Left Bank Co.
Making cities meaningful

Creative Spaces Design Guide

PART 1:
MAKING SPACE
FOR CREATIVITY

CREATIVE VICTORIA

CITY OF MELBOURNE

OFFICE OF THE VICTORIAN GOVERNMENT ARCHITECT

We acknowledge the Traditional Owners of Country throughout Victoria and their ongoing connection to this land and water. We pay our respects to their culture and their Elders – past, present and future.

In preparing these guides, we acknowledge that First Peoples self-determination is a human right as enshrined in the United Nations Declaration on the Rights of Indigenous Peoples.

We also acknowledge that past injustices and continuing inequalities experienced by First Peoples have limited, and continue to limit, their participation in all land and resource management[1], including development of creative spaces.

Creative spaces exist on land for which sovereignty has not been ceded and, as such, development, design and operation of creative spaces should involve consultation with First Peoples and Traditional Owners. Engagement and operation must be carried out in a culturally safe manner.

Any use of First Peoples design should follow the principles outlined in the International Indigenous Design Charter[2], which stipulates that First Peoples must have opportunity to meaningfully participate in and influence design and development processes that affect their Country and community.

Artist — Dixon Patten, Yorta Yorta and Gunnai
This artwork, commissioned in 2019 by the (then) Victorian Department of Jobs, Precincts and Regions is about developing the economy by working with community to create First People's employment opportunities, supporting inclusion and economic prosperity and thriving First Peoples' communities.

The symbolism used represents opportunities for First Peoples to achieve personal and economic prosperity and improved employment outcomes, the diversity of First Peoples' knowledge, skills and resources in community, and the connection to cultural practices and ceremonies.

Terminology:
First Peoples – Throughout this document the term Victorian First Peoples is used to refer to Traditional Owners of Victoria and all other Aboriginal and Torres Strait Islander peoples who reside in this state.

Culturally-safe Spaces[3] – Culturally-safe spaces are built environments, places, areas, groups, dialogues or bodies of work that positively and proactively acknowledge, accept and provide for the inclusion of the full spectrum of diversity of participants in that space. They are empowering places of mutually-beneficial exchange, personal and collective growth, and strength-based approaches.

For First Peoples, culturally safe spaces are places where imbalances of power, primacy and status are identified and structural adjustment is made to ensure equitable conditions are achieved and maintained. Culturally safe spaces are cognisant of, and proactively provide cultural safety at all levels of operation.

1. DELWP, see Traditional Owner and Aboriginal Community Engagement Principles on page 10 https://www.delwp.vic.gov.au/__data/assets/pdf_file/0031/508099/Traditional-Owner-and-Aboriginal-Community-Engagement-Framework-compressed-2.pdf

2. The International Indigenous Design Charter, see Guiding Principles on page 8 at https://indigenousdesigncharter.com.au/international-indigenous-design-charter/

3. More information can be found via the UTS Design Index. http://www.utsdesignindex.com/researchmethod/culturally-safe-spaces/ and the Victorian Government's cultural safety framework: https://www.dhhs.vic.gov.au/publications/aboriginal-and-torres-strait-islander-cultural-safety-framework

Contents

Foreword

The purpose of Part 1 – *Making Space for Creativity* – is to understand the fundamentals of creative spaces, help users 'get started' in delivering fit-for-purpose creative spaces, and to detail good design for sustainable creative spaces.

Creative spaces are essential ingredients of our cities, towns and regions. These spaces and the creative people and activities that they house are vital to our cultural identity, shape our communities, and bring us together around unique and enriching experiences.

Creative spaces are where creative practitioners, businesses and organisations gather, and make, develop, practice and present their work. They support artists, designers, film makers, writers, dancers, musicians and others across all manner of creative industries in their work and livelihoods.

Victoria's reputation as the nation's creative capital is underpinned by its rich network of creative spaces. In 2020–21 nearly nine per cent of the Victorian population, or around 316,000 people, were employed in creative activities and the creative industries contributed $34.4 billion to the Victorian economy.[4] In 2020, over two thirds of Victorians attended the arts, an increase from 60% in 2016.[5] Creative spaces play such a valuable role in ensuring continued opportunities for the broader community to participate in creativity and culture.

However, there is much more that can be done to ensure the creative sector and the community has access to creative space. In Victoria, and globally, creative spaces are in high demand and short supply. Governments, urban leaders and city makers in jurisdictions across the world are looking for ways to increase the supply and quality of spaces to meet the unique needs of the creative industries.

In efforts to find solutions to respond to this demand, both Creative Victoria and City of Melbourne have noted the lack of available guidance and information that can help project leaders understand the design of a creative space. Good design is critical to ensuring spaces are fit-for-purpose, safe, accessible and affordable for their creative users. Yet, too often, good design is either overlooked, misunderstood or poorly executed, impacting the viability, functionality and appeal of the most well-intentioned creative space projects. Given the importance of good design to this conversation, the expertise of the Office of the Victorian Government Architect (OVGA) was sought, working collaboratively to produce a document that can help with decision-making and early design concepts at the very start of a creative space project.

This Creative Spaces Design Guide has been written to ensure that creative spaces are well-designed, meet the needs of their users, and have a long and sustainable lifespan that creates value and a legacy for all involved. Written for local governments, property developers and any entity looking to design a creative space, this guide draws on global examples to break down the perceived complexity of designing creative spaces.

We hope this guide sparks your imagination and inspires your efforts in designing outstanding creative spaces.

How to use this guide

This guide should be used by project leaders, decision-makers, project teams and creative practitioners as a key reference document when first considering the delivery of a creative space. Its intent is to start a well-informed conversation but it does not replace the need for professional advice and design services.

This guide is structured to take readers through the process of understanding, preparing for and planning the design of a creative space.

It should inform the project concept and feasibility, and may impact critical design decisions, planning approaches, business planning, governance and operational considerations. It should be used prior to developing a design brief or working with design professionals.

The guide should also be referenced by design teams from the earliest stages of concept design. Not all projects will involve a large team of contributors or consultants, so this guide has been written to also be useful to smaller budget initiatives with limited resources.

Principles and critical success factors captured in this document play a key role in informing the design response to a project. However, this is not a substitute for experienced professional input. Every project is different and relevant professionals should provide expert guidance throughout the concept, feasibility, design and delivery process, including support from and liaison with government and industry experts.

Flying Fruit Fly Circus,
The Cube Wodonga.
Image: Michael Bell.

PART 1:
Making space for creativity

Providing advocacy and policy concepts promoting the creation of creative spaces and the benefits of prioritising good design.

1

PART 2:
Principles for creative spaces

Providing benchmarks, design principles and considerations that inform the contextual, spatial and operational underpinnings of different kinds of creative spaces.

2

PART 3:
Technical appendix

Providing technical information and considerations that support practical implementation of a creative space project.

3

The Creative Spaces Design Guide has been written from a Victorian context, however, the learnings captured in the guide may be applicable to a broader national and international audience. It has been compiled using insights from a range of sources including a national *Creative Space Design Guidelines Survey* conducted by Creative Victoria in 2021. Insights and evidence were gathered from 184 creative practitioners and 52 creative space operators and managers. This industry data was complemented by additional analysis of industry-recognised creative space benchmarks, and leading resources on the creative industries and creative spaces.

The fundamentals

TooRunDun.
Image: Jasmine Fisher
Photography

"A well-designed creative space comes out of a clear understanding of purpose and audience. The design reflects this in being well suited to purpose and capable of adapting to future needs."

Creative space operator, Creative Spaces Design Guide Survey (2021)

What is a creative space?

A creative space is a building or space where the primary purpose is to support the making and/or presentation of a creative product or process.

Creative space can be understood in two categories:
— **Creative production space:** spaces for the making of creative products, often with a preference to be away from the public eye e.g., artist studio.
— **Creative presentation or performance space:** spaces for presenting, showcasing and selling work, usually direct to the public, e.g., exhibition space.

Production spaces are a critical part of the ecology of creative spaces as they support the talent and resources that make content, products and experiences that are the bedrock of the creative economy. Despite this, they are often overlooked in favour of presentation spaces. Production and presentation spaces are not always mutually exclusive, with some of the most successful creative spaces offering a co-located mix of complementary production and presentation spaces.

Creative spaces can range from single-use, small-scale spaces within or adjacent to a larger building, through to stand alone buildings that house a group of complementary spaces with a common purpose, up to whole precincts that have a broad range of spaces and users. The co-location and scaling up of different types of creative spaces into hubs and precincts has significant benefits, encouraging community, cross-collaboration, innovation and productivity, as well as business and operational viability.

Creative spaces can also be digital such as websites, online communities, and social media platforms, however, digital creative spaces are not the focus of this guide.

CREATIVE PRODUCTION

Office spaces

Creative workshops

Rehearsal spaces

Creative studios

CREATIVE PRESENTATION

Performance spaces

Exhibition spaces

Live music venues
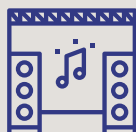
Retail spaces

Tenancy — TWELVE80

Hub — RIVER STUDIOS

Precinct — COLLINGWOOD YARDS

Creative Spaces Design Guide
PART 1: MAKING SPACE FOR CREATIVITY

Who uses creative space?

The primary users of creative spaces are creative practitioners and businesses within the creative industries, as well as audiences and visitors to creative presentation spaces.

Creative industries are industries where creative skill and talent is used to deliver value for customers and consumers. Creative industries span culture and heritage, craft, dance, design, digital media, fashion, festivals and events, film and television, games, literature and publishing, performing arts, photography and visual arts. They include independent artists and creative practitioners, for-profit creative businesses, and not-for-profit or government-supported creative organisations.

A large proportion of the creative industries are self-employed – as high as 80 per cent in some parts of the Australian creative industries[6] – and therefore creatives are often described as 'gig' workers, contracting to larger businesses and organisations. The Australia Council reports that to make a living, it is typical of a creative professional to have a 'portfolio career' generating income from several project contracts, royalties, and advances, and often a secondary part-time salaried job that makes up around one third of their income.[7]

6. Australia Council for the Arts, *Making Art Work: An economic study of professional artists in Australia* (2017)

7. Ibid

Creative space stakeholders and supporters

A well-designed creative space will be led by and involve key stakeholders and service providers at various stages throughout its lifecycle.

Identifying the right stakeholders and involving them at the right stage can minimise delivery and operational risk.

Different stakeholders can take varying degrees of responsibility for parts of the project, from land and asset ownership, to development finance, fit-out finance, provision of specialist infrastructure or ongoing maintenance. Determining lines of responsibility is usually part of the project negotiations at the start of the project which is also when discussions about on-going governance and leasing take place.

The project sponsor

The project sponsor could be either: A government entity responsible for conceiving of, funding and overseeing a creative space project.

WHAT MATTERS TO THEM?
— Addressing the needs of the creative industries and the wider community.
— Ensuring a quality, successful, fit-for-purpose outcome that justifies the investment and leaves a lasting legacy.
— Realising the social and economic benefits of the investment in creative space.
— Championing value creation and value capture opportunities.
— On time and on budget delivery.

OR

A private property owner or developer responsible for conceiving of, funding and overseeing a creative space project (sometimes also the delivery entity).

WHAT MATTERS TO THEM?
— Realising benefits from the investment, whether placemaking, activation, brand-building, economic or planning benefit.
— Designing a successful outcome that attracts the right operator and justifies the investment made.
— Meeting budgets and getting return on investment.
— Ensuring ease and efficiency of working in planning and procurement systems.
— Certainty during design and development.

The delivery entity

The entity responsible for the development and delivery of the creative space (usually a government department or property developer/builder).

WHAT MATTERS TO THEM?
— Undertaking good design to deliver a quality, on specification outcome that justifies the investment made.
— Ensuring ease and efficiency of working in relevant planning frameworks and procurement systems.
— Creating certainty during design, development and construction.
— Ensuring on time and on or below budget delivery.

The consent authority

The government agency responsible for reviewing, negotiating and approving the plans for the delivery of the creative space.

WHAT MATTERS TO THEM?
— Ensuring proposals work within the planning system and meet city planning objectives.
— Setting a precedent for how the inclusion of creative space can be incentivised through new developments.
— Ensuring a good design outcome for the urban environment and the community.
— Addressing local economic development and cultural development priorities.

The professional creative industries users

The target creative industries individuals and businesses for which the creative space has been designed.

WHAT MATTERS TO THEM?
— Working in an environment that is culturally safe and conducive to productivity and quality work.
— Accessing affordability and security of tenure.
— Being surrounded by a like-minded community.
— Having a workplace in close proximity to their home.
— Accessing and using the space when they need.
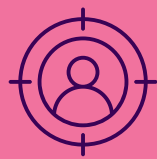
Audiences and consumers

The audiences, customers and consumers engaging with creative experiences and purchasing creative products.

WHAT MATTERS TO THEM?
— Diversity of creative spaces and experiences on offer.
— Proximity, cultural safety, and accessibility of creative spaces.
— Affordability of opportunities to engage with creativity and creative spaces.
— Good design of creative spaces that create civic pride.
— Comfort to encourage audiences to return (climate/seating/accessibility).

Creative industries leaders

Government departments, peak bodies and local industry leaders who can influence the delivery of the creative space by providing an understanding of the needs and requirements of the target creative industries.

WHAT MATTERS TO THEM?
— Addressing pressing sector needs.
— Brokering opportunities and outcomes.
— Ensuring foundational principles of the creative space are delivered.

Philanthropists

Independently wealthy individuals and foundations that have the means to leverage their financial assets and influence to contribute to positive creative space outcomes.

WHAT MATTERS TO THEM?
— Supporting a cause they feel passionate about.
— Being associated with the project legacy and being able to make a tangible difference.
— Seeing their money used for high quality and successful outcomes.

The operators

Where suitable, the entity that has the experience, skills and capacity to undertake the operational responsibility for the creative space (usually a not-for-profit, an artist-run-initiative or a government agency).

WHAT MATTERS TO THEM?
— Ensuring the operational viability of the space.
— Keeping costs low for their users.
— Ensuring the space is fit-for-purpose for the users.
— Attracting and retaining users to ensure spaces are used at maximum capacity.
— Maintaining space and infrastructure.
— Maintaining compliance with planning and regulatory requirements.

Specialist consultants

The design team, advisors and consultants with specific expertise and insight into the space, the users, the operators and opportunities for the design, governance and management of the space. This can include architects, workspace and venue designers, industry advisors, governance experts, and business consultants.

WHAT MATTERS TO THEM?
— Delivering good design that meets the aspirations and priorities of the delivery entity.
— Ensuring foundational principles of the creative space are delivered.
— Brokering opportunities and outcomes.
— Meeting budgets.
— Legacy projects.

Challenges limiting the supply of creative space

The supply of creative space is limited by a broad range of constraints and circumstances that create a landscape that can be difficult to understand and navigate without the right information and support.

Urban renewal and the impacts of gentrification	Creative spaces tend to be established and agglomerate in affordable locations, usually in light industrial areas or in neighbourhoods with fully-depreciated building stock where rents are below market rate. However, in the face of rapid urbanisation of cities across the world, affordable areas are often rezoned and redeveloped for profit and thus creative spaces either disappear altogether or are displaced to other areas where gentrification has not yet taken hold. As a result of this pattern of constant change, spaces for creative production often occupy buildings and spaces that are often poorly designed or not optimised for creative activity.
Diversity of uses, users and their needs	Given the broad spectrum of industries that nest under the term 'creative industries', there is a broad mix of different kinds of users of creative spaces, each with differing needs and resulting in the diversity of creative space types. This means there is no one-size-fits-all design solution to creative spaces and the design response must factor in the unique compilation of needs of its intended users. Creative spaces can range from highly specialised environments fitted with specialist equipment and fittings to very simple spaces.
Affordability and shared costs	The unique make-up of the creative industries as a community of predominantly independent self-employed workers with inconsistent and varied income streams means that the affordability of a space is one of the most important factors for its viability. With lower-than-average incomes and sometimes no employer to secure workspace, affordable access to space is often one of the most critical needs for individual creatives.
	As a result of affordability pressures, a large proportion of the creative industries work from home or use creative space on a casual or part-time basis to fit around other part-time employment. Therefore, sharing space and infrastructure is common and necessary, enabling shared responsibility for costs and maximising the occupancy of spaces and infrastructure that are not used full-time by any one entity or person.
Tenure	Long-term tenure would be particularly beneficial for creative organisations with long-term plans and established goals. However, finding longer term tenure to prepare and implement longer term strategic planning can be a challenge.

Business models that require skilled operators	Creative space operators and managers can play a key role in enabling the creative industries to access well-managed and resourced space, by taking on head leases and granting access to the space via a sub-lease or membership model. Operators require low-cost lease terms to be able to keep costs low for creative industries users and are often run on a not-for-profit or limited-profit basis.
Planning system and building code	The planning system and building code is designed to support clearly defined activities and their impacts. However, creative spaces often don't neatly fit into one category of use or impact. Therefore, for those that are unfamiliar with the planning system and its codes, it can be difficult to navigate to support a broad range of creative activity.
A different investment logic to 'highest and best-use'	Highest and best-use development assumptions in property development cannot accommodate the underlying affordability needed to make a creative space viable in the long term. This approach looks at the issue of finding space for creative industries as a leasing issue and therefore affordability considerations of this type of tenant are not embedded in the feasibility and commercial models underpinning the development. In addition, the lack of dialogue between the development sector and the creative industries further compounds issues in the system, with key processes, needs and requirements on both sides often misunderstood or lost in translation.
Alternative delivery models	Historically, governments have generally taken responsibility for delivering and managing large-scale community-focused venues and cultural institutions as opposed to smaller scale creative spaces. However, as creative spaces become increasingly harder to access and less affordable, state and local governments have used their resources and assets to support creative industries and meet the high demand for creative spaces. While this model is sufficient for addressing current demand, there are opportunities for alternative models to partner with the private sector to deliver more creative spaces in the future.

Cerita Anak (Child's Story),
Polyglot Theatre and
Papermoon Puppet Theatre.
Image: Indra Wicaksono.

Creative Spaces Design Guide
PART 1: MAKING SPACE FOR CREATIVITY

The value of creative space

Creative spaces not only advantage the users of the space, but also create value for the project sponsors, developers, stakeholders and community members.

For governments:	For property developers and asset owners:	For communities:
Support for the creative economy including attracting and retaining diversity and talent.	Placemaking and activation which drives footfall.	Liveable, vibrant and engaging neighbourhoods.
Fostering of knowledge and innovation industries.	Community buy-in and brand building.	Opportunities for engagement and participation in creativity.
Building on creative identity, brand and tourism.	Opportunities for development uplift and other incentives.	Access to education and personal development.
Enabling of diverse economies.	Increased property values.	Equitable and inclusive communities.
Placemaking and public benefit.	Catalyst for site occupation and sales.	Support for local creative businesses and organisations.

Distillery District
TORONTO, ONTARIO, CANADA

Realising the value exchange between the property sector and the cultural sector

WHAT

Cityscape Developments engaged creative space operator Artscape as an anchor tenant for the revitalisation of the historic industrial precinct now known as the Distillery District. The adaptive reuse of two heritage buildings delivered 5,000 sqm of creative studios, live performance and rehearsal spaces and retail spaces across 63 tenancies for 300+ individuals.

HOW

A government-mandated planning requirement for arts amenity opened the door for Artscape to occupy property within the mixed-use arts and cultural destination. Artscape helped the site and the developer quickly gain public interest, credibility and authenticity.

VALUE AND BENEFIT

The inclusion of creative space helped to catalyse the regeneration of an abandoned urban site using adaptive reuse to preserve the heritage fabric and give a new lease on life to the precinct.

Development agreements negotiated with planning authorities unlocked additional density to enable below-market rate rent for Artscape, freeing up funds to be put towards refurbishment, design and fit-out.

The involvement of Artscape accelerated a multi-year leasing strategy into an 18-month process, attracting other high-value tenants to the precinct.

The Artscape tenants and their wider community helped draw significantly higher footfall to the precinct, with 70,000 people attending the opening celebrations.

Artscape's involvement throughout the design and development process ensured the space was designed precisely around its users. This guaranteed high demand for utilisation and continued success for Artscape, the developer and the wider precinct.

Realising the benefits of creative spaces

Creativity plays a valuable role in our communities. Creative spaces are the places that enable the public access to creativity and culture and provide many benefits to the communities they exist within.
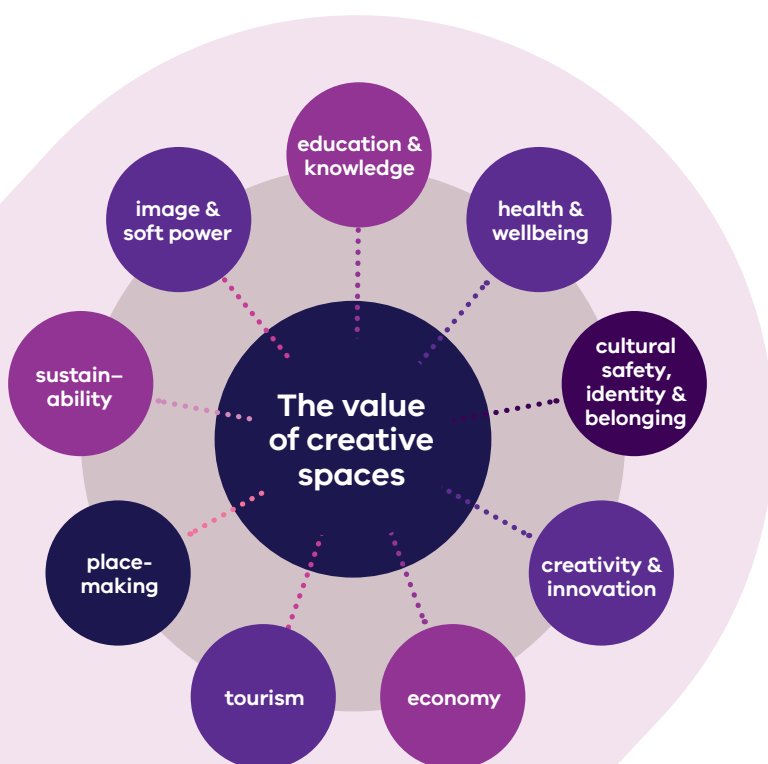
Community development and wellbeing

Creative spaces provide opportunities for the community to engage with and participate in creativity. This contributes to our sense of identity and belonging, promoting First Peoples cultural safety, social participation, diversity and inclusion. Access to creativity supports health and wellbeing, contributes to our education and learning, and promotes community development and wellbeing.

Economic benefits

For creative industries professionals, who make up more than 8 percent of the Australian workforce[8], creative spaces are their workplace, critical for supporting employment and business activities. They are places where creativity and innovation flourishes, where individuals and organisations can practice and develop work, and where creative practitioners can reach their audiences and consumers.

Liveability and placemaking

Creative spaces are also a critical part of our built environment, enhancing liveability and the identity of our cities, towns and regions. They contribute to the culture, experience and meaning of places, enhancing destination appeal and ensuing visitation, and boosting happiness and satisfaction of residents. Creative spaces also enable urban renewal and placemaking outcomes, reviving existing buildings, anchoring new developments and delivering public benefit.

education & knowledge
image & soft power
health & wellbeing
sustain–ability
cultural safety, identity & belonging
The value of creative spaces
place-making
creativity & innovation
tourism
economy

Adapted from Culture,
Value and Place,
The Business of Cities (2018)

Getting started

Interior designer Danielle Brustman at Collingwood Yards, Melbourne. Image: Samara Clifford.

"A well-designed creative space is accessible, flexible and adaptable to change. It will keep me working in the studio for longer and improve my productivity."

Visual artist, Creative Spaces Design Guide Survey (2021)

Who is this guide for?

This guide has been written as an educational tool for those looking to deliver creative spaces.

This includes both public and private sector entities, including local councils, state government departments, property owners and developers. It also includes creative industry leaders, organisations, investors or philanthropists looking to work with government or the private sector to facilitate or support built environment outcomes for the creative industries.

Spaces for and by creative industries

This guide is applicable to projects that deliver space for creative industries individuals and businesses to be employed, conduct their business, practice and develop their work, and showcase or sell their work. While creative spaces can also include community-centric arts and cultural spaces, this document focuses on spaces that support employment in the creative industries.

Spaces initiated and delivered by government

Creative space projects led by government can be self-initiated, self-funded and self-delivered, or they can be initiated by government but transfer responsibility to the private sector for funding and/or delivery.

This guide can be used in a variety of government-led creative space settings, utilising government-owned land holdings and buildings and using value capture mechanisms including developer rights and developer contributions.

Spaces delivered by the private sector

Creative space projects delivered by the private sector can be self-initiated or are encouraged via government through a partnership or using value creation and value capture opportunities. They usually involve an agreement or exchange between property developers and government authorities.

Spaces in new buildings and developments

New buildings and development projects, which can span from large-scale precincts that are seeking to include a creative space in a larger mixed-use proposition, through to stand-alone buildings dedicated solely to creativity.

Spaces created through adaptive reuse

This applies to scenarios where existing spaces or buildings are being adapted for creative uses, whether commercial, industrial, heritage or other. It applies to both highly specified bespoke adaptive reuse projects as well as those requiring minimal intervention and low levels of specification.

Creative space projects may arise as the result of various drivers or desired objectives. These can include:

— Reactivating and revitalising property, towns and neighbourhoods.
— Providing a specific type of creative space to fill a gap in the market or house an organisation.
— Increasing spaces for creative production to build creative capacity, job opportunities and sector growth.
— Delivering public activation and placemaking outcomes.
— Preserving and adapting existing buildings for new uses.
— Better utilisation of government-owned land and property holdings.
— Responding to a need mandated by planning frameworks or project briefs.
— An opportunity to gain uplift or other planning benefits.
— Temporarily tenanting an existing space for interim use.

STEP 1:
Outcomes

What outcomes do we want to achieve with this creative space project?

RESULT:
PROJECT OBJECTIVES

STEP 2:
Industry alignment

What creative industries will help deliver on the outcome? What do I need to know about these industries?

RESULT:
IDENTIFY POTENTIAL USERS AND OPERATORS EARLY AND ENGAGE ON CRITICAL SUCCESS FACTORS OF PROJECT

STEP 3:
Preconditions for success

What preconditions need to be in place for this project to be successful? Do we understand the business model properly? Do we understand the variety of ways the space will be used?

RESULT:
PROJECT BRIEF

STEP 4:
Process

What steps in the process do we need to follow to get the right outcome?

RESULT:
BUILT OUTCOME

Actions to get started

Research and investigation:

— Understand whose land you are on, how it needs to be acknowledged and the best way to engage with Traditional Owners.

— Use the following sections of this document to shortlist the most suitable creative space to match the needs of your project.

— Undertake research to better understand the target creative industries and users.

— Visit similar spaces.

— Talk to people in the industry. Don't forget to include diverse voices, including First Peoples, in this engagement.

— Ensure you can deliver on the design principles, spatial requirements and operational needs.

— Understand the neighbourhood for where the creative space is proposed. Confirm other creative spaces, transport, zoning, walkability.

Advice and partnership opportunities:

— Talk to planning authorities about the creative space outcomes that are needed in the community and mechanisms that can be used to unlock project opportunities.

— Ask Traditional Owners, local government authorities and industry leaders to connect you to potential users and operators who can contribute to the process.

— Explore deals to share costs and responsibility between the public and the private sector.

— Engage with users and operators, whether in an advisory capacity or as a partner on your team. Listen to their advice, pay them for their time, and don't make assumptions on their behalf.

— Engage appropriately qualified experts. There are many design professionals, specialist venues planners, business consultants and industry experts who have the experience to make this work.

Innovation and legacy:

— Explore deals, ownership structures and governance mechanisms that suit the project and provide broad benefits to all involved.

— Build non-economic value into your project feasibility rather than solely only on economic terms and on immediate returns. Long-term gains, social value, brand association and credibility can generate invaluable benefits.

— Factor in operational realities such as repair, maintenance and upgrade costs; 'ramp up' periods in the initial months and years of operations; and capacity limits to ensure the space is planned with operational stability for longevity and a successful legacy.

NAIDOC Week 2018.
Image: Arts Mildura.

Creative Spaces Design Guide
PART 1: MAKING SPACE FOR CREATIVITY

Good design for sustainable creative spaces

Fashion Designer Tamara Leacock of label REMUSE, featured in Australian Fashion Council's 2019 film Curated. Image: Noel Smyth.

"The design needs to engender an ability to work in connection with others in cross-disciplinary ways. Spaces need to be flexible and create opportunity for creatives to come together for critical engagement."

Creative space operator, Creative Spaces Design Guide Survey (2021)

Why good design is critical for creative spaces

Good design

Good design comes in many forms and is defined by much more than how something looks. It refines the purpose and aspiration of a project, improves how it works, creates additional benefits and elevates how people feel and behave in the final outcome. Good design creates inspiring places and greater, lasting financial value. And of course, good design also looks and feels good.

Office of the Victorian Government Architect

Good design is at the heart of a successful place. In a creative space, good design will benefit not only the creative practitioner in the space but the property owner, investors and other stakeholders, including the community.

Designed for the user
A well-designed creative space establishes comfortable, culturally and physically safe, healthy and accessible conditions that enable productivity and performance. This requires consideration of the needs of the users of the space and how they intend to operate it. Aligning needs and operations to design is called 'fitness for purpose'.

Designed for sustainability
A well-designed creative space is sustainable and resilient now and into the future. Good design is evident in the comfort of the space and wellbeing of the creative practitioners using it. This is achieved by making effective use of space, appropriate choice of materials, fixtures and fittings and responsible use of time and money (for further detail, see Part 3 of these guides). The environmental impact of creative spaces can be minimised by considering the efficient use of resources in operation, thus minimising on-going financial burdens on users. Good design can support the viability of creative spaces and enable them to adapt over time to different needs. This is critical to the legacy of creative spaces.

Designed to be accessible
A well-designed creative space will aim to be universally accessible and culturally safe, creating an environment that is equitable and inclusive for First Peoples, people of diverse abilities, cultures and backgrounds, removing power imbalances and delivering flexible outcomes.

The benefits of embedding good design into a creative space

Creating optimal conditions to support productivity and countering the productivity impacts of poor spatial planning and concerns for the responsibility, cost or sustainability of the space.

Delivering sustainability and longevity of use by ensuring the space is fit-for-purpose, driving demand for use/occupancy and minimising turnover or downtimes.

Optimising and improving the performance of buildings and spaces, including reducing environmental impact, minimising operational costs and making it more comfortable for the creative industries to use.

Preventing disruptive and expensive operational and maintenance costs relating to future preventable alterations and upgrades to a space to fix poorly considered design.

Maximising the benefits of adaptive reuse to ensure a positive legacy and extend the useful life of buildings and spaces.

Creating an environment that is an enjoyable and positive experience, supporting the cultural, physical and mental health and wellbeing of users and increasing the attractiveness and emotional connection with the place.

Good design processes

The creation of the most successful creative spaces includes robust sector engagement in the assumption-building phase of the project.

This enables creative space projects to deliver on their vision and exceed intended goals. Projects risk failing when assumptions around fundamental aspects of the business model, services or spatial requirements are not tested and agreed early in development.

Depending on the project, there are a number of touch points that can be embedded in the process to prioritise and protect design outcomes.

— Procurement processes are often structured in a way that delays engagement and involvement of eventual users and operators to later stages of the design process. By engaging creative industries users and operators early in the project, critical decisions such as building fabric, adjacencies, infrastructure, loading and access can be carefully considered to ensure the outcome works for the end user.

— Processes that elevate design of a project ambition, such as design review or competitions can use the insights of an independent and expert panel to explore the use of good design in resolving issues of achieving value for money and delivering fit-for-purpose spaces with minimal intervention or constrained budgets.

— Development models require different strategies for valuing creative space than traditional commercial assessments. Developers contemplating creative space projects must understand that these spaces are unlikely to be 'highest use', and see the value in other benefits and outcomes, to prevent needs and goals being diluted.

Creative space projects come to life in a variety of ways: either opportunistically or through a carefully planned procurement and design process. Whilst not all projects are orchestrated to the same degree, there are some best practice approaches to bear in mind at various project stages. The following diagram identifies good design processes specific to each stage of a project which help prioritise the needs of creative practitioners and of the delivery partner.

ACMI foyer, Melbourne.
Image: Shannon McGrath.

PROJECT STAGE	ACTIVITIES	GOOD DESIGN PROCESSES
1 Project definition and visioning	Establish project vision, aspirations and uses Research and benchmarking Community and stakeholder engagement	Have user and/or experienced operators guide the project from the outset. Establish an inclusive and continuous community and stakeholder engagement process that is representative of First Peoples and Traditional Owners[9] and includes creativity across all cultures, genders, backgrounds and abilities.
2 Feasibility	Site scoping and assessment Feasibility study Business case	Work with end users, potential operators and funding bodies to: Ensure target creative industries suit the site and vice versa (zoning, land use, hours of operation, sound impacts etc). Explore alternative governance models or property deals that can enable affordability and security of tenure. Work with operator to use feasibility options to explore business model and utilisation assumptions for testing.
3 Design procurement	Design briefs and budgets Tendering and procurement	Engage the design team early in the project. More complex projects may warrant this earlier during the feasibility stage. Set up procurement process to ensure a creative space tenant/operator is part of the response. Explore options for operator to have a governance and decision-making role on the project team. Develop a user-led design brief that Informs short, medium and long-term opportunities identified through feasibility studies in conjunction with users and operator, setting out the things that can and cannot change to ensure fit-for-purpose.
4 Planning and early concept designs	Pre-planning meetings Design competitions Masterplanning Concept design	Explore and improve alignment of project aspirations and design concept options with planning objectives in conjunction with planning authorities. Where applicable, engage with planning authorities to negotiate approach to voluntary planning agreements or uplift proposals. Ensure the operator is part of any reworking or changes to the project proposal. Communication between design team and users is important to confirm mutual understanding.
5 Design and planning approvals	Sketch design Development proposal and planning application Assessment and approval	Engage and integrate specialist consultants (i.e. creative space venue planner) on the design team. Have the operator refine and test the business model and utilisation assumptions around the design and develop a corresponding business plan. Test the design with potential users and operators to ensure it works.
6 Design development and refinement	Design development Testing of approved design	Work with design team, users and operator to refine the design detail to meet whole-of-life project requirements and budget. Where changes need to be made, protect the critical design intent and requirements of the creative space. Work with all stakeholders to test and evaluate the design proposal against the vision and objectives of the project.
7 Delivery	Construction documentation Construction Completion and handover	Allow time for comprehensive and consistent construction documentation in consultation with design specialists. Retain the design team and specialist consultants during construction for project continuity and delivery on design quality. Have the operator observe and participate in overseeing construction and fit-out of their space.

9. https://www.firstpeoplesrelations.vic.gov.au/engaging-traditional-owners

Project planning: policies and mechanisms

There are various planning and value-capture mechanisms that can support the earliest stages of planning a creative space.

Planning mechanisms

There are opportunities to leverage the planning system to deliver more creative spaces. For example:

— Support planning controls that protect the character and building stock of creative precincts, neighbourhoods and locations.

— Support planning controls that encourage delivery of creative spaces in key locations and strategic sites.

— Support policies that will assist in negotiations with property owners and developers to achieve creative space planning objectives.

— Support floor area uplift mechanisms in planning system to deliver more creative spaces in new developments.

— Ensure interim, temporary and ancillary creative uses are not inhibited by existing regulatory frameworks.

— Support policies that protect new and existing creative industry uses. For example, by ensuring that the viability of existing and proposed live music venues are not constrained by new residential developments.

— No-net-loss planning policies designed for the retention of creative floorspace for areas undergoing development.

Space-making strategies

Examples of space-making strategies to preserve and secure land and property for creative industries include:

— Leasing surplus public property for creative industries uses at below-market rates.

— Form entities responsible for a portfolio of creative spaces and their governance, management and operations.

— Negotiate exchanging of property development rights in return for in kind works to offset the cost of delivering creative spaces, including land and airspace rights.

— Including procurement conditions on public land transactions that make the delivery of creative space a contractual obligation.

— Collaboration to co-locate creative space alongside or within public infrastructure projects such as schools, transport, health, innovation precincts and housing projects. For example, an opportunity could be to design flexible school facilities that integrate specialist creative spaces which can be used by creatives after hours.

— Subsidising floorspace within larger sites to ensure below-market rates for creative industries.

— Support policies and inclusionary zoning targets to increase provision of affordable housing for creative industry workers.

Designing for operation

Good design of creative space enhances functionality for the end-user and the long-term viability of the space. Thinking beyond delivery to consider how the space will operate and meet its commercial objectives from the very start of the project will support successful outcomes for all stakeholders. The life and operation of a creative space is quite unique: there is no one template for how a space should perform.
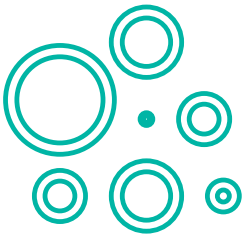
Clustering and connections

Creative spaces often house hybrid business models and are co-located with other spaces that support its core function, (e.g., waste room, storage, parking) as well as with complementary adjacent spaces that add value to the core space (e.g., hospitality, co-working, commercial). Relationships and connections can occur within a building or can scale up across a creative precinct.

— Co-located creative spaces and specialist infrastructure builds communities of like-minded users with similar needs, creating economies of scale as well as establishing supply chains and opportunities for collaboration, all in support of a productive creative economy.

— A diversity of spaces that support both primary and secondary uses provide opportunities for additional revenue streams beyond the central purpose of the space. This may mean being open to a mix of for-purpose and for-profit uses, such as venue hire, events and public programs. This helps to maximise the business model and makes the chance of sustainable and profitable space more likely.

Ownership and governance

Options for the ownership and governance of a creative space can shape and make a project, with various approaches that can help to sustain creative industries business models and ensure affordability and security of tenure.

— Not-for-profit ownership model could be a viable option for creative organisations that would benefit from security of tenure to progress long-term planning and goals. Not-for-profit ownership has the benefit of being able to secure charitable status and attract philanthropic donations that can help fund capital works.

— Depending on the creative organisation's individual goals and commercial circumstances, a long term lease could be a viable option to ensure affordability and security of tenure. However, this may not be the most suitable option for all creative organisations. For example, being tied up in a long-term lease might not offer the creative organisation the flexibility it needs. Therefore, when

considering a long term lease, the creative organisation should be cognisant of its need to undertake long term planning and understand the risks of all options.

— Governance models such as management committees or boards are important for creative spaces that are not-for-profit or established by public-private partnerships. These decision-making entities should always include representatives from the creative industries, have First Peoples/Traditional Owner membership, and be grounded in agreed terms of reference that prioritise the core creative purpose and sustainability of the space.

Gandel Digital Future Labs, ACMI, 2021, Melbourne. Image: Shannon McGrath.
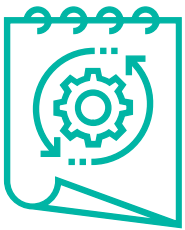
Operations

Creative spaces should always be developed with an operational model in mind. This is the entity who will pay rent to the property owners, be answerable to the governing body, and who will make sure the space is meeting the needs of the users on a day-to-day basis. Given the shared nature of many creative spaces, and the risk and responsibility the operator takes when signing a lease, it is critical to identify them and get them involved in the earliest stages of the project to ensure the design and fit-out will work appropriately.

The operator can be a government department, a purpose-built entity established by government, or a third-party entity. They can be a commercial operator, a limited profit or social enterprise, or not-for-profit. Not-for-profit operators have the benefit of being able to secure charitable status and attract philanthropic donations.

Sustainability

Sustainability is as much about the continued practical use and whole-of-life considerations of a creative space as it is about its initial environmental impact. There are several considerations that have sustainability implications on a creative space:

— Maximise the value of spaces by anticipating changing uses and users over time, ensuring spaces are designed to be flexible, adaptable and accessible. This includes designing spaces that use durable and repairable surfaces and materials; planning accessibility routes for ease of bump in and out; and considering the ease and efficiency for users to make modifications.

— Particularly in the context of adaptive reuse or occupying heritage space, plan for the responsibility and cost of initial occupation and ongoing repair and maintenance. Changes may be needed to make a space fit-for-purpose, safe and compliant with building codes or conservation management plans, and need financial input, expertise and leadership from responsible property owners and government authorities.

— Futureproof specialised facilities and technology, considering ease of repair and of upgrade. In certain settings, such as digital media spaces, theatres and workshops, some technology can require regular servicing or replacement. These costs should be included in business plans and preference given to installing widely used infrastructure with more than one service provider.

Innovative property models for delivering creative space

Across the world, there is an emergence of innovative models of creative space design and delivery that are moving away from standard development approaches and seeking long-term affordability and sustainability. These rely on ownership and governance structures that are designed to maximise independence, protecting creative space and its users from future instability.

Creative land trusts

Space for the creative industries can be prioritised and preserved by shifting ownership of property into a Creative Land Trust (CLT). This involves creating an independent trust structure, with the objective of serving the creative industries in perpetuity. Land can be government-owned or donated by private property owners, and once placed in the trust, dedicated to creative and cultural uses in perpetuity.

Creative Land Trust
LONDON, UK

London's Creative Land Trust (CLT) is a property solution to secure long-term, affordable space for artists and creatives. Established as a charity and social enterprise, CLT has a goal to build a portfolio of more than 1,000 studios across London. New, existing and heritage property is acquired via the purchase of freeholds or long leases, as well as through strategic partnerships with developers and public sector organisations using gifts and asset transfer agreements. All properties are owned, managed and cared for by the CLT, and then leased to expert studio operators to make accessible to the creative community. Affordable rents are set by the CLT, based on transparent assessment of local conditions.

Important design considerations for the CLT include:
— High standards of fit out and environmental performance, to establish CLT as a reliable brand that can be trusted by property owners to deliver value.
— Providing a diversity of studio and space types to ensure the portfolio responds to a diversity of sector needs, has wide reach across London, and delivers stable returns.
— Securing the right quantum of floor space at the right price, in order to strike a balance between providing rents at the set affordability rate, ensuring operational viability for the studio operator.

Property ownership for creative industries

Giving the creative industries ownership of their creative space is a great enabler, creating financial independence, security of tenure and giving them equity to be able to leverage as required. Ownership can be facilitated by government loans, philanthropy and impact investment, or through purpose-built funding vehicles that utilise 'rent-to-buy' approaches to property. Owners can be creative organisations, cooperatives or trusts.

Collaborative governance

Public private partnerships to deliver creative space can be supported through collaborative governance structures that own and manage space independently from any one entity within the partnership. They enable an arm's length approach to protect the interests of the creative space and its users, and can be established with not-for-profit status to access the benefits of charitable donations and philanthropy.

Counterpulse
SAN FRANCISCO, CALIFORNIA, USA

Counterpulse is a not-for-profit experimental dance organisation providing space and resources for artists. Through a pilot program run by the Community Arts Stabilisation Trust (CAST), a permanent home was found for the organisation, purchased by CAST and given to Counterpulse on a lease to purchase agreement. Counterpulse will lease the property for 7-10 years at set below-market rates, taking ownership of the property at the conclusion of this period, providing CAST with returns on its investment.

Important design considerations in this context include:
— With the organisation already identified and part of the project team, the space was redeveloped around the needs of Counterpulse and its operations.
— Adaptive reuse of the existing space delivered a high-quality operational theatre but with modest spaces, fit-out, infrastructure, and materials to streamline and simplify operations and keep costs low for the organisations.

Daniels Spectrum
TORONTO, ONTARIO, CANADA

Daniels Spectrum is a three-storey cultural hub in Regent Park, Toronto's largest public housing and urban regeneration project. Spectrum was planned, designed and delivered under the guidance of a collaborative not-for-profit public-private partnership made up of the City of Toronto's housing association (the land owner), Daniel Corporation (the developer) and Artscape (the operator). This governance strategy distributes responsibility amongst all interested parties and keeps the interests of the property separate from the interests of any one of the governing parties.

Important design considerations in this context include:
— Deep engagement was conducted with the local community and cultural stakeholders to develop a shared vision.
— Artscape brought a project manager in house to work through all aspects of the design and build process, representing the interests of the organisation from start to finish.
— The spaces have been designed for maximum flexibility and adaptability to maximise utilisation, including moveable walls, flexible rigging and furniture that can be easily bumped in and out.

The 11 Guiding Principles of Aboriginal Self-Determination

1. Human Rights
Self-Determination initiatives honour the norms set out in the United Nations Declaration on the Rights of Indigenous Peoples and Victoria's Charter of Human Rights and Responsibilities Act 2006.

2. Cultural Integrity
As First Nations peoples, the rich, thriving cultures, knowledge and diverse experiences of Aboriginal people, including where they fit with family, community and society, will be recognised, valued, heard and celebrated.

3. Commitment
Aboriginal Self-Determination will be advanced and embedded through planned action that is endorsed by, and accountable to, all parties.

4. Aboriginal Expertise
Government and agencies will seek out, value and embed Aboriginal culture, knowledge, expertise and diverse perspectives in policies and practice.

5. Partnership
Partnerships will advance Aboriginal autonomy through equitable participation, shared authority and decision-making, and will be underpinned by cultural integrity.

6. Decision-Making
Decision-makers will respect the right to free, prior and informed consent and individual choice and will prioritise the transfer of decision-making power to Aboriginal people in areas that impact their communities.

7. Empowerment
Aboriginal people will have autonomy and participation in the development, design, implementation, monitoring and evaluation of legislation, policies and programs that impact their communities.

8. Cultural Safety
Programs and services accessed by Aboriginal people will be inclusive, respectful, responsive and relevant, and informed by culturally safe practice frameworks.

9. Investment
Investment to support Self-Determination will be sustainable, flexible and appropriate to strengthen Aboriginal peoples' aspirations and participation, including around economic participation, economic independence and building wealth.

10. Equity
Systemic and structural racism, discrimination and unconscious bias and other barriers to Aboriginal Self-Determination will be actively identified and eliminated.

11. Accountability
All parties responsible for delivering outcomes involving Aboriginal people will be held accountable and subject to Aboriginal-led, independent and transparent oversight.

More information can be found on the Creative Victoria website https://creative.vic.gov.au/first-peoples/first-peoples-first

Glossary

Adaptive reuse
Adaptive reuse is the process of repurposing an existing site or building so that it can be used in a way other than what it was initially designed.

Affordability
There is no generally agreed definition of 'affordability' for the creative industries, however it is widely recognised across the creative industries that occupancy costs need to be below-market rate to enable access to space for the sector. Depending on the users and the space, industry benchmarks suggest this can be anywhere from 20 per cent to 70 per cent below market rate.

Amenity
Amenity is the facilities and spaces within, around and beyond a creative space that are for personal comfort, enjoyment or benefit, rather than for business use. Within a creative space, amenity can be facilities like bathrooms and kitchens. Beyond a creative space, this can be spaces such as retail, hospitality, services, public transport and parking. In architecture we also apply amenity to intangible aspects such as light, sun, air, outlook and acoustics

Assumption-building phase
This is the phase of a project where the assumptions that underpin a project are defined and tested. The more robust the assumptions and the financial models that use these assumptions are, the better chance the project has of succeeding.

Base build
Base build refers to the construction of the basic elements of a building, including the primary structure, roof, façade, and all mechanical and supply systems. It covers all structural and functional elements of the building that are common to all occupants and can be delivered as either warm or cold shell in preparation for tenants, owners and users to fit-out to their requirements. In the context of creative spaces, this base build most consider the unique spatial needs and design principles required of the creative industries as outlined in this guide, for example, loading access, high ceilings, and column-free floorplates.

Culturally-safe spaces
Culturally-safe spaces are built environments, places, areas, groups, dialogues or bodies of work that positively and proactively acknowledge, accept and provide for the inclusion of the full spectrum of diversity of participants in that space. They are empowering places of mutually-beneficial exchange, personal and collective growth, and strength-based approaches.

For First Peoples, culturally safe spaces are places where imbalances of power, primacy and status are identified and structural adjustment is made to ensure equitable conditions are achieved and maintained. Culturally-safe spaces are cognisant of, and proactively provide cultural safety at all levels of operation.

Culturally Safe Spaces can be achieved by ensuring that cultural safety and cultural security is considered and embedded in all aspects of:
— The built environment and design
— Governance
— Staffing
— Language
— Laws, policies, guidelines, procedures and dispute resolution
— Programs, training and resources
— Outputs, outcomes and bodies of work
— Agents, participants and representatives
— Community engagement
— Monitoring, and evaluation.

More information can be found via the UTS Design Index.
http://www.utsdesignindex.com/researchmethod/culturally-safe-spaces/ and the Victorian Government's cultural safety framework:
https://www.dhhs.vic.gov.au/publications/aboriginal-and-torres-strait-islander-cultural-safety-framework

Good design
The Office of the Government Architect provides many resources to further understand good design. Read more here: *The Case for Good Design*, Office of the Victorian Government Architect.
https://www.ovga.vic.gov.au/case-good-design-guide-government

First Peoples
Throughout this document the term Victorian First Peoples is used to refer to Traditional Owners of Victoria and all other Aboriginal and Torres Strait Islander peoples who reside in this state.

Fit-for-purpose
Fit-for-purpose in the context of creative spaces means that a space performs for its intended purpose. Whether or not a space is fit-for-purpose should be determined by industry experts, either the end user themselves, industry representatives or expert design specialists in the relevant field. Therefore, in this document, fit-for-purpose is not a legal requirement but a functional requirement that is informed by technical expertise.

Fit-out
The 'fit-out' of a creative space concerns the non-structural interior elements of a space that are required to make it suitable for occupation and use. This includes equipment, infrastructure, fixtures, furnishings and finishes that are specific to the user, their needs and their tastes.

Highest and best-use development
The reasonably probable and legal use of vacant land or an improved property that is physically possible, appropriately supported, and financially feasible and that results in the highest value.

Key worker
A key worker, critical worker or essential worker is a public-sector or private-sector employee who is considered to provide an essential service.

Plug and play infrastructure
Refers to a set of infrastructure services (most commonly 3-phase power, water and waste) that enable a range of temporary events and installations to be hosted in a public space. This can extend to things like anchor-points on buildings for hanging or installing art.

Support spaces
Support spaces are the spaces that support the functions and use of an individual creative space, for example, green rooms and dressing rooms, meeting rooms, equipment stores and storage spaces, project rooms and communal workspace. The design of these spaces does not require the same level of consideration as the unique creative spaces detailed in these guides, however it is critical that these spaces are co-located with and carefully placed alongside creative spaces to maximise functionality and useability.

Sustainability
Sustainability is generally understood to be about meeting the needs of the present without compromising the future. In this document, sustainability is not only environmental sustainability, but also economic and social sustainability, all of which are critical factors that must be considered equally when considering good design of creative spaces.

Environmental sustainability is about design and construction practices that reduce or eliminate negative impacts on the environment, promoting efficiency to reduce ongoing performance and operational costs, and using resources and materials that creative healthier environments.

Economic sustainability is about the indefinite financial viability of a creative space for its users, but also for its owners and investors. It is concerned with ensuring the costs incurred by users for rent, hire and operations are commensurate with standard industry incomes and do not place affordability pressures onto users, while at the same time ensuring owners are not making a loss and are realising benefits in non-fiscal ways.

Social sustainability is about ensuring a creative space cares for the health and wellbeing of its community, now and into the future. It takes responsibility for a democratic and balanced relationship between society, the environment and the economy, promoting social equity and inclusion, diversity, cultural competence and community resilience.

Three-phase power
Three-phase power has four wires; three actives and one neutral, and supplies power at both 240V and 415V. Three-phase power is able to cope with the electricity demands of larger and more powerful appliances. It is commonly used in commercial and industrial settings for driving big pieces of equipment that need a lot of power, and is suited for creative spaces that use specialty equipment such as those used in theatres, workshops, sound recording studios, editing suites and film and photography studios.

Universally accessible
Universal accessibility is about creating an inclusive society. It is not a type of product – it is a design thinking process. That means it can be applied to anything and everything that is designed in our world.

The seven principles of universal design are:
— Principle 1: Equitable Use - The design is useful and marketable to people with diverse abilities.
— Principle 2: Flexibility in Use - The design accommodates a wide range of individual preferences and abilities.
— Principle 3: Simple and Intuitive Use - Use of the design is easy to understand, regardless of the user's experience, knowledge, language skills, or current concentration level.
— Principle 4: Perceptible Information - The design communicates necessary information effectively to the user, regardless of ambient conditions or the user's sensory abilities.
— Principle 5: Tolerance for Error - The design minimizes hazards and the adverse consequences of accidental or unintended actions.
— Principle 6: Low Physical Effort - The design can be used efficiently and comfortably and with a minimum of fatigue.
— Principle 7: Size and Space for Approach and Use - Appropriate size and space is provided for approach, reach, manipulation, and use regardless of user's body size, posture, or mobility.

More information can be found here: Universal Design Australia. https://universaldesignaustralia.net.au

Value creation and value capture
Value creation refers to delivering enhanced public value, in terms of economic, social and environmental outcomes. This enhancement of public value is above and beyond what would ordinarily be achieved as a direct consequence of the relevant government investment. Examples of the benefits that can be realised through value creation include:
— Economic benefits: increased growth and job opportunities; improved workforce participation.
— Social Benefits: public housing; public infrastructure; improved access; enhanced public safety; increased recreational infrastructure such as bike paths and parks; and improved connectivity.
— Environmental Benefits: the greening and enhancement of natural catchments in cities and towns; increased energy and/or water efficiency; and building sustainability; climate change adaptation; decreased greenhouse gas emissions.

Value capture refers to government capturing a portion of the incremental economic value created by government investments, activities and policies. These actions may generate alternative revenue streams, assets or other financial value for government which could assist in funding those investments and activities. In addition to wider economic, social and environmental benefits to the community from government investments, activities and policies, private benefits may include:
— Direct benefits - e.g., improved services for users of social and economic infrastructure (such as public transport or road users) and increased land and business values for owners and occupiers of re-zoned land.
— Indirect benefits - e.g., increased land and business values for owners and occupiers of property near transport infrastructure, commercial benefits for people who harness unlocked opportunities (such as developers or service providers); and lower business costs due to reduced congestion of infrastructure.

More information can be found here: Victoria's Value Creation and Value Capture Framework https://www.vic.gov.au/sites/default/files/2019-02/Victorias-Value-Creation-Capture-Framework.pdf

Value uplift
The uplift in future economic and social value created by the construction of significant infrastructure or rezoning land. Value uplift is often referred to in the context of capturing some of the value to deliver broader public benefits.

Warm shell
'Warm shell' refers to a space or a building with an unfinished interior, but with key services installed including air conditioning, drop ceilings, plumbing, and interior lighting. This is opposed to 'cold shell', which is a building skeleton with no interior elements or finishes.

Wet area
A 'wet area' in a creative space is a section of the space designed to withstand activities and uses that require use of water, paints, liquids, clays and generally wet and messy materials. It usually includes a large sink, water trough or hose-down area with durable surfaces and in-floor drainage.

Contact

creative.places@creative.vic.gov.au