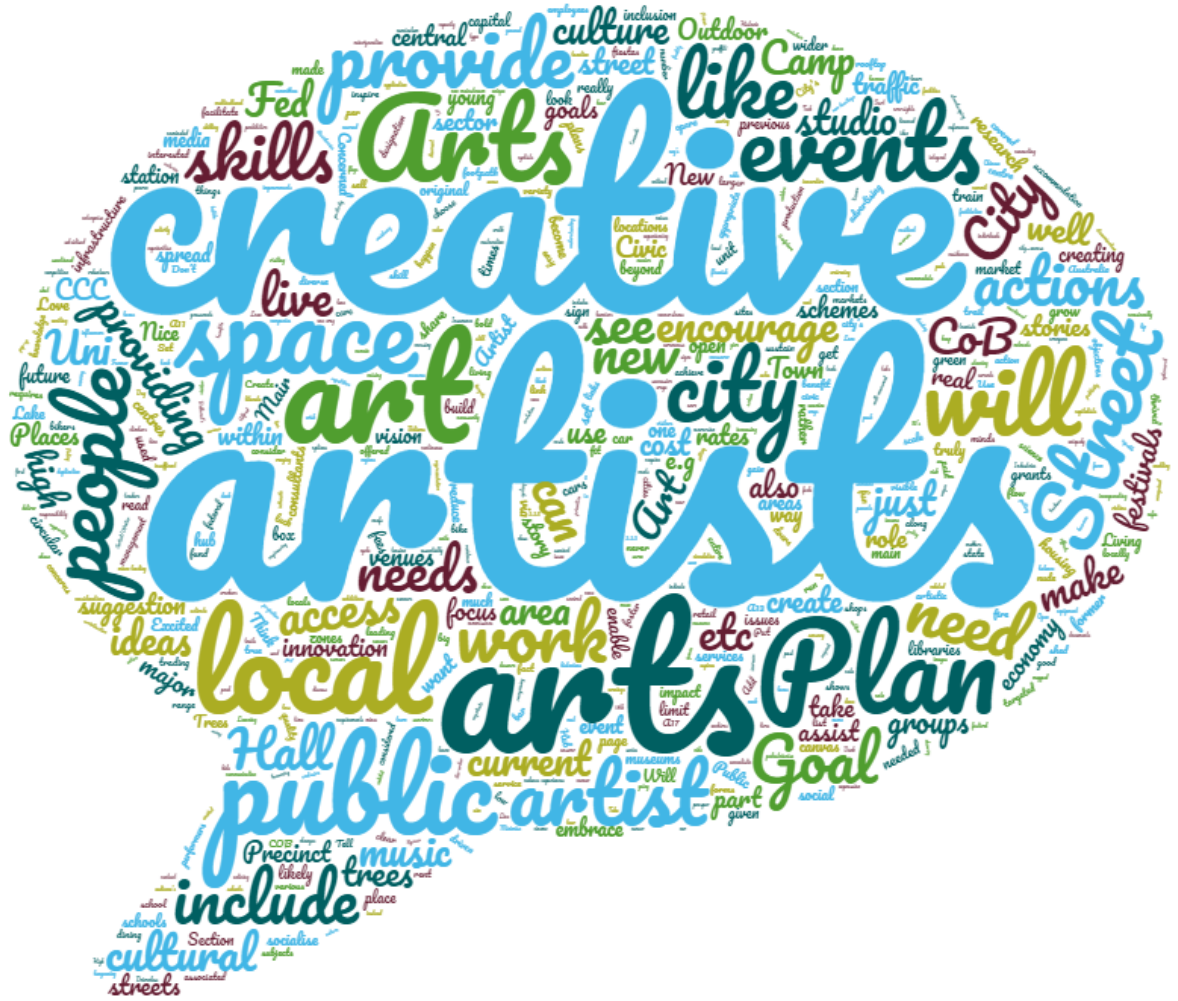


# BALLARAT'S *Creative City* STRATEGY



# Report of Public Consultation on Draft *Ballarat's Creative City Strategy* and *Creative Precinct Master Plan*

28 November 2018 – 1 February 2019

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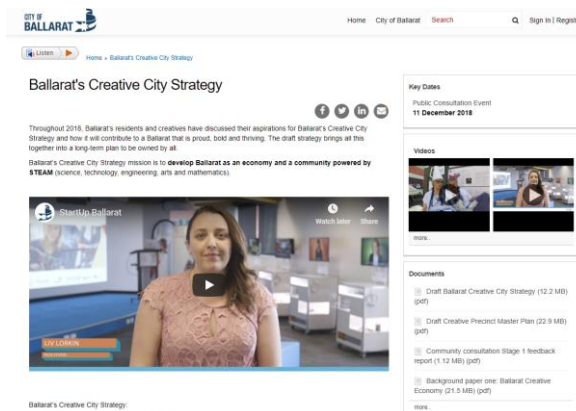
# BALLARAT'S *Creative City* STRATEGY

## 1. Background

Throughout 2018, Ballarat's residents and creatives discussed their aspirations for Ballarat's Creative City Strategy and how it will contribute to a Ballarat that is proud, bold and thriving. As a result, the draft *Ballarat's Creative City Strategy* and *Creative Precinct Master Plan* were released for public consultation on 28 November 2018. The drafts brought the input and feedback received during the two consultation phases in 2018 together into a long-term strategy to be owned by all.

### 1.1 Project website and MySay Submissions

The consultation period ran from 28 November to 1 February, with the drafts being made available online for public viewing, and responses ('submissions') being elicited via the City of Ballarat's MySay project website (<https://mysay.ballarat.vic.gov.au/creative-city>).



### 1.2 Direct invitations to stakeholders to respond

A series of email invitations and updates were sent to approximately 420 stakeholders throughout the consultation period, inviting them to view the draft reports, respond with feedback and attend the public consultation event.

### 1.3 Consultation Videos

The consultation period was supported by a series of three videos, circulated via social media and hosted on the project webpage, which sought to further explain aspects of the drafts and encourage community members to respond.



*Ballarat – powered by STEAM*



*Creatives Unite: Consultation Event*

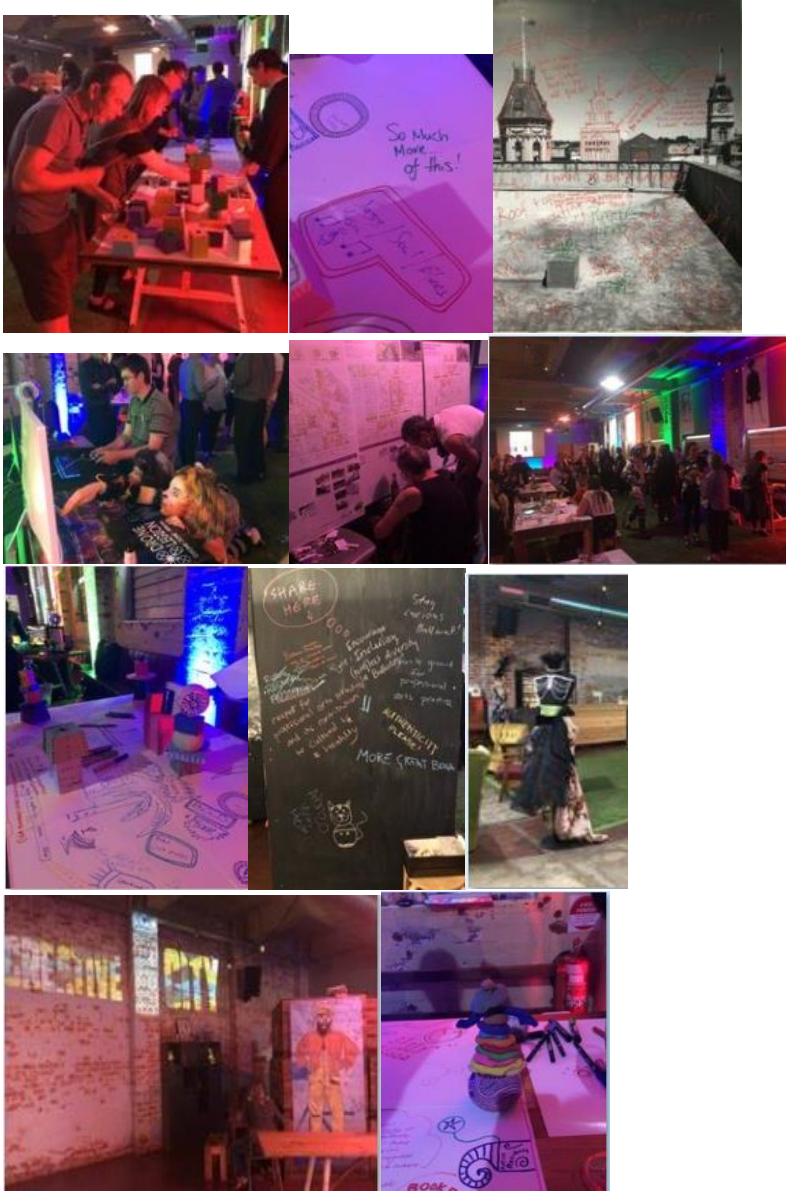


*The Pike-lettes in Police Lane*

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## 1.4 Public Consultation Events

The consultation on the drafts was launched with a public event on 11 December 2018, which was attended by over 150 community members. This event engaged a range of 'creative ambassadors' to facilitate discussions, and in return saw feedback provided by the attendees in a range of mediums – including drawings, photographs, video messages, graffiti, postcards and conversations.



Community engagement also took place at Ballarat's Springfest Festival at Lake Wendouree in late November, where conversations about the strategy were held with community members enjoying the day.



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## 1.5 Creative-led Response: Soapbox Billboard

Finally, community feedback on the drafts was also independently encouraged by two local artists, known as the Pike-Lettes, who posted the draft strategy up in Police Lane in the creative precinct during late January for 2 weeks. They also held readings and performances to encourage responses. This resulted in some rich feedback in the form of graffiti messages on the paste-up, as well as media interest.



## 2. Responses received and the approach to analysis

The public consultation on the drafts produced a large amount of welcome feedback from the community in a variety of forms, as follows:

- 37 submissions
- Soapbox Billboard comments
- Public Consultation Event feedback:
  - 3 submissions
  - 3 voxpops from video booth
  - photographs from photo booth
  - 16 comments left in feedback box
  - 'visionary landscape' artwork and comments
  - chalkboard graffiti
  - neighbourhood graffiti walls
  - precinct consultation suggestions
  - feedback from facilitators at the event

The public consultation event on 11 December by its design invited a creative response to the draft strategy and master plan. This is certainly something we received! Some of the responses provided, for example photographs and drawings, were not ones we could directly interpret into feedback on the strategy – however they have sparked further thought about how difficult it can be to measure the creative response, and challenged us to consider how we are going to monitor the impact of creativity in the city as the strategy is implemented in the future.

Our analysis of the feedback has also enabled conversations about setting in motion creative energies, and how the City can help 'light the creative spark' – without knowing where that spark is going to end up. Creativity does have a tendency to be unpredictable! We will further explore this notion of 'the creative spark' in the final version of the strategy.

In analysing the consultation feedback, we distilled 305 individual issues raised, which were then grouped into 32 themes. Each of those 32 themes is discussed, with our response provided, in the following section. A number of these have resulted in a change to the strategy or master plan, which is also indicated where relevant.

## 3. Themes arising from the consultation

### 3.1 *Statements about creativity*

---

*“Creativity is a way of being, to be truly creative absorbs the whole person...Some of us make art/be creative because it is the only way of being that we know...”*

---

Several submitters provided their thoughts on what it means to be creative, and what their vision for a creative Ballarat is, for example:

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“How could every creative student of Ballarat, young and old, be an ambassador for our town, raising awareness of what we do and making creative professionals interested in visiting?”

**Response:**

The Creative City Strategy encourages the notion that all people are inherently creative, whatever their practice, and whether or not they wish to make a living from it.

**Changes to Strategy?**

No

## 3.2 Support for the draft Creative City Strategy

---

*“Loving the strategy's positivity and vibrant outlook for all and think it's important for all to remain open-minded, positive and creative in their mindsets to create stronger connections in the community”*

---

There was some encouraging support for the draft strategy, with praise for its ‘bold strategic vision’; endorsement of the recognition of the wider creative industries and the STEAM-based approach to innovation and creativity; and excitement about the leadership being demonstrated.

**Response:**

The Creative City Strategy seeks to articulate a bold strategic vision for Ballarat’s creative future

**Changes to Strategy?**

No

## 3.3 Feedback on the public consultation event on 11 Dec

---

*“So much more of this!”*

---

A few people provided feedback on the public consultation event held on 11 December 2018. Responses were mixed; whilst there was thanks for bringing the arts community together to network and congratulations on doing things differently, there was also some expression of disappointment that the event did not encourage more public discussion of the strategy on the evening, as per more traditional consultation events. Feedback from the creative facilitators on the evening, however, suggested they had received a lot of positive comments on the format.

**Response:**

The City of Ballarat wanted to provide a public gathering that would invite our creative community to consider the documents in their own time. The evening was about capturing immediate thoughts and issues in a creative way, facilitated by members of our creative community.

**Changes to Strategy?**

No

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## 3.4 Alignment with other organisations' strategies

Two organisations noted the alignment between their own strategies and goals and those outlined in the Creative City Strategy.

### Response:

The Creative City Strategy is intended to be delivered by collaborative effort.

### Changes to Strategy?

No

## 3.5 Accessibility of the strategy document

There were a few comments on how the document itself was presented, in terms of length and terminology used. For example, one person said the document was long and intimidating to read, two others questioned the use of the term 'creatives' – whether it should simply be 'artists' and who it actually included, and two people suggested the STEAM diagram used was not clear or explanatory.

### Response:

Agree that the length of the Creative City Strategy may be inaccessible for some people. The implementation phase which follows will produce more succinct collateral targeted to particular audiences in due course. The strategy is aligned to the Victorian Government's Creative State, and as such explores the wider notions of 'creative industries'; we will make this clearer in the introduction to the strategy. We will also seek to provide a clearer explanation of what is meant by the STEAM diagram.

### Changes to Strategy?

Yes – definition of 'creative industries' in the introduction; clearer explanation of the STEAM diagram where it is used, using other analogies where possible.

## 3.6 Level of ambition of the strategy

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*"This is a vision for the conventional present, not the extraordinary future"*

---

There were a few submitters who expressed quite divergent views on the level of ambition expressed in the strategy. One suggested that the vision was not extraordinary enough and that we didn't at present have the quality work locally to 'really fire an audience's imagination'; with more work needed as to what audiences want. On the other hand, someone suggested it was overly-ambitious; that the reach for having world-class institutions was unrealistic and we should instead aim for a 'capital city experience'. Another suggested this was not a strategy unique enough to Ballarat.

### Response:

The Strategy is just a starting point. It is indeed uniquely "Ballarat", expressing a collective vision and direction from this community for its creative future, based on a great deal of community input. We believe we are already offering a capital city experience in many respects; this sets our long-term ambition. Action 10 'properly understand audience segments and their aspirations' should assist with this.

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## Changes to Strategy?

No

### 3.7 Ballarat's creative ecology

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*"Ballarat's creative culture is strong with current festivals and events"*

---

There were a few submissions that made statements pertaining to Ballarat's existing and recent arts ecology – for example the impact of festivals and events; that Ballarat community arts has thrived recently under previous employees of the City's Arts and Culture unit, and that we should not underestimate the importance of Federation University Australia as an incubator, habitat and creative hub in our city. There were also requests that the strategy specifically reference some of the constituent parts of the Ballarat arts ecology.

#### Response:

Agreed

## Changes to Strategy?

Yes – the new National Centre for Photography and our fantastic established grassroots independent arts organisations will be referenced in the section describing Ballarat's competitive advantages (flagship institutions / creative ecology).

### 3.8 Concerns with tone of some aspects of the strategy

---

*"I feel the focus on a 'cultural core' has been unhelpful. I think this is because it limits the conversation about what creative industry is, and it narrows the window of analysis of the various types of relationships and flows happening in the ecosystem to a very shallow base"*

---

One submitter suggested the 'cultural core' notion of the STEAM diagram (ie start with traditional arts and culture and then keeping adding to it) makes those in creative industries feel left out – they suggested starting with a more open mind about where creative industry lies and how it interacts with other sectors. Another couple of submitters stated they were not comfortable with the language used in Catapult 9 'Love and embrace the heritage canvas' as well as the word 'playful' used in Goal 7 relating to the precinct. A further two submitters suggested they found some of the section 'The Actions: How might we support them?' patronising. Another suggested this appeared to be a diffusion of responsibility by Council.

#### Response:

The suggestion regarding the 'cultural core' is agreed. We will provide a clearer explanation of the STEAM diagram that does not make this distinction. The wording of catapult 9 and goal 7 reflect what the community told us. The strategy is suggesting that everyone has a part to play in working towards the goals of the strategy, including Council, and provides some ideas about things that are already happening to do this, and which might

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be taken further. Council's contribution will be further articulated in subsequent implementation plans based on the strategy.

## Changes to Strategy?

Yes – reference to the 'cultural core' will be removed and a clearer explanation of creative industries provided. The section 'The Actions: How might we support them?' will make clear that these are only suggestions and often reflect things that are already happening.

## 3.9 Suggestions regarding some of the goals of the strategy

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*"Whilst we agree with the sentiment of a community unified and supporting a creative city strategy, it is basically unrealistic and potentially undesirable"*

---

Three submitters made some specific comments relating to the goals of the strategy. Firstly, one submission suggested the reach of Goal 1 ('the entire Ballarat community participates in and is represented by Ballarat as a creative city') was too broad, and it should be specific to the 'arts, music, writing and performance' sectors only. The same submission also suggested resistance to Goal 5 ('strong representation of a variety of creative industries') – expressing concern that digital arts and gaming should not be seen as a 'replacement' for more traditional arts. A second submission expressed concern about Goal 4 ('Ballarat's cultural visitor economy and market is continually growing') – saying that if there was 'branding' around Ballarat's creativity it might exclude some creatives who didn't fall in line. Finally, a third submitter suggested re-ordering the goals and changing Goal 1 to 'Ballarat is a creative city with entire community participation'.

## Response:

The strategy is intended to benefit our whole community; it intentionally takes a different direction to enrich the Ballarat community in creativity in all its forms - not only those involved in the traditional sectors. There was a strong push from the creative community for coordinated marketing about Ballarat as a creative city throughout the consultation period. The strategy does not pursue branding of a specific type of creativity - in fact the opposite...

It is agreed that a rewording of goal 1 would make it more succinct.

## Changes to Strategy?

Yes. Change Goal 1 to 'Ballarat is a creative city with entire community participation'

## 3.10 Suggestions regarding some of the actions of the strategy

There were 3 suggestions regarding specific actions of the strategy. A comment was made that Action 20 should not limit the creative precinct to showcasing only Ballarat stories. Another suggested a new action – to 'provide funding for creative participation'; whilst a third suggested an action 'provide opportunities for the general public to engage with creative ideas, practices and experiences'.

## Response:

With respect to Action 20, it is agreed this action is not intended to limit what can be showcased in the precinct; rather, to highlight the opportunity to tell Ballarat's stories. With respect to an action about providing funding for creative participation – there is not enough information to suggest how this would differ to the existing actions

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which focus on sustainable funding and investment models for the creative sector. Finally, with regards to the final suggestion, it could be said this is covered by actions A1, A7, A8, A19.

## Changes to Strategy?

No

### 3.11 Suggestions regarding some of the catapults of the strategy

There were 3 comments made regarding specific catapults of the strategy. A comment was made about Catapult 4 ('New audiences and participants'): that we could think about food being something included in diversity of creative expression which brings in new participants. Furthermore, another suggestion was made that catapult 4 could be reworded to 'new audiences, participants and *markets*'. Finally, a comment was made that more needs to be done with response to Catapult 7 ('Unleash the thinkers, doers and influencers') – ie more needs to be articulated regarding how the 'doers' will be rewarded.

#### Response:

It is agreed that it would be appropriate to include 'markets' in the wording of catapult 4; the related actions focus on increasing the participants and hence finding new 'market' sectors for creative participation. We agree that food and the fantastic and growing food scene in Ballarat is another expression of our creative diversity, and this should be reflected in our future implementation plans and related marketing campaigns. We will also add 'gastronomy' to our examples of 'creative sectors' in the introduction. With respect to rewarding the 'doers' – there are actions and suggestions in the strategy which indicate Council's intention under 'Catapult 2 – improving access, sustaining creative industry professionals' to provide a facilitative environment to navigate Council's regulatory processes as well as continuing strategic partnership arrangements with festivals and events which in turn support local creatives and their ambitious ideas.

## Changes to Strategy?

Yes. Change catapult 4 to 'New audiences, participants and markets'. Add 'gastronomy' to the creative sector categories highlighted in the introduction to the strategy.

### 3.12 Comments regarding some of the targets of the strategy

There were comments made regarding 3 of the targets relating to the strategy goals. Firstly, there were 2 divergent comments regarding the target of indigenous programming being evident in at least 30 per cent of the City's creative and cultural events calendar by 2030. On one hand it was asked whether this target was high enough; on the other, there was a caution that it could be too high; that we could struggle to maintain diversity of content, with the same artists being commissioned over and over again. There was also one suggestion that we should change the target for Goal 1 to '100% of Ballarat households *should* take part in at least one cultural / creative program each year'. Finally, there was a question raised about whether the target of increasing the number of professionally employed artists and creatives by 5 would simply be dealt with by organic population growth.

#### Response:

We understand the target of 30% indigenous programming may be a stretch target; but we decided to push for it regardless. The target of 50% of Ballarat households will take part in a cultural event by 2030 will remain as it is measureable ('should' is not). The target of a 5-fold increase in professionally employed artists and creatives is still ambitious, as our population is not expected to grow by 5 times (ie to over 500,000) by 2030.

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Changes to Strategy?

No.

## 3.13 Concerns regarding a 'small business model' for professional arts practice

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*"Art is soul driven not dollar driven - we should not have to be business minds"*

---

Three responses indicated concerns that the strategy was expecting artists to gain business skills, when they may not wish to do that. One submission suggested that Council should take more responsibility for developing artists by establishing marketing networks for them rather than 'setting them up to fail by expecting them to be sole traders'. Another suggested that some artists don't necessarily want to gain business skills or 'become capitalists'.

### Response:

The strategy states a clear vision for Ballarat to be able to provide those creatives who wish to sustain their creative practice financially, the support, skills and conditions to assist them to do that. The response will be multi-facteted and involve a number of different sectors, not just Council. Creatives themselves will of course be key players in this, should they choose to be.

Changes to Strategy?

No.

## 3.14 Concerns regarding 'gentrification' in the city

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*"We are wary of claims that creative professionals will 'naturally' benefit in a trickle-down sense from any planned creative renaissance. Our fear is that in actuality, if gentrification and economic growth occur, rents will increase and we will simply be priced out of houses in our area and be forced to move somewhere else."*

---

This was a concern raised by a few submitters, who were looking for reassurances or support to mitigate the likelihood of rising property prices forcing them out of their 'spaces'.

### Response:

This is an economically complex issue which Council will seek to influence as we are able.

Changes to Strategy?

No.

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## 3.15 Specific requests for new inclusions or acknowledgements in the strategy

There were a number of submissions that made a specific request for something to be added or included in the strategy. These requests will be dealt with in turn:

### 3.15.1 Acknowledge the importance of the museums and collections to Ballarat's creative economy

#### Response:

Agreed. 'Libraries, archives and museums' are included in our definition of 'creative industries', were analysed in the economic background paper for the Creative City Strategy project and should also be referenced accordingly in the strategy. The current accepted classification is 'galleries, libraries, archives and museums' ('GLAM').

#### Changes to Strategy?

Yes. Include 'galleries, libraries, archives and museums' in the definition of creative industries, and mention their local presence in the introduction to the strategy

### 3.15.2 Acknowledge the creative sector outside of the CBD precinct and Sovereign Hill's role as a flagship institution in Ballarat's creative sector.

#### Response:

Agreed. 'The Sovereign Hill precinct' is referenced in the Creative Precinct Master Plan as an 'important neighbourhood'. Sovereign Hill is a strong contributor to our creative economy and ecology and should also be referenced in the strategy.

#### Changes to Strategy?

Yes. Include in section 'What are Ballarat's unique qualities that will make our vision possible?'

### 3.15.3 Acknowledge 'amateur creativity', ie for those who do not need to make money from their practice, yet still need support with spaces and advertising.

#### Response:

Agreed. This is a legitimate and important sector of our creative community, which should be clear in the strategy

#### Changes to Strategy?

Yes. Include in the explanation for catapult 5 ('Can-do creativity') a note that creative people are not necessarily professional and seeking to make a living from their practice; can-do creativity is about being creative in whatever you do.

### 3.15.4 Include reference to libraries being part of Council's current creative offering

#### Response:

Agreed.

#### Changes to Strategy?

Yes. Include in description of Council's current contribution in section 'The actions: how might we support them?'

### 3.15.5 The strategy should mention the value we place on the contribution and participation of indigenous Australians, those with disabilities, and LGBTQIA community.

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## Response:

The strategy is intended to be all-embracing; whilst we do of course place value on these particular communities, we would prefer to focus on community inclusivity in its broadest sense.

## Changes to Strategy?

Yes. Include in the explanation of catapult 4 that we place value on embracing diversity in our community. Also reference that Ballarat is Australia's first 'intercultural city'.

3.15.6 Request for inclusion of BIFB in the strategy and master plan as a major festival and NCFP as a major flagship institution - and inclusion in related working groups and coordinated lobbying for funding

## Response:

The National Centre for Photography has already been included in the master plan and will also be mentioned in the strategy. However a decision has been made to remove reference to all festivals and events from the strategy, as these can change over time and we want the strategy to be a long-term document. Festivals and events will instead form part of the implementation and business plans which are short to medium term in nature. These shorter-term implementation plans will also give rise to working groups etc.

## Changes to Strategy?

Yes. Include reference to the National Centre for Photography as a flagship institution in the strategy and precinct master plan. Remove references to specific festivals and events from the strategy, in order to future-proof it as a long-term reference document.

3.15.7 The strategy should acknowledge the loss of traditional employment for artists in the TAFE and Higher Education sectors and decline in production of new and original theatre in this region, which reduces cross-fertilisation between various art disciplines.

## Response:

Noted; however, the strategy does not seek to chart the changing nature of Ballarat's arts community over recent decades.

## Changes to Strategy?

No.

3.15.8 CCS needs more emphasis on theatre and the strong tradition of amateur and independent theatre which offers people creative and skill-based learning

## Response:

Our rich legacy of community theatre companies and performing arts schools is referenced in the executive summary, our love of theatre is referenced at catapult 1, and support for community theatre groups and productions are the subject of a number of suggestions for how the actions might be implemented in the appendix. Most of the actions apply to a wide range of creative endeavours, which would include theatre. More granular actions to support amateur and community theatre would appropriate for the more detailed implementation and business plans.

## Changes to Strategy?

No.

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## 3.16 Specific suggestions for consideration by Council in implementing their aspects of the strategy

There were a number of submissions that made a specific suggestion about something they thought Council should be doing when it came time to implement the strategy. These requests will be dealt with in turn:

### 3.16.1 CoB will need to be brave and bold and outlay real money to achieve the objectives

#### Response:

Agreed. However Council resources are limited; we will advocate for additional funding from other sources as we are able.

#### Changes to Strategy?

No.

### 3.16.2 Concern that local artists will perpetuate current exclusive cliques via their involvement in implementation of the strategy. Need to involve new perspectives in implementation.

#### Response:

Noted. As an all-encompassing, all-of-city strategy the implementation should involve new perspectives and involvement by new stakeholders. This is an issue for consideration in the implementation of the strategy.

#### Changes to Strategy?

No.

### 3.16.3 Concerned that future investment needs to be made as much into the people, programming and marketing of the strategy objectives as into master plan capital works

#### Response:

Noted. This is an issue for consideration in the implementation of the strategy and master plan.

#### Changes to Strategy?

No.

### 3.16.4 Council should be able to assist with funding discussions with federal and state government, but is this truly possible with the impact of competing funding priorities for Council?

#### Response:

Ultimately Council will pursue and take opportunities when we can. Funding partnerships with others will be crucial

#### Changes to Strategy?

No.

### 3.16.5 Include working artists on consultation groups / committees and in City Arts & Culture unit

#### Response:

Noted. Collaboration in all its forms is crucial to the success of the strategy.

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Changes to Strategy?

No.

3.16.6 Make the implementation of strategy fun, accessible

Response:

Agreed.

Changes to Strategy?

No.

3.16.7 Request for ability to provide continuous feedback at designated times

Response:

Noted. Collaboration in all its forms is crucial to the success of the strategy and this will need to be an inherent part of the implementation.

Changes to Strategy?

No.

3.16.8 Suggestion that a 'whole community approach' to delivering the actions, along with 'motherhood statements' are about 'letting Council off the hook for delivery'. Without detail and specificity there is no real commitment by anyone to do anything. The document should commit Council to real actions.

Response:

The strategy suggests that everyone has a part to play in working towards its goals, including Council. The strategy is deliberately intended to be visionary. The strategy will set Council's long-term commitment to the creative sector. The implementation plans which follow will commit Council to specific actions.

Changes to Strategy?

No.

3.16.9 Sustainable funding is critical for creative activities, events and outcomes and does not receive enough attention in the strategy

Response:

One of the three platforms of the strategy is 'creative participation is vibrant and sustainable', with a number of actions dedicated to investment and funding models, including Action 5: 'deliver creative industry funding models which are sustainable and increase investment in the local sector'. We believe the strategic intent is clear.

Changes to Strategy?

No.

3.16.10 Translation of the strategy and master plan into small achievable actions, requires all people of Ballarat to be aware of the role they need to play, and great facilitation and communication from Council.

Response:

Agreed.

Changes to Strategy?

No.

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## 3.17 Specific suggestions for the detailed implementation plans for the strategy

A large number of submissions that made a specific suggestion about something they thought should be included in the next stage: the implementation of the strategy. There were 58 instances of this occurring in total, with some suggestions being made by multiple submitters.

The suggestions can be grouped into the following themes:

- 3.17.1 Council to provide funding support in various ways (13 suggestions)
- 3.17.2 Creative incubator and artists spaces to be provided (8 suggestions)
- 3.17.3 Financial support and schemes for artists (6 suggestions)
- 3.17.4 Public art (6 suggestions)
- 3.17.5 Seek inspiration from other cities (6 suggestions)
- 3.17.6 STEAM – accessibility for the community (3 suggestions)
- 3.17.7 Theatre and performing arts to be supported (5 suggestions)
- 3.17.8 'Living Wage' for artists (pilot Centrelink program) (4 suggestions)
- 3.17.9 Artist residencies (3 suggestions)
- 3.17.10 Arts Education opportunities for local artist employment, and for student benefit (3 suggestions)
- 3.17.11 Business skills and networking opportunities for creatives (3 suggestions)
- 3.17.12 Council to provide in-kind support in different ways (3 suggestions)
- 3.17.13 Federation University Australia's contribution (3 suggestions)
- 3.17.14 Increasing creative skills (3 suggestions)
- 3.17.15 Ensuring involvement by diverse groups (3 suggestions)
- 3.17.16 Writing (3 suggestions)
- 3.17.17 Circular economy – recycling materials for art (2 suggestions)
- 3.17.18 Council structures and staffing (2 suggestions)
- 3.17.19 Grow markets beyond Ballarat (2 suggestions)
- 3.17.20 Role of history and heritage in communicating the Ballarat story (2 suggestions)
- 3.17.21 Libraries, museums and galleries and the role they have to play (1 suggestions)
- 3.17.22 Introduce more exciting art fiestas (1 suggestion)
- 3.17.23 Opera (1 suggestion)
- 3.17.24 Philanthropy (1 suggestion)
- 3.17.25 Research (1 suggestion)

### Response:

Noted. Whilst the draft strategy does in many instances provide some suggestions as to how some of the above suggestions may be explored, it will be the subsequent implementation plans which will consider this in more detail. As such, all of the above suggestions will be further reviewed throughout the process of formulating those plans.

### Changes to Strategy?

No.

## 3.18 Concerns about the process for developing the strategy

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*“Council should appoint a 'brains trust' of their own high calibre local creative elders and brightest new talent...no more external consultants please.”*

---

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There were four comments made about the resourcing and governance of the project to develop the strategy. Three suggested discontent that consultants were appointed to assist with the project, indicating a belief that local Ballarat businesses and artists could have completed the work. One further submission stated a concern that 'arts workers' were not represented on the steering committee for the project.

## Response:

Noted. The work to assist in developing the strategy and master plan was put out to competitive tender; nevertheless the brief made it clear that there was an expectation of a high degree of consultation with the local community throughout the project, which was the case – with three community consultation phases. In addition, City of Ballarat staff have been heavily involved in all of this work. The CEO of Regional Arts Victoria (RAV) has sat on the Steering Committee throughout. RAV is the peak body for regional artists and arts organisations.

## Changes to Strategy?

No.

### 3.19 Support for the draft creative precinct master plan

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*“Our general response was to welcome this plan, developed with much input from the arts community in Ballarat. It espouses excellent principles; supporting the arts community of Ballarat, celebrating the heritage of the CBD, reducing visual clutter of signage, enhancing the experience of cyclists and pedestrians, and providing people-friendly civic spaces in the CBD. We applaud these principles.”*

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A number of submissions were supportive of the vision outlined in the draft master plan; demonstrating excitement about it providing potential for better spaces for pedestrians and socialising, support for its notions around supporting spaces for artists and students, celebrating our heritage and story, and suggesting it would revitalise Ballarat with arts and culture.

## Response:

Noted.

## Changes to Master Plan?

No.

### 3.20 Suggestions for activating the precinct

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*“Lydiard Street is a good hub located near the Art Gallery; lovely buildings and it can be sectioned off for live performances, music, dances etc. It would be good to see more cafes, pubs and dining venues provide live music...”*

---

There were many suggestions made throughout the consultation on ways to implement the strategies outlined in the master plan. Most of these were provided at the public consultation event in December 2018. They include the following:

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- rooftop activations, trackless trams around the city for visitors within mapped arts trail;
- sanctioned graffiti space and artist studio space;
- CBD upper story activation – for artists and the homeless;
- Electronic billboard in creative precinct advertising arts and culture events at no or minimal cost;
- Festival atmosphere - dark events, eg fire festivals (like Dark MOFO), laneway music festivals;
- Galleries to provide live music and cabaret in the evenings;
- More live music of various disciplines;
- Open disused spaces and encourage creative discussion on how to activate;
- Public performances, eg aerial dance;
- Reflecting Ballarat's Chinese heritage in precinct;
- Reopen the mines;
- Section off Lydiard Street periodically for live music and performances, and include more live music in hospitality venues;
- Waiving Council rates for creatives in the CBD;
- Activating the precinct permanently by filling shops with tenants, not just occasionally for events;
- Ensuring accessible spaces for people with disabilities

## Response:

Noted. These suggestions will be further reviewed throughout the process of formulating the next stages of plans for the creative precinct.

## Changes to Master Plan?

No.

### 3.21 Further envisioning the Camp Street Neighbourhood

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*“An elevated walkway from the station to Camp Street and pedestrianising Camp and Lydiard Streets would be a city asset”*

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There were many suggestions made about what the community would like to see happen in the future in the Camp Street Neighbourhood. Most of these were provided at the public consultation event in December 2018. They include the following:

- Close Police Lane and adjacent access lane and create a 'laneway' space for outdoor activation (eg bar, bookshop outdoor space);
- An elevated walkway from the station to Camp Street and pedestrianising Camp and Lydiard Streets;
- Experimentation zones;
- Places to make art;
- Engaging public installations;
- Trees - as many as will fit!;
- No cars on Camp Street - make it pedestrian only;
- Pop-up events;
- Co-working spaces;
- Places to live and work;
- Upgraded Alfred Deakin Place;
- Outdoor places to socialise;
- Consolidated car parking;

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- Enlarged footpaths;
- Studio spaces for artists;
- Spaces with affordable rent for collaborative projects to grow - culturally diverse;
- Community meeting spaces;
- Trees (not in Lydiard Street, retain 19th century Victorian streetscape);
- Integrate public art;
- Trees in tubs;
- Driverless cars;
- Street cafes;
- Sculptures (modern);
- Projections;
- Festivals (Lydiard Street);
- Artist in residents (in the Art Gallery of Ballarat)

## Response:

Noted. These suggestions will be further reviewed throughout the process of formulating the next stages of plans for the creative precinct.

## Changes to Master Plan?

No.

### 3.22 Further envisioning the Civic Hall Neighbourhood

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*“High quality office spaces”*

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There were many suggestions made about what the community would like to see happen in the future in the Civic Hall Neighbourhood. Most of these were provided at the public consultation event in December 2018. They include the following:

- High-quality office spaces;
- Places to live and work;
- Learning spaces;
- Meeting spaces;
- Hub for new ideas and special enterprise to grow (eg. commercial kitchen, cafe, market place);
- Outdoor places to socialise;
- Shared zones;
- Street trees and planting;
- Pedestrian-friendly streets;
- Affordable housing;
- Convert empty retail and industry spaces into working spaces;
- Artists studio spaces (innovative city centre);
- Health, knowledge, city living and arts precinct (public art, events, BHS, ACU, St Johns);
- Activated laneways;
- Co-working spaces;
- Subsidised child care;
- Reimagined Ballarat Library;

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- High-quality train arrival experience;
- Civic Hall art space at no cost for BAA;
- address lack of pedestrian connectivity and traffic management issue around Creswick Road roundabout

It should be noted there were also a number of suggestions made with respect to the Ballarat Train Station, which borders, but is not strictly part of, the creative precinct. These included:

- Tidy the station area up and use local interpretive art in the area, including recognising indigenous culture;
- Ballarat station good shed and plaza space provide an opportunity for exhibition space (eg community art gallery)

## Response:

Noted. These suggestions will be further reviewed throughout the process of formulating the next stages of plans for the creative precinct.

## Changes to Master Plan?

No.

### 3.23 Further envisioning the Town Hall and Theatre Neighbourhood

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#### *“Town Hall as a civic collaborative hub”*

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There were many suggestions made about what the community would like to see happen in the future in the Town Hall and Theatre Neighbourhood. Most of these were provided at the public consultation event in December 2018. They include the following:

- Increased green and planting;
- Activated laneways;
- Working artists studios (in central city - clusters);
- A black box theatre under 200 seats;
- Shared zones;
- Engaging with history through public artworks;
- Town Hall as a civic collaborative hub;
- Outdoor rest / green gardens (yoga / performers / tai chi);
- Outdoor places to socialise;
- Lighting and public art;
- Solar panels on roofs - subsidised power;
- Consolidated car parking;
- Shared pop-up spaces;
- Built to rent accommodation with outdoor spaces;
- Flexible events space;
- Rooftop bars

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## Response:

Noted. These suggestions will be further reviewed throughout the process of formulating the next stages of plans for the creative precinct.

## Changes to Master Plan?

No.

### 3.24 Further envisioning the Innovation Neighbourhood

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*“Installation park - sculpture, light, sound, sensory experience”*

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There were many suggestions made about what the community would like to see happen in the future in the Town Hall and Theatre Neighbourhood. Most of these were provided at the public consultation event in December 2018. They include the following:

- Start-up and co-working space;
- Working artist studio spaces (central clusters, older and younger artists);
- World-class arts hotel;
- Safe cycle paths;
- Garden spaces;
- Outdoor social spaces;
- Places for creative activity;
- Great space;
- Children’s playground in CBD – eg near Uni;
- Artist in residence (Ballarat Tech School);
- Installation park – sculpture, light, sound, sensory experience

## Response:

Noted. These suggestions will be further reviewed throughout the process of formulating the next stages of plans for the creative precinct.

## Changes to Master Plan?

No.

### 3.25 Green spaces and planting

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*“Shade would be an important element...with trees to soften and shade the streetscape as well as to reduce heat”*

*“Lydiard Street between Dana Street and the Station had never had trees in the period of European settlement, and should never have trees to detract from the wonderful building facades of the street”*

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# BALLARAT'S *Creative City* STRATEGY

A number of submissions specifically referenced greening and planting for the future creative precinct, with quite divergent opinion. Some submitters were supportive of green spaces and planting - requesting more trees to provide shade and encourage people to get out of their cars and walk; whilst others were concerned the outstanding Victorian streetscape of Lydiard Street should not have any permanent plantings (which could detract from the facades). The latter was an issue raised only with respect to Lydiard Street, however.

## Response:

Support for more green spaces and trees (shade) in the creative precinct was strongly made during the initial consultation phases, with 93% of respondents to the first online consultation indicating a view this was an important consideration. That said, the draft master plan outlines a number of different greening options which could be considered for Lydiard Street, including trees, low-rise planting and planter boxes. Furthermore, it notes that “any additional tree planting within the Creative Precinct needs to be individually considered and placed-based to consider major architectural / built features and the location of pedestrian and cycle paths and on-street car parking”. We believe this provides a clear indication that further consideration and discussion with stakeholders would take place with respect to future greening of some of the more sensitive areas of the creative precinct (eg Lydiard Street).

## Changes to Master Plan?

No.

### 3.26 History, heritage and creativity

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*“Consider incorporating history and heritage into the use of buildings and spaces in the city as a way of showing that heritage and creativity are not at odds but actually make a great partnership”*

---

Several submissions addressed how the community feels about Ballarat’s heritage, asserting that whilst our heritage and stories of the city’s history should be incorporated into the precinct, they should be done so in a way that explores the evolution of the city, telling stories of our past as well as our present. Likewise, it was suggested that a combination of heritage and great contemporary architecture was desirable in the precinct.

## Response:

The draft master plan adopts UNESCO’s Historic Urban Landscape (HUL) approach, for which City of Ballarat is a pilot city. This approach guides how historic cities can develop and change sustainably over time, by ensuring change is inspired by all the things that make local places distinctive. The approach recognises that heritage, identity, history, culture and creativity go hand-in-hand. Through the HUL approach we will work to ensure they continue to reinforce one another and play a critical role in the future of the precinct.

## Changes to Master Plan?

No.

### 3.27 Transport and movement

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*“The continued traffic flow is good but should be minimized - much as it is for the Phoenix area of Armstrong Street South.*

---

# BALLARAT'S *Creative City* STRATEGY

*The design would be dramatically improved by creating drop off/pick up, and handicapped parking zones only, which would create a more space for a dynamic pedestrian and creative area.”*

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A couple of submissions made suggestions relating to traffic movement and flow and future implications for cycling and parking, which were divergent to a degree, eg:

- Minimise traffic flow in the precinct to create more space for a dynamic pedestrian and creative area
- Caution about any measures to stop traffic flow or reduce parking in Lydiard Street
- Need for another car parking facility to cater for demand

There were a greater number of submissions which indicated a desire for improved transport alternatives, such as cycling infrastructure and public transport. For example:

- Facilitate delivery of a number of actions in the strategy by providing better bus services to the CBD and other cultural sites in Ballarat and better public transport from other cities to Ballarat;
- Provision of improved bicycle infrastructure (including bike parking / racks as well as cycle lanes networks)

## Response:

The draft master plan addresses issues of transport and movement, by highlighting the following opportunities which exist in the precinct: consolidation of parking to reduce the dominance of cars on the streets; development of clear and safe cycle paths linking key destinations in the precinct; and providing a high-quality train experience. Action 5 ‘a place of people friendly streets and comfortable spaces’ suggests such measures as: sharing space better between cars, pedestrians and cyclists; prioritising shared spaces for flexibility of use for temporary events; and developing clear and safe cycle paths with good bike parking facilities. We believe this supports the suggestions made.

## Changes to Master Plan?

No.

## 3.28 Streetscape

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*“Walk. Bump into exciting people. Make Ballarat ‘pedestrian’ in the true sense of the word.”*

---

There was a reasonable degree of feedback which focussed on the public realm and streetscape, the majority of which suggested walking as the desired mode of transport, for example:

- Completely pedestrianise the precinct, with trees and shelter;
- Develop a ‘walking precinct’, to benefit all;
- Facilitate more walking as the mode of transport

Other suggestions focused more on streetscaping, eg:

- Suggestions for seating, shading and lawns in Lydiard Street
- Take the design work further and encourage people to linger via streetscaping
- Make the creative precinct more visible through branding such as street signs, maps, pavement decals, flags, suggestion boxes, street artists, buskers and performance artists

# BALLARAT'S *Creative City* STRATEGY

## Response:

The draft master plan includes strategies to prioritise people in public spaces by increasing pedestrian space, creating better weather-protection, and upgrading and enhancing legibility of the public realm through a cohesive material palette and wayfinding strategies. These suggestions from the community will be considered as these strategies are progressed.

## Changes to Master Plan?

No.

### 3.29 A master plan unique to Ballarat

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*Rather than 'aspire' to be a Copenhagen or Barcelona - more importantly should we confidently build upon our current strengths, our human scale, our intimacy, our creativity - like no other city.*

---

One submission suggested that we could include more local Ballarat photography in the master plan, to highlight some of Ballarat's unique spaces – ie those in between the main streets and circulation routes (eg laneways and intimate spaces) – at a scale appropriate to Ballarat. Another submission also supported using more local photographic examples.

## Response:

Agreed.

## Changes to Master Plan?

Yes, more photographs of local 'in-between' spaces and places will be included in the master plan.

### 3.30 The Precinct concept – does it constrain us?

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*“Rather than a central precinct that seems elitist, expensive and not accessible for all, set up opportunities for creative industries to work, demonstrate, hold events and workshops where the people already go - shopping centres, sporting facilities, schools, health services etc”*

---

There were a number of submissions that expressed caution about the concept of designating a creative precinct as such. Concerns included:

- Designation as a certain type of precinct could disadvantage small shops already operating there;
- Designation as a creative precinct could alienate those not interested in art, and will not take art out into the community;
- Whilst encouraging collaboration, a defined area may limit its impact

Another comment made was not supportive of designating 'neighbourhoods' within the creative precinct – suggesting one creative precinct would unite all better.

Finally, there were a number of comments suggesting the creative precinct should be expanded to other locations – to take it places beyond the CBD (for example Lake Wendouree).

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## Response:

The creative precinct is intended to be one creative precinct, with the strategies and actions outlined in the master plan providing a precinct-wide approach to support visitors, residents, community and creativity. The introduction of the neighbourhood concept within the overall master plan reflects the type of dominant institutions which could be said to exist in the different neighbourhoods; nevertheless, there are creative institutions and organisations spread throughout all four neighbourhoods.

Whilst the Creative Precinct Master Plan is intended to guide the future development of that area of the CBD, the overarching Creative City Strategy applies to the whole city – this will provide the strategic intent necessary to facilitate the implementation of initiatives in suburbs and venues all over the City of Ballarat.

## Changes to Master Plan?

No.

### *3.31 Specific requests for new inclusions or acknowledgements in the strategy*

There were a number of submissions that made a specific request for something to be added or included in the master plan. These requests will be dealt with in turn:

#### 3.31.1 Acknowledge the Registered Aboriginal Party (Wathaurung) in Section 1.5 (Aboriginal Culture)

## Response:

Agreed.

## Changes to Strategy?

Yes. Mention that the local RAP is Wathaurung Aboriginal Corporation, trading as Wadawurrung at the end of the section.

#### 3.31.2 Mention the Ballarat Mechanics' Institute as one of the historic institutions in Section 1.5 ('The search for gold')

## Response:

Agreed.

## Changes to Strategy?

Yes. Mention the Ballarat Mechanics' Institute in the final paragraph of the section.

#### 3.31.3 Mention Organs of the Ballarat Goldfields as one of the special events held in the creative precinct in Section 1.7

## Response:

Agreed.

## Changes to Strategy?

Yes. Mention Organs of the Ballarat Goldfields as one of the special events held in the creative precinct in Section 1.7

# BALLARAT'S *Creative City* STRATEGY

3.31.4 Request for mention and prioritisation of the former Mutual Insurance Building on corner of Lydiard and Sturt Streets - this should be a priority for verandah restoration

**Response:**

Noted. Whilst not discounting verandah restoration being a possible future option for this building, this is not considered to be a strategic action pertaining to the high level master plan.

**Changes to Strategy?**

No.

## *3.32 Specific suggestions for Council's process for implementing the master plan*

A few submitters provided some recommendations for how they would like to see Council manage the implementation of the strategy. Whilst making the observations that some more detailed concrete strategies would be needed and the master plan would require a great deal of ongoing resourcing, funding and commitment by successive Councils to deliver, there were also a couple of suggestions about using competitions to design the precinct. One submitter requested Council put further master plan design work out to wider competition (rather than using the 'usual architects'), whilst another suggested anonymous international competitions for publicly-commissioned architecture, to increase diversity.

**Response:**

Noted. These suggestions will be further considered throughout the process of formulating the next stages of plans for the creative precinct.

**Changes to Strategy?**

No.