillumbik Art Museum at 895 Main Road Eltham can achieve the strategic directions outlined in the Framework by building partnerships and offering a curated artistic program that connects and reflects the artistic programs of Montsalvat, Dunmoochin, and the Baldessin Press and Studio. The Nillumbik Art Museum can also offer a workspace and exhibition space for the many local artists who would like to be a part of Nillumbik's Artists Open Studios, but are currently unable because of accessibility issues associated with their private studio spaces.</p> <p>The Nillumbik Art Museum at 895 Main Road Eltham will celebrate Nillumbik's art collection by offering a dedicated space where a curated selection can be shown, as well as offering adequate space for the entire collection to be stored onsite, and an archival space where people can gain insights into the restoration and conservation process.</p> <p>The Nillumbik Art Museum at 895 Main Road Eltham will strengthen creative clusters and support creativity in all its forms by offering a truly diverse range of spaces: a gallery for Nillumbik's existing art collection, a gallery for touring exhibitions, a community gallery, an interactive gallery with retractable seating, a gallery shop where local artists can sell their artworks, and seven artist studio workspaces for artists who are either emerging, mid-career, established or</p>	<p>building a Municipal Gallery in Nillumbik, or made any of these costings available to the public. Back in 2019, the previous Nillumbik Council voted against developing a business case for an art gallery at 895 Main Road, Eltham, even though this site was assessed as the most suitable site for an art gallery in all of Nillumbik by Council's 2019 Nillumbik Regional Art Gallery Feasibility Report. Which now means that Council doesn't have any site-specific costs in order to assess whether the cost of a Municipal Gallery is prohibitive or not.</p> <p>This same Framework also fails to mention that most art galleries are funded via contributions from a variety of Local, State, Federal and philanthropic sources, so the actual cost to Nillumbik Council to build an art gallery on a community-owned site could be less than expected.</p> <p>Using the Shepparton Art Museum as an example: this art venue was built in 2021 for \$50 million: and this new building was partly funded by Greater Shepparton City Council (\$15.35 million); the Australian Government (\$15 million); Victorian State Government (\$12.5 million) and private philanthropic and community support through the SAM Foundation (\$7.5 million).</p> <p>The size of Shepparton Art Museum is approximately 5,300m², whereas the proposed building for the Nillumbik Art Museum sited at 895 Main Road Eltham is half this size, at approximately 2,600m². So it stands to reason that the total cost of building the Nillumbik Art Museum at 895 Main Road Eltham could be less than 30 million dollars, and if adopting the same funding model used by Shepparton Art Museum, then the cost to Nillumbik Council could be less than seven million dollars. To put this amount in context, Nillumbik Council spent 65 million dollars in general and sporting infrastructure projects in 2022.</p>	<p>2019 Nillumbik Regional Art Gallery Feasibility Report mentioned in detail. Nillumbik's artistic community has already extensively consulted with Nillumbik Council and voiced its considered needs across the twenty-seven years of 895 Main Road Eltham being available as a site for an art gallery. And these needs have been further articulated by the Nillumbik Art Museum Feasibility Report.</p> <p>So in order to deliver a purpose-built, gallery-grade exhibition space, this Framework needs to move beyond 'exploring options,' and begin outlining a set of defined goals in a distinct timeframe, and this is what the Nillumbik Art Museum Committee would like to achieve in its discussions with the Nillumbik Council and its Arts Officers.</p>	<p>venue will continue to engage and connect with locals and art tourists for generations to come.</p>

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	indigenous from each of the wards within Nillumbik. The Nillumbik Art Museum will offer an education program based on the established curricula of primary and secondary schools, so that children from all over Nillumbik can broaden their learning, understanding, and experience of Art and History. The Nillumbik Art Museum would be inclusive and embrace a diverse range of art mediums to reflect the diverse needs of Nillumbik's artistic communities, and will serve as a creative beacon to audiences across Nillumbik and beyond.			
24522	Please give number one priority to building a purpose built museum of art for Nillumbik. This prevaricating has gone on for too long ; decades of delays and endless think tanks suggest that the council has other priorities. Please prove this wrong and act on the findings of the 2019 Nillumbik Art Gallery report recommendations.	Sporting facilities have been disproportionately funded in Nillumbik, when the importance of culture can not be overstated. Money should not stop a project like this. Its value is beyond monetary value.	Number one...a Nillumbik Museum of Art. This is the highest priority for this shire and this community. Timeframe is urgent now, after decades of talking and vacillating. There is no time to lose in progressing this would be project.	Nillumbik so desperately needs a central arts hub, a "home base" for the arts. At present the arts community (such as it is) has fragmented and is seriously struggling to survive. Many talented artists have left the shire for want of an audience. We want our Nillumbik artists to stay here, to thrive and inspire others to realise their own creativity. Our children's futures will depend on their creative abilities across the board, and the arts is where it begins. Please act on this now!
24521	The urgency for ACTION to DESIGN and BUILD a new Council Gallery suitable for Professional Contemporary Artists in the shire is URGENT. Its very embarrassing that one does not exist already. The ideas presented in the draft to "possibly extend Edendale or create something of this description in diamond creek" are not sufficient. It needs to be a purpose design, purpose built space that the shire can be proud of, that will attract contemporary artists to visit from the whole of Melbourne and Victoria, and it needs to be properly FUNDED with Curators employed, a proper marketing strategy and creative arts working staff engaged so that it will enable Eltham and surrounds to become a contemporary place to visit and work from for artists. The Nillumbik shire is huge and also services North Warrandyte - I live in North Warrandyte. We pay rates - we receive no benefits in terms of an artistic venue or other funding (we were not even on your map in the draft!) - I would be happy to see Eltham as the home for such a purpose built gallery. Please look at other Council galleries for quality of care given to contemporary artists, management and professionalism. Ie. Incinerator Gallery, Marroondah Arts realm/ Federation Estate, Bayside Gallery, Footscray Art Centre. Etc.			
24520	The urgency for ACTION to DESIGN and BUILD a new Council Gallery suitable for Professional Contemporary Artists in the shire is URGENT. Its very embarrassing that	see previous comment	See my first comment	

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	<p>one does not exist already. The ideas presented in the draft to "possibly extend Edendale or create something of this description in diamond creek" are not sufficient. It needs to be a purpose design, purpose built space that the shire can be proud of, that will attract contemporary artists to visit from the whole of Melbourne and Victoria, and it needs to be properly FUNDED with Curators employed, a proper marketing strategy and creative arts working staff engaged so that it will enable Eltham and surrounds to become a contemporary place to visit and work from for artists. The Nillumbik shire is huge and also services North Warrandyte - I live in North Warrandyte. We pay rates - we receive no benefits in terms of an artistic venue or other funding (we were not even on your map in the draft!) - I would be happy to see Eltham as the home for such a purpose built gallery. Please look at other Council galleries for quality of care given to contemporary artists, management and professionalism. le. Incinerator Gallery, Marroondah Arts realm/ Federation Estate, Bayside Gallery, Footscray Art Centre. Etc.</p>			
24518	<p>1: Optimise existing Council Facilities: Fine!... although could be read as more of the same?...which does not work! Facilities should include "Council-owned land", but the draft tends to subdue this. 895 Main Road, Eltham exists, but earned a "Red Dot" in the draft until amended to "Not-Applicable". Why, one might well ask, is this so? To upgrade existing facilities for Fine Art is problematic, high cost for highly compromised outcome... Security, air-quality, accessibility, flood, fire, storage etc amount to significant upgrades. The existing buildings are far from being functional, spatially or visually appropriate for fine art exhibitions.</p> <p>2: Build Partnerships: Council is aware that the Nillumbik Art Museum (NAM) has been an urgent request for over three decades, and has a Committee developing plans for procurement, in Partnership with Council. The draft makes not endeavour to acknowledge the NAMC, and has made no approach to individual members or the NAMC. The notion of a purpose-built Gallery is relegated to a long term 6-10 year plan, and no short-term plan has been acknowledged for exploring the Gallery with NAMC. The NAM Committee represents a broad range of the Nillumbik Community, plus the creative community, but this facility has not been considered worthy of exploring Building a Partnership with. The Draft could acknowledge and explore Building a Partnership with the NAMC in the short-term of the</p>	<p>1: Council's existing spaces do not include appropriate spaces for the storage, safe-keeping, security, or technical needs of fine art. Nillumbik urgently needs a purpose-built Gallery.</p> <p>2: Needs of ALL creatives should not mean doing nothing on account of any one thing not being able to do something for everyone. We need purpose-built to enable at least one thing to be done well... possibly two or three.</p> <p>3: Lack of exhibition spaces: The Shire has Archibald standard painters, and always has had, but no suitable place for such works, I am also embarrassed and join those others that have expressed same at draft-feedback sessions.</p> <p>4: Emerging forms of art can be dealt with in a NAM, in the context of other art forms. We need to have a facility that is a leading exhibitor of contemporary art. The emerging community consciousness also needs to be aware of the first-nations heritage, and a new gallery can deal with these issues without compromise... with Wurundjeri input.</p> <p>5: NAMC can assist Council with fund-raising... but a plan for a gallery that is sustainable, through partnering with Council as a Charitable Trust (or similar option) in conjunction with the Council's DGR Status.</p> <p>6: Advocacy for the Shire creative, and other, activities can be promoted very effectively via a NAM.</p> <p>7: Greater representation and inclusion is in-built into the</p>	<p>I (Barry Pearce) have submitted a response to this section, but once it sent, it confirmed that the earlier portion was not included... so it is attached here. There was no opportunity to return to the beginning of the survey.</p>	<p>The current Committee for the Nillumbik Art Museum is ready to form a Partnership with Council to explore ways that Nillumbik can be a leader in creative human endeavour... and places a Gallery at 895 at the centre of the proposal. The NAM Committee is keen to Form that Partnership as a short term goal towards a Gallery. I am eager to see that happen, and invite Council to contact NAMC to explore the proposal. The NAM has wide support from community groups and the creative centres.</p>

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	<p>program... and this could resolve many issues the are presented as challenges in the Draft.</p> <p>3: Celebrate Nillumbik's Art Collection: There is only one way to effectively exhibit a community fine-art collection, and that is in a secure, air-controlled, spatially and functionally appropriate indoor room... often referred to as a GALLERY. The community have been requesting this commodity for decades, but the Draft again defers this to the Long-term. The proper place for art-pieces to be displayed, would then also encourage more acquisitions... and these could valus much more than capital costs of a gallery,,, and w have already missed out on the opportunity to acquire many millions of dollars worth of our heritage. The matter is urgent! The calls are loud! The community art collection should be available within the SHIRE... WITH NO WASTED STORAGE FEES... and no need to go outside the Shire, and pay \$60 to see one item from the collection. Having no Gallery of merit in the Shire, many people regard as an 'embarrassment', and that word has been used, again, by others at feedback sessions for the Draft. WE NEED A purpose-built Gallery... in the short term.</p> <p>4: Strengthen Craetive Clusters... and creativity. Eltham is a creative Cluster, as shown in the Draft. 895 Main Road is in an activity centre. The land is not in a flood plain. I has not been vacant for 20+ years, with a Gallery proposed and (strangely) the idea disappeared, with records of the work done remaining... including the community enthusiasm. Strengthen the Cluster... the site is accessible with close transport, it compliments the Eltham Library, Trestle Bridge, Historical Precinct, Activity-Centre facilities, and is the better site in the Shire and AVAILABLE!??? Why then does the Draft pretend the site is Not Applicable... and worse? "Supporting creativity in all its forms" is what we all endorse, until the cry comes "We will not do a Gallery, because it does not do dance!" The NAMC has a gallery that can do dance, and what we need is to support 'creativity'. We do not need more of nothing, because a proposal to DO CREATIVE ACTIVITIES WELL, may not do everything. That is where the co-operative mutual support of a framework happens, NAM supports Montsalvat, Baldessin, Dunmoochin, Nyora etc and we all promote each other.</p>	<p>NAM proposal, including including the very best in the very best... as an addition to the current useful, but not inspirational fine art spaces.</p> <p>8: Let us aim to represent the best of fine art for all in the Shire to enjoy, and to inspire the Shire and the good folk of the Shire, to aspire to project the best characteristics of human endeavour. THE BEST! Let the Shire continue to be a leader of the creative aspirations. AND GO!!!</p>		

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	Optimise the use of the Main Road Site Build a Partnership with the NAMC in the short (immediate) term Enable Nillumbik's Fine Art Collection to be shown, and complimented with acquisitions, within the Shire. Strengthen the Creative Cluster in Eltham. whilst promoting tourism to all other venues and facilities within the Shire.			
24517	There are no tangible steps towards planning and constructing a fully functioning professional Art Museum and permanent storage for the Nillumbik art collection. As an internationally recognized contemporary artist who has exhibited in galleries such as the Museum of Contemporary Art Ga Atlanta and had residencies in France and other venues. For me, the current facilities and strategy will offer no incentive to exhibit in the shire where I reside. I have discussed this with other professional artists in the shire and many feel as I do. It is becoming urgent that Nillumbik Shire, have the inspiration and vision to plan and act on this over the coming years. Procrastination and delay is not an option.	How about building a new art ship instead of patching up a leaky boat and expecting it to sail in stormy seas? Cost is a poor excuse. When there is a disproportionate expenditure on sporting facilities in the shire ie. \$65m on a new construction program in 2022 on swimming pools, basket ball stadiums and regional trails etc.	Revise the priority of the 28 actions to place a new professional Art Museum firmly at Number 1.	I dread to think what the iconic Sydney Opera House would now look like if the current lot of bullet dodgers running the council were charged to make a decision and act. Please just get on and action what the findings of the 2019 Nillumbik Regional Art Gallery Report report recommended.
24516	Strategic directions are terrific. Some notes: 1. Accessibility of information and hiring costs to artists are your main issues here. I love #6 & #7 of the proposed actions: currently information about which Council owned spaces are available, and the process of leasing a Council owned space is quite opaque and difficult to find. There is no central list of venues, pricing, and even how to find who has the key to the door. (Try Eltham Living and Learning Centre to see how impossible it is to find pricing easily, and try any of the community halls to find access to the venue.) Information is spread over multiple web pages on the Council website. As an example: imagine you want to book a space at the Hurstbridge Hub, your dates are flexible and the type of room you'll book is cost dependent. Then go to 'Bookable Nillumbik' to look for prices and availability, and see how long you can go before you give up. The process is dreadful. A well-designed info pack for hiring Council facilities that includes for each venue; parking, loading zones, disability access, location of keys and equipment etc. would be useful. Addressing #8 of the proposed actions: One reason Council owned spaces are underutilized is the cost to artists. One musician has commented to me that if she were to run a local performance, tickets should be around	Nailed it. I see a clear line of reasoning from the Artbeat consultations through the summary documents into this framework. Identifies the challenges really well and connects beautifully to evidence in the What We Know summary document. 2. What we do really well is provide opportunities for amateur, early professional and community artists; from small arts and community grants to Open Studios and supplying a venue for the Rotary Art Show. What we don't do well is supporting mid to late career professionals. Performers and visual artists look outside the Shire to exhibit their work; there is no place for them here. Another thing we need to work on is including non-cultural players into the audience. I noticed [REDACTED] the number of men (usually with young sons) who came repeatedly and who had never been to an art gallery before. They were initially interested in the shipping container, but found they enjoyed the exhibitions. These people feel very uncomfortable in traditional galleries, as if they don't belong. There is scope to link the arts to sports, trades, shopping areas and business to pick up new audiences. [REDACTED] The people who are very comfortable in community gallery	Include professional level artists at the very beginning of the mid and long term actions, particularly #16, 17, 18, 19, 20, 22, 23, 25, 28 #25 & #26: When partnering with other Council departments such as Eco Dev and Capital Works, artists at the beginning stages of large projects can embed creative thinking and creative elements within a project, rather than have art tacked on at the the end like an afterthought.	Sustainable creative hubs and creative spaces, to be successful over the long term, cannot be expected to rely solely on creative producers/artists for both cultural and financial input. Creative hubs need to be a financial and cultural mini-ecosystem where businesses subsidise venue costs for artists and art workers, and the artists and art workers supply the cultural capital that fuels interest and trade in the nearby businesses. I note that there is often pushback to the idea that cafes and bars can be part of a cultural centre or gallery, (the arguments centre around competition to local traders and/or Council doesn't want to deal with places that serve alcohol,) but we have no problem with this at a sports venue. Why? This thinking needs to change. Individual football players are not expected to bear the cost of their sporting facilities. There needs to be a similar model for the arts. In addition, this thinking is the only way experimental work (and I include performance work; theatre/music/dance/multimedia) and contemporary work can have a place in Nillumbik.

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	<p>\$20, but using a Council owned space blows the cost up to \$60, which people were not willing to pay. So the performance doesn't go ahead. The Courthouse Poetry readings are over because of the bureaucracy involved every month to secure the space which included repeatedly applying for a Council grant which WAS THEN USED TO PAY BACK TO COUNCIL FOR THE VENUE. (Apologies for the all caps, but this is an appalling loss of a cultural event over ridiculous paperwork.) At Hurstbridge Hub, a small office space was \$200 for the day. There needs to be alternative ways to fund these spaces: maybe an on-site coffee shop or bar, (I know the local traders will hate it, so there needs to be a way to involve them,) that doesn't lean so heavily on artists.</p> <p>2. Very happy with #12, 16 & 17 of the proposed actions. Further partnerships that could be explored could be with local traders associations and chambers of commerce who are looking for creative placemaking works and events to bring people into retail centres. The local wineries are also an unexplored partnership; there is scope for a central point where art is shown and all the local wines are available for tasting: something in Diamond Creek (maybe Eltham) around the Open Cellars and Open Studios events as an introduction to the regions... which might align with Option 2 of Strategic Direction 3: the Diamond Creek Community Hub. It's situated at the gateway to our wineries.</p> <p>4. Very happy with proposed action #25 I would like to see small rooms given to local writers who need, on a regular basis to get out of their homes and have a quiet (free or very low-cost) area in which to write. I'm thinking Hurstbridge and St Andrews, near the bush and near places to grab some lunch.</p>	<p>spaces are the artists we already cater well to, which I've mentioned above; they recognise such spaces as theirs. These spaces are labeled as 'inclusive' when they're open to everyone; but not everyone feels welcome. The current offerings in Nillumbik are not welcoming for contemporary art, professional artists and non-cultural players who might like to be involved in creative events but not know how. (I make exception for some of the excellent initiatives Council made during the pandemic such as poetry on footpaths and musicians playing prior to Zoom meetings etc.)</p>		
24515	<p>Frustrating... This site has cut me off twice now... and does not allow a copy of the work to be kept.</p>	<p>1: Suitability of existing spaces: Not even close for accommodating significant Fine Art, The Community Centre can be adapted to a community art show, with difficulty, but the Art Show will need to expand, and a place for presenting fine art will be required. Most existing venues are inappropriate visually, spatially, functionally, technically and inaccessible or on a flood plain, or worse. If we are serious, we will begin exploring a real solution to our urgent community problem... NO PURPOSE BUILT GALLERY! Council needs to take it's leadership role seriously, and listen to, and support the community voices... and the passion it contains.</p> <p>2: The needs of ALL creatives can easily be used as a</p>	<p>1 to 9: Fine! The checklist might begin NOW by listing what is being requested... with accessibility, cost, local demand, and proximity all in mind. NAMC want to engage in all of this! 11 fine!</p> <p>12: Montsalvat is a beloved institution, and we all wish to advance the institution. One useful means would be to operate a Gallery in conjunction with Montsalvat. This could be achieved as a partnership with mutually complimentary events and attributes. Upgrading Montsalvat galleries for fine art is another expensive program, and could easily have a compromised outcome. Let Montsalvat develop what is does best!</p> <p>13: Yes! Link with Heide, Potters, Tarrawarra in a trail</p>	<p>Many... but the best way for all this to happen, is for the draft, and Council, to Build a Partnership with NAMC. The NAMC is calling out for this to happen. Please let it happen!</p>

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		<p>reason for doing nothing. "We can't do that, because it does not cater for dance... or???" The leadership needs to concentrate on advancing the CREATIVITY within the Shire in whatever way it can, and find a way to find an Art Gallery, for example, that can accommodate dance.</p> <p>3: Lack of exhibition spaces: Say no more!</p> <p>4: Emerging art forms need special attention, and a gallery space equipped to make exhibiting possible and simple. A NAM is urgently needed to accommodate such an endeavour, in a proper manner.</p> <p>5: Funding and Resourcing is another reason for Building a Partnership with NAMC. The NAMC has ideas and plans to assist Council with this, and conceptual Business Plans that are worth Council exploring.</p> <p>6: The Council needs to communicate with the NAMC, and partnership with advocating.</p> <p>7: Greater representation and inclusion can be achieved by a partnership with NAMC that represents a broad range of the community, including the creative community. It is there for the taking. TAKE IT!!!</p> <p>8: More diversity of spaces could best be achieved by beginning to add ONE good space, rather than adding to the numerous compromised spaces. Build a purpose-built space for creativity to thrive.</p> <p>THE FRAMEWORK HAS NOT BEEN DEVELOPED TO ENSURE THAT RECOMMENDATIONS ARE PROVIDED THAT ADEQUATELY ADDRESS THESE CHALLENGES. The Report ignores the most important notion that the community is demanding... A purpose built gallery.</p>	<p>that includes Nillumbik as a creative centre... with NAM as a link in the chain... directing visitors also to Baldessin, Dunmoochin, wineries and to Nillumbik's unique Green Wedge and environment.</p> <p>14: NAMC can advance Philanthropic, private and fund-raising, in Partnership with Council, as a Charitable Trust in conjunction with Council's existing DGR Status!</p> <p>15: The Community Art Collection should be available within the Shire. Collaboration with adjoining Municipalities is fine, if Nillumbik is an equal partner. If not, collaboration is... ? NAM aims to attract, not just neighbours to Nillumbik, but also State and National exhibitions... and beyond... plus tourism.</p> <p>16: Health and social services is another aspect of what a NAM functions as. Mental health and optimism is NAM...</p> <p>17: Funding can be explored thro a partnership with NAMC!</p> <p>18: Fine!</p> <p>19: ... and coming in at No 19 is the winner! However, the draft does its damndest to place No 19 into the long-term stakes at a 1 to 100 (maybe 1 in 1000) odds,, and a purpose-built gallery at 895 Main Road at 1 in 1000000000000 odds. Why is this so?</p> <p>20: Add NAMC! NAM can do this also!... and is doing so!</p> <p>21 to 27: Fine,,, and NAMC can assit in achieving this.</p> <p>28: Co-working spaces are provided for in the NAM, where Nillumbik artists are an integral part of the NAM and the local-to-National art movement.</p>	
24514	The need for a dedicated gallery for the art collection is identified in the framework but does not appear to be a serious consideration in the short to medium term	As a consumer of art, the lack of easily accessible exhibition space should be a priority	<p>1: The Civic Drive space is difficult to access with public transport</p> <p>3 & 4: Re-purposing a meeting room would be a "mini gallery" only and is unlikely to attract tourism</p> <p>5 to 8: Agree</p> <p>14: Should be explored in relation to a dedicated gallery</p> <p>19: Exploration of options has been going on for many years, but nothing has happened. The regional gallery feasibility study as recently as 2019 identified the need. I think it should be given a higher priority and serious consideration. The old council office site at 895 Main Road Eltham would be an ideal site</p> <p>24:</p>	Nillumbik has a strong and proud history of creativity which should be nurtured. The provision of a dedicated gallery is well overdue and would provide a creative hub for both artists and art consumers
24513	all are critically needed!	More support for professional artists in the area is needed. the focus seems heavily towards hobbyist artists. this is also excellent but need to support local professionals too	we need a contemporary exhibiting space for the collection and for new works to be shown (library space is totally inadequate). it is a big problem that the community	see last answer

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			would greatly embrace. utilising unused spaces for residencies, studios also a great idea. connecting local professional artists with indigenous leaders and also updating the heidelberg art trail to fit more contemporary interpretations, new artist interventions would be a great art initiative that embraced the rich historical arts culture and added focus on contemporary artists too.	
24512	Another commissioned report to outline strategic directions for procrastination. All basic good suggestions to establish positive action hopefully.	Blatent disregard for the requirement of a permanent space for multi exhibitions in lieu of band aid projects	Seriously, considering the obstacles presented in achieving these objectives it is extremely disappointing to note this infrastructure framework is at ground zero when a prospective implementation is offered for 6 - 10 years.	There are many projects of this nature already carried out at other councils where sustainability has been objectified and offered for observation to be utilised by Nillumbik. There are a substantial number of Philantrophers available to offer funding for artistic projects. The CEO, Carl Cowie, in a recent article in CEO made reference to the progress for infrastructure in 2023 in Nillumbik by rolling out a \$65m injection for sports. Mr Cowie has the unique opportunity to progress the "arts" in Nillumbik and add that achievement for his portfolio. One word from him to Lindsay Fox, Beeson or Myer foundation would cement his longevity of appreciation by Nillumbik. An entrepreneurial attitude and positive plan to achieving recognition for the Art Heritage of the Nillumbik is urgently required. Many notes have already been taken by you at your presentations for consideration. Enough of the commissioned reports... action is now required.
24511	<p>This submission is lodged on behalf of the Eltham Concert Band. We are an ensemble of over 50 musicians based at the Eltham Community and Reception Centre (ECRC). We perform two major concerts per year there, as well as playing out as part of a number of performances throughout the year, both within and outside Nillumbik. Our repertoire ranges from classical to popular and we frequently partner with a variety of other local musicians for performances. Our membership ranges from school students right up to very senior Australians; and although our ranks include musicians from both professional and amateur backgrounds, we are proud to be an amateur community band which caters to all playing abilities.</p> <p>We welcome the approach to embracing strategic directions on arts and culture within the Nillumbik community, and agree that the approach taken generally in the Framework Draft Report can be helpful in realising the creative aspirations of both the local Nillumbik community, as well as visitors from outside Nillumbik seeking to enjoy the arts and culture of the community.</p>	<p>We agree with the challenges identified in the draft report, which could lead to several potential issues and challenges.</p> <p>However, we also note that once again, the focus in relation to these limitations are very strongly tilted in favour of "exhibition spaces" for visual art. We consider the lack of consideration in relation to performance venues to be alarming. Although Key Challenge 2 notes that the needs of all creatives are not being met, it is disappointing to see that the draft report itself also appears to fail to recognise these needs.</p> <p>Key Challenge 3 (lack of exhibition spaces) is a real concern across Nillumbik. But this raises an additional issue: Typically – and very much exemplified in Key Challenge 3 – we consider that the focus in several of the key challenges is in relation to outputs. A significant amount of time from creatives is spent on incubating works, whether this is in studios or production spaces, being painted, sculpted, recorded etc, or rehearsed in rehearsal venues. The display of artistic outputs is very</p>	<p>We do not intend to comment on these at length.</p> <p>Specifically, we wish to comment on Action 3. The action in the draft report considers re-purposing one of the meeting rooms at ECRC to provide a dedicated and affordable exhibition space for emerging artists, and to exhibit works from Council's art collection.</p> <p>We support and understand the Council's position in relation to the ECRC as a venue capable of a number of uses across the arts. However, we also note the limited council-owned facility space for community bands and recognise that as facilities are used more frequently for visual art, this impacts the ability for other art forms to be showcased, or developed.</p> <p>We also wonder whether all avenues for funding the development of more permanent facilities for Nillumbik's art collection have been considered: since it appears that a priority problem being addressed in the draft report is the rehousing of this collection, and the collection is of considerable value, surely a cost-benefit analysis exists</p>	<p>Throughout its long existence, Eltham Concert Band is and has been very grateful for the support it receives from Nillumbik Council and its predecessors. We are privileged for the support which we receive from Council and its staff who operate the ECRC. We wish to emphasise that the band would not be viable without the support we receive. The use of the venue for rehearsals is made possible by the fact that we have storage (both above and underneath the auditorium) for our extensive percussion equipment and for our library of some 600 scores, including the separate parts for each of the over 50 musicians that may be performing.</p> <p>Eltham Concert Band has been growing steadily recently, both in terms of audience and of members. It is particularly satisfying that we are attracting younger players.</p> <p>We are enormously content with the size and quality of the ECRC as a performance venue, which we believe is most appropriate to the size and demographics of our audience. Our performances always fill the performance space at the ECRC, and we note efforts by Council to improve accessibility to the venue in recent times. And while we are not the only band to benefit from this facility, we</p>

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	<p>We note that "art" in the singular, which has not been defined in the draft report, appears to be specifically visual art in the forms of traditional paintings and sculpture (and potentially photography). The draft report very much prioritises visual art over other media in the arts. Whilst Strategic Direction 3 focuses on bringing the audiences to enjoy Nillumbik's creative offerings, the strategic direction focuses on "gallery-grade facilities" to the exclusion of all others. The consideration of other media, in particular the performing arts, do not benefit from this description, since the "gallery-grade" qualifier is not helpful for arts other than traditional visual art. The commentary on pages 38-41 of the draft report cements this perception.</p> <p>We also note that "culture" is not defined, either. We find this to be confusing, as, according to page 6 of the draft report, the objective of the strategic directions is 'to deliver on Nillumbik's aspirations for Arts and Culture'. Sociology defines the term "culture" as the complex system of beliefs, values, behaviours, customs, norms, symbols, and material products that are shared by members of a society. Culture encompasses everything that people learn, create, and transmit from one generation to the next within a particular social group. As a fundamental concept in sociology, it shapes human behaviour, shapes social interactions, and helps to define the boundaries of social groups. We share our concerns that the impact of a narrow approach to artistic media not only leads to a correspondingly narrow approach to culture, but also may be less than consistent with Principle 1 of the draft report, since visual media may be of little benefit to participants who are visually impaired.</p> <p>We do not support the draft report's preferential treatment of visual art.</p> <p>It is broadly agreed that the artistic focus of the Nillumbik community has historically been visual art. This is reflected in the many facilities, artist studios, colonies and exhibition spaces already noted in the draft report. However, this takes focus away from the growing artistic output from other media. To a degree, the draft report minimises the impact and importance of performing arts within Nillumbik. For example, the Eltham Jazz Festival – a successful annual weekend of music around the Eltham central business district – is not deemed important enough to even be mentioned in the draft report. Nor are calendar fixtures such as the Eltham Festival, or the Hurstbridge</p>	<p>much the end of this process. Key Challenge 8 (more diversity of spaces for creativity) could potentially reflect this limitation, however, there does not appear to be a great deal of information explaining what this is to encompass. For Nillumbik entities in the performing arts, space required for creative development is required to be considerably larger than for other entities.</p> <p>Rehearsal space for ensembles can also vary. What is considered reasonable for someone playing a small instrument like a flute is not necessarily going to be appropriate for someone else playing a larger instrument such as timpani, drumkits, or mallet percussion.</p> <p>A band such as ours has also a history of collaborating, either as a one-off or on a more frequent basis, with musicians such as pianists or harpists who may require additional space again compared to singers whom we also perform with.</p> <p>This is before we consider storage space for materials including music, musical instruments, and audio equipment. Where musical instruments needed are large enough or extensive enough that they cannot be transported from home storage by individual members, onsite storage is an essential expectation of a community band.</p> <p>We note that other performing arts groups (such as theatre or dance groups) may require larger spaces when considering storage for sets, costumes, props etc.</p> <p>We would recommend that thought be given to additional key challenges which consider the problems of rehearsal and other incubation spaces, as well as storage facilities.</p>	<p>for a newly dedicated facility, rather than a repurposing of an existing facility which may serve to displace existing users?</p>	<p>believe that it is imperative that a centre so well suited to our ensemble is able to continue to serve the role it has played in the Nillumbik community for so long.</p>

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	<p>Wattle Festival.</p> <p>It also appears that the focus on Nillumbik's collection assumes that only durable outputs are under consideration. We have discussed further in a subsequent question the problems associated with only considering outputs as part of this work; but we suggest that for presentations which are not as durable as visual art, the broader term "curation" may be more appropriate and more encompassing than the term "collection" alone.</p> <p>Finally, we note that the online availability of the arts is not addressed in the draft report, beyond a cursory note to make a calendar/directory available. We believe that this is not consistent with the broader aim of enabling "more contemporary and emerging art forms to become part of Nillumbik's creative offer", as explained in Strategic Direction 2.</p> <p>We enthusiastically support Strategic Directions 1, 2 and 4.</p> <p>However, we recommend that Strategic Direction 3 needs to be re-worded to better convey a media-neutral approach to the arts. An example of this could read as follows:</p> <p>3. Celebrate Nillumbik's arts collection and curation Allow for the public exhibition availability of Nillumbik's arts collection and curation in secure and comfortable, gallery-grade professional facilities (including galleries, performance spaces and online) to support greater levels of audience attraction and local tourism. Enable more contemporary and emerging art forms to become part of Nillumbik's creative offer.</p>			
24509	<p>I agree that the further development of an interconnected, visible, supported, diverse, resilient and distinctively creative community in Eltham is necessary for Nillumbik creatives and the Shire.</p>	<p>These eight challenges fall roughly into 4 groups:</p> <ul style="list-style-type: none"> • Facilities for creatives from multiple disciplines to meet, to create and to exhibit their work. As 'creatives' encompasses a wide range of skills and initiatives, eg artists, musicians, designers, writers, publishers, film makers, photographers, then multiple use facilities should provide for multiple users and varied audiences. The facilities should be substantial and purpose designed and additional funding should be sought from government and private sources where needed.. Funding for a central facility as well as grants for individual projects is a necessary part of the plan – for learning, promoting and building. • A continuing two-way conversation between creatives 	<p>The Framework timeline places 'exploring' opportunities to build a purpose-built facility as "long term" ie 6-10 years. Actually deciding on a design and building it would take much longer. Why not prepare to build the facility now by seeking funding and inviting designs (design competition) for an art centre which would honour Nillumbik's artistic history, enable our community and visitors to learn about our creatives.</p>	<p>Already stated.</p>

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		and council to enable ongoing feedback from and to the creative community. Representatives from varied creative sources should work with council members to achieve common goals. • Opportunities to develop varied art forms and artistic enterprises. Council could achieve this aim by providing workshops, targeted assistance and promotions to grow Nillumbik creative industries, thereby facilitating tourism as well as nourishing Nillumbik's cultural history. Each of these factors will contribute to a strong artistic culture and increased tourism in Nillumbik.		
24508	I personally feel very encourage by the Nillumbik Creative Infrastructure Framework and am excited by the pro active position council is taking to connect and listen to local artists in the area. I attended the meeting at Edendale farm. The discussion was dominated by the lack of Municipal Gallery in Nillumbik. This issue has been ongoing for many years. It is understandable that people feel so strongly about it, as it has become a symbol of the lack of true value for the arts in the area. Having said that I believe that exploring other possibilities with partnership is a good way to go. There are various different gallery models that can be encouraged, from State, Municipal, Commercial, private galleries, Artist Run Initiatives (ARI's) Pop up Galleries to the Open studio. A focus on contemporary art and young emerging art is key to energising art in the area.	Communication and advocacy from Council is the key to moving forward. Identifying current spaces suitable for exhibitions Encouraging contemporary and emerging art forms will re energise the Nillumbik arts scene with greater representation & inclusion.	The 28 actions seem reasonable.	Encouraging and supporting the business of Art and Culture in Nillumbik can only have positive economic benefits to the area, through increased visitors and tourism. Nillumbik is an area that prides itself on its history of art and culture. Lets make it visible. I believe you are on the right track.
24507	I like the four strategic directions but could add one one more: an educational one in which schools are supported with their art departments. Prizes, exhibitions, artists presenting at the schools etc.	All the challenges point towards the need for an art gallery/museum in Nillumbik. I know this would be a funding challenge however, this must be explored creatively rather than presenting an impossibility.	I am thinking that all of these are certainly promoting and developing what already exists. I. would like to see Council having the vision of a dedicated art gallery in Nillumbik that could be a centre which would tie into all the creative activities in this Shire. It would give a collective meaning to creativity in Nillumbik Shire and link artists here to artists further afield.	I would ask council to be open to listening to community concerns and desire for an art gallery in this shire. It would be a ing term plan possibly but one which could give considerable heart to art in Nillumbik
24503	No	We would suggest inclusion of opportunities to increase the awareness and utilisation of local history related actions across the shire, as part of this Creative Infrastructure Framework.	Perhaps Action 10 could include the significance of the local history of the facilities, or surrounding areas, being considered for upgrade.	We would suggest encouraging the inclusion of, and recognition of, our local physical, social, creative and cultural history, as important considerations when developing this Creative Infrastructure Framework.
24502	My thoughts are that most artists in the area share the same frustration. Despite the long tradition of artists living in the area, there is no Gallery to display either their work, the existing collection or future contemporary art. I suggest the 4th area of 'creative clusters' we have already had to develop and does not require equal consideration with the first 3 strategic directions.	The first four of the eight could be covered by a new Gallery. The fragmenting of the many artistic areas 'needs' would only lead to small grants being frittered away on what I would regard as 'backyard art'. Nillumbik has many local artists, who already have their own studios.	The 2019 proposal for the Nillumbik land between the Eltham Library and the Senior Citizens appears now to have a low profile. Yet this is the land that would provide a dedicated gallery for our on- going collection (paid for by local tax-payers over many years). This is also the artists /historical inheritance of our young population and just as important for them to identify with, as the football/ netball /cricket ovals.	Have a vision, after all Nillumbik has been given an artistic tradition and is home to many serious artists including a recent Archibald prize-winner Peter Wenger of Diamond Creek. Embrace the traditional mud-brick architecture of the Community Centre and wonderful Library. A new building could connect to the Library along the Yarra Valley Art Trail and also house a second gallery for exhibitions and a place for the many artists ,who choose to live within this special Shire, a building in which to exhibit.

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				I suggest giving a name such as the Walter Withers Gallery. Many galleries throughout the world are known by their famous artists.
24501	I support each of the strategic directions outlined in the Framework	I would suggest looking at opportunities to extend or modify existing Council spaces.	In respect of action 3, I would suggest this be reworded to say: Explore re-purposing 'or extending' one of the meeting rooms at Eltham Community and Reception Centre to provide a dedicated and affordable exhibition space for emerging artists, and to exhibit works from Council's art collection. Perhaps this could become a Short Term (1-2 years) priority.	I would like my proposal titled 'An Artistic Alternative', that has already been submitted to Council, to be formally considered as an option to create a multi function Municipal Gallery/arts creative space at the Eltham Community and Reception Centre, through an extension to the Walter Withers Room.
24500	<p>The framework seems to be yet another review/planning document with no definitive actions. The main outcomes appear to be even more investigating processes rather than goals to be achieved or real delivery on community needs. We have been wheel spinning on these issues for at least forty years.</p> <p>1. The main infrastructure is a purpose built facility containing a designated gallery for display of local artists, attracting traveling exhibitions such as the Archibald prize works and display of Council's art collection which currently cannot be viewed by residents. If space permits, room for performing arts collaboration& performances.</p> <p>2.The suggestion of empty commercial or council premises being repurposed is not realistic unless long term leases are put in place. This would lead to a temporary and fragmented approach unlikely to drive tourism or economic benefits for Eltham as an arts destination.</p> <p>3. Strategic allocation of a suitable parcel of land to cope with the facility and its ancillaries like parking and location to transport routes is key. The community understands Council can't fund the development in total. Thought should be given to a steering committee being established to consider sites, facility design and attracting funding from state/federal govt in partnership with private sector funding. some goals and timelines need to be set or continued wheel spinning will see the district lose its heritage as an arts precinct.</p> <p>4. governance and advocacy would best be delivered in a steering committee comprising Council, state, federal govt representatives, members of the arts sector and a couple of business sector leaders who can add entrepreneurship guidance to get things done.</p>	<p>#3. Lack of exhibition spaces. In the shorter term, perhaps some existing infrastructure could be repurposed for smaller gallery spaces while work is undertaken on establishing a major arts facility.</p> <p>#4. Continue to work with emerging arts sectors to identify how best to integrate into planned infrastructure for the arts sector. Given the diversity it is unlikely that one facility can adequately cater for all needs. Perhaps a hub and spoke structure is feasible.</p> <p>Challenges 5, 6 & 7 will be served well by the aforementioned steering committee. a strong advocate from our local indigenous community should also be invited to have a seat in this group.</p>	These "actions" seem to be broad statements rather than actions. They lack defined outcomes and deadlines to be achieved. This is why some private sector involvement and guidance is needed to move it beyond a bureaucratic approach. There needs to be a balance between planning and actual delivery with accountability for actions or lack thereof.	The report is a good start, but more action needs to be visible in the community.
24499			At part of Strategic Direction 4, I would recommend including an additional action: establishing peer mentoring programs or networks. This would be a way to encourage	

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			community connection amongst artists, whilst helping emerging artists learn their craft and all the emotional and practical elements of being an artist. For established artists, it could be a way to give back to the community and also consolidate their own understanding of their practice (as teaching is often another way to learn).	
24498	I feel our priority should be No. 3. To celebrate Nullumbik's art collection. Number 1, Council facilities are not really suitable for this exhibition. No. 2. partnerships have been established already. No. 4. creative clusters are self-fulfilling and motivated by personal motivations.	I see our priority is number 3 of the 8 challenges. LACK OF EXHIBITION SPACE. Having attended the first feedback meeting at Edendale Farm, I see the resounding message is a need for the long-term goal and plan to develop a purpose-built Gallery to exhibit our existing Nullumbik Art collection. We already have a contemporary art space at HEIDI Modern Art gallery. MONTSALVAT is wonderful but the existing buildings are not equipped to exhibit this permanent art collection. Eltham and the Nullumbik Shire was specifically chosen as the birthplace of Australian Impressionism for its trees, and countryside. Walter Withers chose to live and work here. The gallery should celebrate this massive art heritage and call the gallery The Walter Withers Gallery. Saleh Hadi, Coordinator of the Art and Cultural Development Officer, initiated the feedback sessions in his new role. He has already achieved so much in projects such as murals, art spaces, the Eltham North Playground pottery tiles, the heritage walk signs, the gateway sculpture. The message now seems to be a decisive need for an architecturally designed gallery. A plan in 2019 has already been developed. Our council needs to take this proposal more seriously, allow the council land site to be used for this, and let this enthusiastic team develop the funding and designs rather than direct small grants money to short-term projects. We older members in the community, having lived and worked here for 40 and 50 years have the energy to work towards this goal for the benefit of young artists in the future. Primary, secondary and tertiary schools and art groups need access to our art heritage. The suggestion at the feedback meeting to encourage community involvement by getting students and artists to make tiles and mud bricks, which is after all, the building symbol of our region, should be adopted and this will ensure community interest, harnessing our community spirit for a wonderful end-product, the Walter Withers Art Gallery.	Number 19, purpose-built, gallery grade exhibition space should be our top priority.	
24497	Need to have a rotating display of the Nullumbik art collection	no	The redevelopment of the Diamond Creek Community Hub as a creative makers space/exhibition/library along the lines of spaces in the Yarra Ranges should be the	The idea of pop ups is great: but where in Diamond Creek? eg the Masonic Hall? The churches?

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			<p>primary focus. Whatever space is decided upon needs staff/volunteers on site to assist.</p> <p>Alternative spaces that could be developed are the a) Eltham Library or less desirable b) Eltham Reception Centre.</p> <p>Location to train stations is a must.</p> <p>For digital and music arts, I would suggest that an expansion of the Eltham Performing Arts Centre should be considered. While out of the way, it provides a quieter environment.</p> <p>I would not like to see the dilution of Nillumbik arts scene with collaboration with external to the shite providers.</p>	
24496	I support the strategic directions presented at the consultative meetings and believe it is imperative that more support is given to existing art groups to ensure their continuation.	More interaction with the existing art community to ensure their voices are heard right through the process.	Keep us updated and allow more input along the timeline as circumstances change	Diamond Valley Arts Society are eager to continue to support the nillumbik/banyule/darebin community as a great place for artists to come together and do art, talk art, show art, learn art and we would love for our sculpture groups to be able to work onsite at Edendale Community Farm and not be seperated at the Slovenia Club rooms in Research. There have been quite a few thought on this matter but nothing so far has come to fruition.
24494	Accessibility- re: across all abilities, financial capacities and age groups	<p>Funding and realisation of:</p> <ul style="list-style-type: none"> •Accessibility, flexibility, financially realistic exhibition spaces. •Education for education's sake. •Art for Art's sake. •Public spaces and public access. •Community Arts . 	<p>Shortlist priority areas</p> <p>Shortlist priority target groups</p> <p>Develop action ...</p> <p>You know there are a variety of methods...</p>	I'm keen to see an injection of energy, informed planning and \$dollars into the Arts, again, recognising and valuing Nillumbik's roots and the fine reputation of which its foundations are made.
24182				Growing up in Nilumbik, there were few if any opportunities for developing my practice as a street artist legally. I ended up going to Banyule because they had a program for it. Likewise, there are no legal walls to go and practice on, which would be such a simple addition yet help younger people who don't want to do anything illegal. I recommend a sizable wall somewhere in Eltham or Diamond Creek (Just somewhere central) be made legal for street art practice.
24086	I think they're a great start but I think there's something vital missing in the mix. That is to engage with new and "Diverse" community members who are deeply connected to the arts infrastructure nationwide.	I would love to know the demographics of the section of community consulted to come up with these challenges. I would like to know the order in which you plan to address them as I think that's important in terms of bigger picture.	No	The lense in which this community participates with the arts is extremely white. There's a massive opportunity here to help grow a thriving arts scene by doing some ground work recognising who you may be able to engage to bring fresh and diverse ideas and strategies into the mix.

MAV State Council – Friday 17 May 2024

Nillumbik Shire Council Motions
Name of Motion: Wildlife Vehicle Collision Hotspots
Motion <i>The Motion should be no longer than 250 words (1700 characters)</i>
That the State Government work with local councils to investigate and trial initiatives to reduce harm to wildlife and improve driver safety, particularly in key wildlife vehicle collision road corridors and hotspots. Initiatives may include: <ul style="list-style-type: none"> • Driver-behaviour education campaigns to help mitigate wildlife vehicle collisions, eg. wildlife signage, road markings, speed reduction • Investigation by Department Transport and Planning into virtual fencing and other fauna protection and management trials. • Targeted investment into protecting and enhancing refuge and core fauna habitat.
Rationale for Motion <i>Relevant background information in support of the motion. The rationale should be no longer than 350 words (2400 characters)</i>
<p>Many wildlife populations are in decline due to anthropogenic impacts from urbanisation and linear infrastructure. Roads form barriers to wildlife movement, severing habitat connectivity and isolating populations and individuals from resources and mates. This results in wildlife traversing roads. Subsequent wildlife/vehicle collisions can cause serious injury and death to both wildlife and humans.</p> <p>Research is being undertaken nationally and internationally into novel wildlife/vehicle collision mitigation methods, in the quest to identify methods that are successful and affordable, noting that there are many variables to be considered for different species and locations. Ongoing state government investment to support local research (and trials) into methods that will more successfully reduce collisions and harm in Victoria is needed; along with investment into broader implementation of proven initiatives along VicRoads and Council managed roads.</p>
Name of Motion: Stronger Deterrents for Illegal Vegetation Removal
Motion <i>The Motion should be no longer than 250 words (1700 characters)</i>
That the State Government strengthens the deterrence of illegal native vegetation removal by increasing the powers of local Councils to effectively enforce, and respond to breaches of, their Planning Schemes under the Victorian Planning Provisions.

- Increasing the powers of local Councils to effectively enforce, and respond to breaches of, their Planning Schemes under the Victorian Planning Provisions. This would include:
 - Enabling authorised Council officers to enforce cessation of illegal vegetation removal in real time or the immediate cessation.
 - Ensuring offenders of illegal vegetation removal are legally required to provide native vegetation offsets.
- Reviewing the value of infringements for native vegetation removal
- Strengthening the role of Fines Victoria in recovering fines for illegal vegetation works.

Rationale for Motion *Relevant background information in support of the motion. The rationale should be no longer than 350 words (2400 characters)*

Native vegetation plays a critical role in protecting biodiversity, providing food and shelter for wildlife, helping control erosion, and improving water quality. It is a unique and valued feature of our landscapes, particularly in rural and peri-urban regions of the state like Nillumbik, that often comprise large parcels of land designated as Green Wedge.

Under the Planning and Environment Act it is illegal to remove native vegetation without a permit. Local Councils are responsible for enforcing breaches of the Act through their planning schemes as part of the Victorian Planning Provisions. However, current powers limit the enforcement action that councils are able to undertake, and fines for breaches are often not high enough to deter people from illegally removing vegetation.

When fines are issued, they are often significantly less than what Councils spend resourcing enforcement action. When infringements are issued by the Magistrates Court, they are referred to Fines Victoria. However, fines are frequently not paid and get lost in the system. Councils also find it difficult to recover fines through Fines Victoria.

Councils spend a lot of time trying to negotiate on-ground remediation outcomes including voluntary native vegetation offsets. Outside of these voluntary measures, Councils have the ability to try and seek enforcement orders at VCAT. However, again, this has significant impacts on budgets and resources, and costs are often not recouped, even in the event of costs applications being made.

Councils spend significant time and resources undertaking valuable work and producing important strategies, including Urban Tree Canopy, Neighbourhood Character and Biodiversity strategies, to protect biodiversity values and vegetation.

Support in the deterrence of illegal vegetation removal, as outlined above, will support that investment and ensure better outcomes are achieved for our community and the environment.

Name of Motion: Roadside Maintenance Coordination and Financial Support	
Motion	The motion should be no longer than 250 words (1700 characters)
<p>That the State Government increases support to local Councils to enable maintenance and amenity of roadside reserves in a timely manner, reflective of local community expectations by:</p> <ul style="list-style-type: none"> • Increasing funding for Councils that are required to maintain roadside reserves on VicRoads' behalf, to better reflect the true costs of those maintenance works. • Establishing a coordinated approach involving forward planning of roadside mowing works, whereby works on areas where VicRoads and local Council managed sections intermingle are completed in their entirety. 	
Rationale for Motion <i>Relevant background information in support of the motion. The rationale should be no longer than 350 words (2400 characters)</i>	
<p>Management of roadside reserves is essential not just for aesthetic value, but to improve visibility for drivers and reduce fire risk.</p> <p>Many local councils, particularly those in outer metropolitan and rural regions, are responsible for the management of roadsides spanning hundreds of kilometres. In addition to this, many are also required to maintain the roadsides of VicRoads managed roads, as part of a special arrangement whereby councils may be provided with additional funding to undertake the work.</p> <p>With rate capping tightening the budgets of councils across the sector, the funding provided through road maintenance arrangements with the State has not kept up with the costs of providing this important service.</p> <p>Many roadsides are often located in areas with high tourism volumes, and increased fire risk. Resident concerns and complaints will often escalate where those roadsides are not being managed to community expectations.</p> <p>In the case of roads where councils and VicRoads share management of the roadside, issues arise where sections of roadside are maintained at different intervals. While local councils and VicRoads understand the exact sections they are responsible for maintaining, residents do not, and become frustrated when they see a job 'half-done', which ultimately results in complaints to councils around unsightliness, traffic hazards and fire risk.</p>	