

Management report to Council**Agenda item 6.1****Deliver the Public Art Program****Council****Presenter:** Justine Hyde, Director Creative City

23 November 2021

Purpose and background

1. The purpose of this report is to provide a progress update on the delivery of City of Melbourne's public art program and seek endorsement of the draft Public Art Framework 2021-31 (Attachment 2).
2. The delivery of the public art program and endorsement of the draft Public Art Framework is a major initiative under City of Melbourne's Council Plan 2021-25.
3. The Public Art Framework draws direction from the City of Melbourne's Economic Development Strategy 2031, in which public art will support the city's economic and cultural recovery and reactivation by enacting the Strategy's vision for 'joint effort', a 'diverse city' and a city with a 'cultural resurgence'.
4. The creative industries have been a traditional job powerhouse, contributing \$31 billion to the economy annually and employing 260,000 people, or eight per cent of our workforce. This has helped Melbourne develop into a vibrant city where people want to live and socialise.
5. As highlighted in the SGS Economics and Planning Report (March 2021), the creative industries can help drive Melbourne's economic recovery. The report's findings show investment of \$1 million per annum through creative programming will return \$4.5 million once national and international border restrictions have lifted.
6. As Australia's cultural capital, the City of Melbourne plays various roles in the delivery of public art throughout the municipality:
 - 6.1. commissioning and project management as part of City of Melbourne's capital works program.
 - 6.2. working collaboratively with major national cultural organisations such as the National Gallery of Victoria, Australian Centre for the Moving Image and the Australian Centre for Contemporary Art.
 - 6.3. providing advice to developers for public art in private developments.

Key issues

7. The Public Art Framework provides direction on commissioning public art works and was developed in consultation with key stakeholders (Attachment 3). The framework aligns with Creative Victoria's and the Australia Council of the Art's priorities on First Nations and diversity.
8. City of Melbourne's public art program includes permanent works and temporary works. In 2021-22 the program will deliver:
 - 8.1.1. Phase one of the Flash Forward creative laneways program in partnership with the Victorian Government.
 - 8.1.2. A permanent commission by artist Rose Nolan for the Munro site as part of the Queen Victoria Market Precinct Renewal program.
 - 8.1.3. A permanent commission by artist Tom Nicholson for Batman Park in partnership with the Australian Centre for Contemporary Art.
 - 8.1.4. A temporary commission in partnership with PHOTO 2022.
 - 8.1.5. A permanent commission by artist Natasha Johns Messenger for Federation Square in partnership with the Australian Centre for the Moving Image.
 - 8.1.6. A temporary commission by artist Sean Lynch for University Square, Carlton.
 - 8.1.7. A temporary commission in partnership with the Hero Building Owners Corporation, Russell Street.
 - 8.1.8. The Test Sites artists' capacity building program in partnership with Testing Grounds.

Recommendation from management

9. That Council:
 - 9.1. Notes the 2021-22 deliverables of the City of Melbourne's public art program.
 - 9.2. Endorses the Public Art Framework 2021-31 (refer Attachment 2 of the report from management).
 - 9.3. Authorises the General Manager City Economy and Activation to make any further minor editorial changes to the Public Art Framework 2021-31 prior to publication.

Attachments:

1. Supporting Attachment (Page 3 of 19)
2. Public Art Framework 2021-31 (Page 4 of 19)
3. Summary of consultation (Page 17 of 19)

Supporting Attachment

Legal

1. There are no direct legal issues arising from the recommendation from management.

Finance

2. There are no perceived financial implications arising from this report as the budget for public art forms part of City of Melbourne's existing capital works allocation.

Conflict of interest

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

Health and Safety

4. Each public art commission has a detailed risk register that identifies risks and mitigations.

Stakeholder consultation

5. Feedback on the Framework was sought directly from major stakeholders and peak bodies including the Australia Council for the Arts, Creative Victoria, Development Victoria, Multicultural Arts Victoria, Arts Access, National Gallery of Victoria, Australian Centre for Contemporary Art, Australian Centre for the Moving Image, and the National Association of Visual Artists.

Relation to Council policy

6. The Public Art Framework is a deliverable of the Council Plan 2021-25, and supports the City of Melbourne's Economic Development Strategy 2031 by enacting the Strategy's vision for 'joint effort', a 'diverse city' and a city with a 'cultural resurgence'.

Environmental sustainability

7. With each public art commission, environmental sustainability and ecology is considered.

PUBLIC ART FRAMEWORK

2021-31



CITY OF MELBOURNE

Acknowledgement of Traditional Owners

The City of Melbourne respectfully acknowledges the Traditional Owners of the land, the Wurundjeri Woi Wurrung and Bunurong Boon Wurrung peoples of the Eastern Kulin and pays respect to their Elders past, present and emerging. We are committed to our reconciliation journey, because at its heart, reconciliation is about strengthening relationships between Aboriginal and non-Aboriginal peoples, for the benefit of all Victorians.

Council Plan 2021-25

The Council Plan 2021-25 sets out our strategic direction and commitment to the community for the next four years. Based on six strategic objectives for our city, this is our detailed plan for our city's revitalisation and considers the needs of all people who access and experience the City of Melbourne municipality. For more information visit melbourne.vic.gov.au/council-plan



Melbourne's unique identity and place

Melbourne is a city defined by its places, people and cultures, assets we want to celebrate and protect. Driven by our creative, entertainment and education sectors we will ensure Melbourne remains a unique, vibrant and creative city with world-leading liveability.

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Cover Image: Project: Flash Forward 2021, Artist: Bundit Puangthong. Full details can be found in Appendix - Photo References

Disclaimer

This report is provided for information and it does not purport to be complete. While care has been taken to ensure the content in the report is accurate, we cannot guarantee it is without flaw of any kind. There may be errors and omissions or it may not be wholly appropriate for your particular purposes. In addition, the publication is a snapshot in time based on historic information which is liable to change. The City of Melbourne accepts no responsibility and disclaims all liability for any error, loss or other consequence which may arise from you relying on any information contained in this report.

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Image 1. Project: Flash Forward, Bourke Place 2021, Untitled, Artist: Tayla Broekman.
Full details can be found in Appendix - Photo References

INTRODUCTION

A changing Melbourne – the context for public art

The creative industries are playing a key role in the City of Melbourne’s social reactivation and economic recovery. By advocating for, and developing ambitious public art projects, we are drawing residents, workers and visitors back into the city and its businesses so that Melbourne can reaffirm its position as the world’s most liveable and creative city.

Melbourne’s creative industries have been jobs powerhouses, contributing \$31 billion to the economy annually and employing 260,000 people or 8 per cent of the state’s workforce. This in turn has helped Melbourne develop and support a vibrant city with over 1600 cafes and bars in the municipality where people want to live and socialise.











Image 2. Project: Hero Apartment Building Public Art Commission 2020, Title: Persona, Artist: Aylsa McHugh. Full details can be found in Appendix - Photo References

STRATEGIC CONTEXT

Council Vision and Goals

The **Public Art Framework** draws inspiration and direction from four key documents. The City of Melbourne’s draft **Economic Development Strategy** outlines the significant impacts of COVID-19. It details our immediate recovery and reactivation approach, as well as our proposals for sustained economic prosperity in the medium and long term.

 <p>A business-friendly city Building the recovery on new business formation, investment and growth.</p>	 <p>A creative resurgence Designing a new value proposition for the city.</p>	 <p>Post-COVID 3000 Increasing the supply of housing for city workers.</p>	 <p>Beyond the office Stimulating a mix of industries through precincts and innovation.</p>
 <p>Unlock climate capital Transitioning to a leading low-carbon economy.</p>	 <p>Diverse city Growing Melbourne’s diversity as an asset to society and the economy.</p>	 <p>Digitally connected city Adapting to connectivity as a knowledge-enabled, smart city</p>	 <p>A joint effort Collaborating for a thriving city economy.</p>

The **Creative Strategy 2018–28** outlines the City of Melbourne’s rationale for and commitment to involving creative practitioners in the challenges and opportunities inherent in each of the city’s nine goals and in the development of bold new thinking and activities that respond to them. Month by month, year by year, over a decade we will challenge people to imagine how Melbourne might respond to these challenges if it were the most creative city in the world.

The new **Public Art Framework** is one of a series of documents that translate the strategic direction and ambition of Future Melbourne, Council Plan, the Creative Strategy and the Arts Infrastructure Framework into the operational detail required for every-day decision making and action.

A CHANGING MELBOURNE – OUR ROLE

As one of Australia’s cultural capitals, the City of Melbourne has a distinct and unique role to play in the commissioning of public art. It underpins our vision to be a bold, inspirational and sustainable city.

The City of Melbourne’s public art program interprets Melbourne’s unique historical, cultural, social and ecological environments. Through extraordinary public artworks, we reveal our city’s spirit, culture and liveability.



Image 3. Project: Test Sites 2019. Title: Here, Artist: Staphen Banham. Full details can be found in Appendix - Photo References

Scope of the framework

Public art is defined in its broadest sense as the process of artists responding to the public realm, whether in their own right or as members of multi-disciplinary teams, to which they contribute research, reflection, practice expertise and creative propositions.

This framework covers the following activities and will influence and shape all future commissions and programs by or on behalf of the City of Melbourne or its interests.

ACTIVITY	DEFINITIONS
Temporary works	Temporary works are installations, performances or actions that activate or exist in a location for a specific period of time. They tend to be exploratory and experimental and can have an expected lifespan of a single day up to five years. They enable a dynamic and responsive environment that allows people to encounter the unexpected, challenge perceptions and offer new experiences. They also provide opportunities to test and trial ideas, produce topical and responsive work and support young and emerging artists to build their capability in the public realm. Temporary works may sometimes be further developed into permanent commissions.
Permanent works	Permanent works, with an expected lifespan of more than 25 years. Permanent works can be site specific or site responsive and may be integrated into a landscape or civic development. Major commissions (that is, commissions with a budget of more than \$1 million) do not take place annually. They respond to significant development opportunities and can involve up to 10 years of development. These enduring cultural assets become part of the City of Melbourne’s Art and Heritage Collection and are managed and maintained accordingly.
Art in private development	The City of Melbourne encourages public art commissions devised, developed and delivered by third parties. The City of Melbourne will help influence and implement best practice in the commissioning of public art through the objectives outlined in this framework.
Investment by others: gifts, philanthropy and partnerships	Offers of public art works or partnerships, permanent or temporary.

Why do we need a public art framework?

The framework sets out a clear purpose and principles to guide our future investment in public art in Melbourne over the next 10 years. The rationale is to:

<p>Affirm the critical role of Traditional Custodians</p> <p>Affirm the sovereignty and critical knowledge, values and insights of Traditional Custodians in the planning of site-specific works for Melbourne's public realm.</p>	<p>Provide a clear purpose</p> <p>Establish a clear purpose for investment in public art that aligns to the impact we wish to have.</p>
<p>Provide clarity on the role we play</p> <p>In alignment with our principles, establish the various roles the City of Melbourne plays in achieving outstanding works of art.</p>	<p>Provide guidance on delivery of commissions</p> <p>Set out transparent processes to guide how our temporary and permanent public artwork commissions will be governed and delivered.</p>
<p>Target our resources effectively</p> <p>Invest our funding where we can have the greatest impact on the transformation of Melbourne's public realm.</p>	<p>Provide confidence for external collaborators and partners</p> <p>Set out our approach to how we will work with collaborators, partners and investors to develop public art.</p>

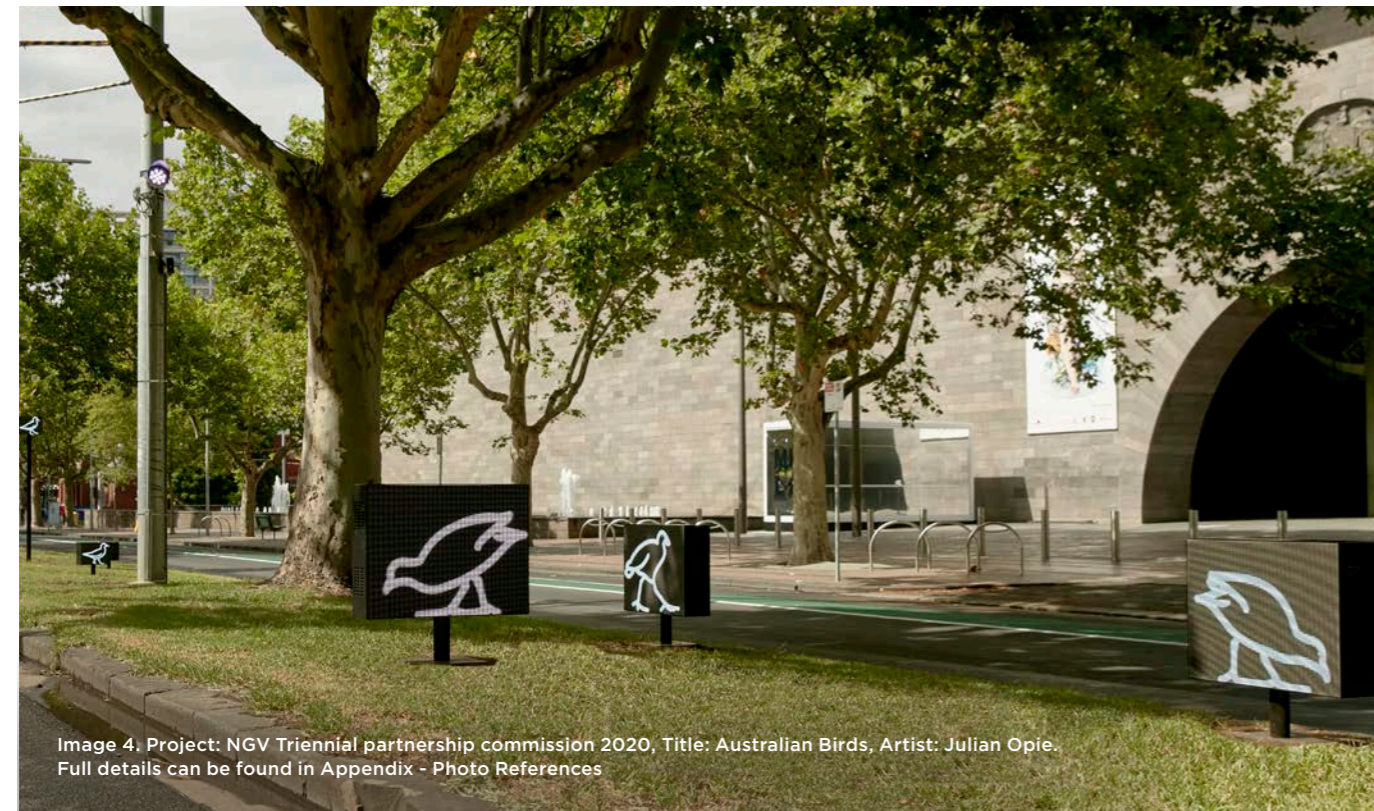


Image 4. Project: NGV Triennial partnership commission 2020, Title: Australian Birds, Artist: Julian Opie. Full details can be found in Appendix - Photo References

What we want to see

A SHIFT FROM PUBLIC ART:	A SHIFT TOWARDS PUBLIC ART:
One can find elsewhere	That is intrinsically of this place
With little relationship to its location	That responds to its location and environment
As an add-on to capital work projects	That is embedded into capital work projects
That is constrained creatively	That is bold, dynamic and ambitious
That is created from a Eurocentric perspective.	That is informed by an Aboriginal world view.



Image 5. Project: Test Sites 2019, Title: The Crossing, Artist: Roarawar Feartata. Full details can be found in Appendix - Photo References

Outcomes we want to achieve

The desired outcome of individual works of public art will vary, depending on their location and context. In considering each commissioning opportunity, the City of Melbourne will select two or more relevant measures to assess the impact of the artwork on those who encounter it and those involved in its creation.

These measures will be drawn from the cultural outcomes developed by the Cultural Development Network (CDN) in close consultation with cultural organisations and capital cities from every state and territory in Australia.

WHAT WE WANT TO ACHIEVE	THE DEGREE TO WHICH THE ARTWORK:
Cultural outcomes	<ul style="list-style-type: none"> • Stimulated creativity • Enriched people aesthetically • Generated knowledge, ideas and insights • Increased appreciation of cultural diversity • Deepened feelings of belonging to a shared cultural heritage.
Social outcomes	<ul style="list-style-type: none"> • Improved physical and/or mental wellbeing • Increased sense of safety and security • Enhanced social connectedness • Bridged social differences • Increased feelings of being valued.
Economic outcomes	<ul style="list-style-type: none"> • Enhanced professional and/or practice capability • Developed employment-enhancing skills • Increased individual economic wellbeing • Contributed to the local economy.
Governance outcomes	<ul style="list-style-type: none"> • Access to beneficial networks and other resources increased • Enabled agency and voice • Sense of civic pride enhanced • Sense of a positive future for community inspired.
Environmental outcomes	<ul style="list-style-type: none"> • Enhanced a positive sense of place • Increased understanding of ecological issues • Increased appreciation of the natural world • Motivated environmental stewardship.

Guiding Principles

We will use our principles to guide all commissioning choices we make.

PRINCIPLES

In the creation of public art the City of Melbourne will:

1. Foster appropriate engagement with the critical knowledge, values and insights of the Boon Wurrung and Woi Wurrung peoples.
2. Undertake robust research that enables public art to reveal the underlying spirit of the city.
3. Foster new connections, thinking and activities.
4. Strive for excellence that generates critical success within and beyond our borders.
5. Prioritise bold ideas and creative ambition.
6. Support public art that engages the public through new experiences and a sense of the unexpected.
7. Prioritise public artworks that contribute to the transformation of Melbourne.
8. Leverage the commissioning of public art to build capability in the creative sector and more broadly.

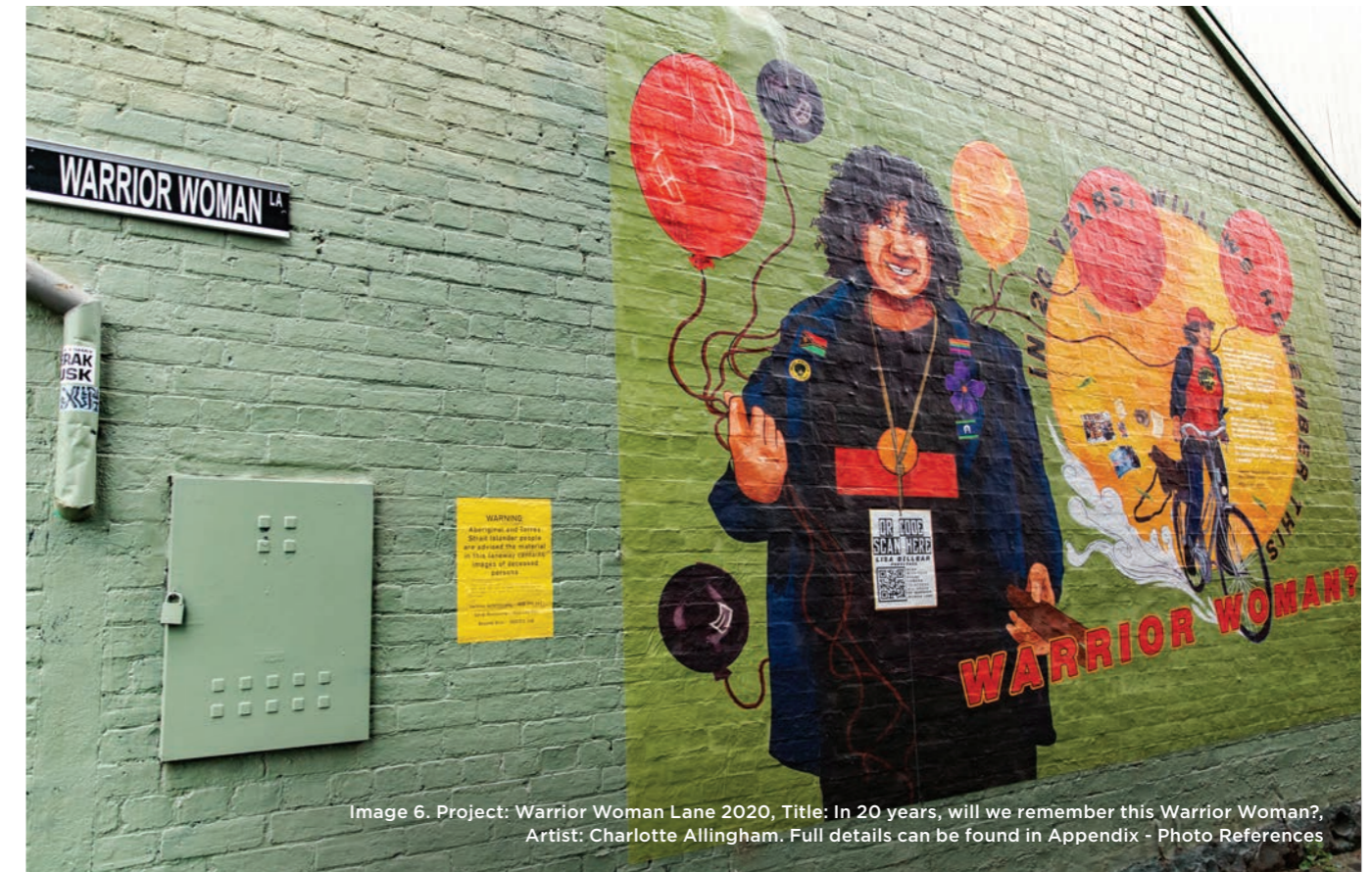


Image 6. Project: Warrior Woman Lane 2020, Title: In 20 years, will we remember this Warrior Woman?, Artist: Charlotte Allingham. Full details can be found in Appendix - Photo References



Image 7. Project: University Square 2021, Title: Apparition, Artist: Mikala Dwyer. Full details can be found in Appendix - Photo References

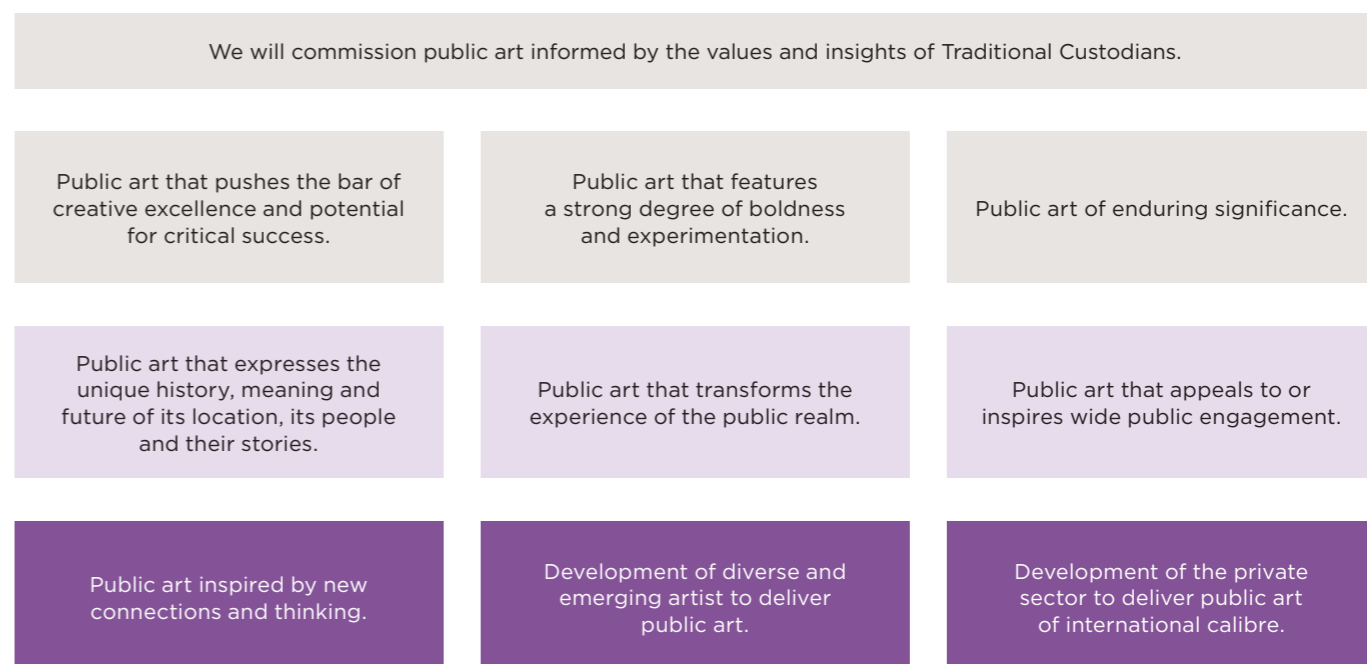
Priorities

Our priorities and deliverables make clear where the City of Melbourne wants to target its efforts to make the greatest impact. The principles, priorities and deliverables will be reflected in all of the City of Melbourne's public art commissions.

Priorities



Key Deliverables



How will we measure success?

Great public art requires a significant investment in time and money. To ensure this investment is strategic, consequential and wise we will build comprehensive output measures into our projects individually and collectively. These complement how we measure whether we have achieved the outcomes we seek as outlined in section - The outcomes we want to achieve.

Was informed by the values and insights of Traditional Custodians.	Began with the unique knowledge, values and insights of Traditional Owners.	Was produced by Aboriginal or Torres Strait Islander artists.
Was bold and /or involved a degree of experimentation.	Contributed to the public realm experience being more vibrant, interesting and diverse.	Supported diverse and emerging artists to deliver public art.
Went on to achieve critical acclaim such as positive reviews and/or awards.	Stimulated social commentary and public debate.	Offered unexpected, challenging or new experiences to the public.
Was championed by our stakeholders.	Could only be made or from this place.	Was generated by new partnerships.
Contributed to increased economic activity in its surrounding location.	Generated increased foot traffic to its location.	Was generated by corporate and private sector investment.

Governance

Public Art Advisory Panel

In 2000, the City of Melbourne established an independent Public Art Advisory Panel (the Panel) of experts. The Panel's role includes reviewing and considering Council's public art plans and briefs; programs and projects; and providing advice to Council.

Panel members have an array of arts, cultural, architectural and urban design expertise. The Panel is currently chaired by Traditional Custodian N'Arweet Dr Carolyn Briggs AM and has an Aboriginal quorum.

Terms of Reference of the Panel ensures that Council receives expert, independent advice in order to deliver a public art program of international renown.

Acquisition and Commissioning Guidelines

The City of Melbourne has Acquisition and Commissioning Guidelines that both drive, and respond to, strategic opportunities to investigate, develop and present a public art program of international renown.

- The City of Melbourne's Acquisition and Commissioning Guidelines guide, and respond to, strategic opportunities to investigate, develop and deliver a public art program of international renown.
- The Acquisition and Commissioning Guidelines are guided by Council's Public Art Advisory Panel and underpin the criteria for each specific public art commission.
- The guidelines are a flexible program structure that allows for the specific needs of individual public art opportunities and the ability to attract the highest calibre local, national and international artists, ideas and outcomes.

Key phases for commissioning

The City of Melbourne commissions public art under three phases:

Investigation Phase	Commissioning opportunities will be subject to a scoping process and assessment against the principles and priorities of the Public Art Framework for referral to Council's Public Art Advisory Panel.
Development Phase	Once a commission has been awarded, the City of Melbourne will work with the artist on the development of their proposal.
Presentation Phase	The City of Melbourne will oversee the installation of the artwork and its possible acquisition into Council's Art and Heritage Collection.

Implementation

Investigation Phase

During the investigation phase, the City of Melbourne will ensure every project begins with the unique knowledge, values and insight of the Traditional Custodians of the East Kulin Nation.

Encourage others in the cultural, public and private sectors to partner with us to investigate, develop and deliver outstanding temporary and permanent works in the public realm.

Permanent Commissions	Invest in thorough site research to ensure permanent works are led by local, national and international highly credentialed and experienced creative practitioners and provide capability development opportunities for other less experienced practitioners.
	Provide appropriate funding for artists invited to investigate sites, the city and their ideas.
Temporary Commissions	Support a range of programs for investigating public realm ideas, such as Test Sites and LAB (or equivalent).
	Support artists with a range of experience levels to explore ideas in the public realm on a temporary basis.

Development Phase

Develop and support ongoing engagement with Traditional Custodians and Kulin intelligence in the development of permanent and temporary works.

Work with cultural, public and private sector organisations to expand the scale or reach of work being developed for the public realm by others, demonstrating best practice through our own public art activity; by developing collaborative relationships with others; and through our process and quality guidelines.

Permanent Commissions	Collaborate with artists in the development of their commissions, protecting and trusting the creative process enabling artists to do their work.
Temporary Commissions	Provide a range of support mechanisms to practitioners to enable the process required to move from ideas generation to presentation of temporary works.
	Deliver temporary public art through an annual program as well as less frequent special programs and events.

Presentation Phase

Permanent Commissions	Support the safe installation of site-specific permanent works of art in the public realm that are of outstanding quality, enduring and commensurate with an ambitious and dynamic city.
Temporary Commissions	Support the safe installation of temporary art works in the public realm that invigorate our public realm.

Capacity Building

Test Sites

The Test Sites is a capacity building program that gives emerging artists opportunities to explore and experiment with creative ideas for temporary projects in the public realm. The Test Sites program includes:

- project funding
- mentorships, and
- workshops for those new to exploring public realm and spatial practice.

The program has been structured into two distinct strands:

- workshops, and
- projects.

Test Sites projects give emerging artists the opportunity to experiment, research, develop and test ideas in the public realm with support from the City of Melbourne.

- Artists can apply for funding to develop and test an idea in the public realm.
- Specific areas of interest in the city are selected to engage artists in a civic dialogue in response to a site brief.
- The program focusses on the process of developing public art rather than the presentation of finished work.

Leadership

Provide information, resources and advocacy on best practice in the identification, investigation, commissioning and delivery of public art projects.

Deliver strong communications platforms and advocacy that recognise and promote the role and value of art in the public realm.

Encourage investment in public art activity (see Investigation and Development sections).



Image 8. Project: City Collection 2014, Title: Monument Park, Artist: Callum Morton. Full details can be found in Appendix - Photo References

Planning and Supporting Public Art

Inclusive Planning

Great public art projects rely on planning for the potential of permanent public art as early as possible in all civic, transportation and place-making projects. These requirements include the following types of development project:

- Capital works place-making projects, masterplans and precinct developments
- Major street upgrade and development projects
- Infrastructure projects funded by the City of Melbourne
- Architectural projects where public space objectives and public art outcomes can be achieved through collaborations between artists and architects
- Park and landscaping developments where public space objectives and public art outcomes can be achieved through collaborations between artists and landscape architects
- Greenfield and brownfield precinct developments funded by the City of Melbourne or where the City of Melbourne is a major partner.

Investment by Others

City of Melbourne will work closely with others to achieve dynamic and distinctive public art works and activities across the municipality. To this end, City of Melbourne will work to secure investment in public art activity from others in the cultural, private and public sectors, and in communities:

- Through direct partnerships (via dollar for dollar investment) to achieve public art priorities
- By means of Floor Area Uplift schemes or any council-controlled public art incentive schemes that the City of Melbourne may devise
- Through philanthropy, gifts and bequests
- By straightforward permitting processes where appropriate, including facilitating activity through building consent processes
- By encouraging and facilitating the independent public art activity of others
- By demonstrating leadership in the achievement of high quality place-making through public art.

Offers of Public Art Works and / or Gifts

Offers of public art works or partnerships, permanent or temporary, existing or proposed, will in the first instance be subject to a scoping process and assessment against the principles and priorities of the Public Art Framework for potential referral to City of Melbourne's Public Art Advisory Panel. Any offers that clearly do not align will not be progressed further. If referred, the Panel will consider the proposal and provide advice based on criteria including artistic merit and alignment to the Public Art Framework 2021 and the Public Art Acquisition and Commissioning Guidelines.

The recommendations of the Public Art Advisory Panel and the internal committee will be presented to Council.

APPENDIX – PHOTO REFERENCES

Cover Project: Flash Forward 2021, Untitled, Artist: Bundit Puangthong. (Photographer: Nicole Reed)

Image 1. Project: Flash Forward, Bourke Place 2021, Untitled, Artist: Tayla Broekman. (Photographer: Nicole Reed)

Image 2. Project: Hero Apartment Building Public Art Commission 2020, Title: Persona, Artist: Aylsa McHugh. (Photographer: Bryony Jackson)

Image 3. Project: Test Sites 2019, Title: Here, Artist: Stephen Banham. (Photographer: Bryony Jackson)

Image 4. Project: NGV Triennial partnership commission 2020, Title: Australian Birds, Artist: Julian Opie. (Photographer: Installation view of Julian Opie's work Australian birds. 2020 on display in NGV Triennial 2020 from 19 December 2020 - 18 April 2021 at NGV International, Melbourne. Commissioned by the National Gallery of Victoria and the City of Melbourne City of Melbourne Art and Heritage Collection © the artist Photo: Tom Ross)

Image 5. Project: Test Sites 2019, Title: The Crossing, Artist: Roarawar Feartata. (Photographer: Nicole Reed)

Image 6. Project: Warrior Woman Lane 2020, Title: In 20 years, will we remember this Warrior Woman?, Artist: Charlotte Allingham. (Photographer: Bryony Jackson)

Image 7. Project: University Square 2021, Title: Apparition, Artist: Mikala Dwyer. (Photographer: Darren Tanny Tan)

Image 8. Project: City Collection 2014, Title: Monument Park, Artist: Callum Morton. (Photographer: Patrick Rodriguez)

Image 9. Project: City Collection 2014, Title: Standing by Tunnerminnerwait and Maulboyheenner, Artist: Andrew Brook, Brook (Wiradjuri); WALTER, Trent



Image 9. Project: Commissioned by the City of Melbourne, 2016 City of Melbourne Art and Heritage Collection, Title: Standing by Tunnerminnerwait and Maulboyheenner, Artist: Andrew Brook, Brook (Wiradjuri); WALTER, Trent

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CITY OF MELBOURNE

ATTACHMENT 3**CITY OF MELBOURNE PUBLIC ART FRAMEWORK 2021-31****Consultation summary: Overview and Key Findings**

As Australia's cultural capital, the City of Melbourne has a distinct and unique role to play in the commissioning of public art and the draft Public Art Framework sets out to articulate Melbourne's unique identity through public art that is bold, dynamic and ambitious.

The draft framework provides a clear and transparent process of how the City of Melbourne will commission public art works across the municipality and outlines robust principles and priorities for decision-making which underpins Council's vision to be a bold, inspirational and sustainable city.

What we want to see:

A shift from public art commissions	A shift towards public art commissions
You can find elsewhere	That are intrinsically of this place
As an add-on to projects	That respond to their location and social environment
That are creatively constrained by capital works	That are included at the start of capital works projects
Created mostly from a Eurocentric perspective	That are informed by an Aboriginal world-view

Engagement focused primarily on key arts organisations, partners and peak industry bodies. Feedback was positive, with the vast majority of stakeholder organisations congratulating the City of Melbourne on its boldness and ambition while expressing a strong interest in the frameworks implementation.

Background

In September 2018, the City of Melbourne's Creative Strategy was endorsed by Council. The strategy recognises the work of creative practitioners as critical to Melbourne's future economy and desirability. Its intent is to integrate creative practice when contemplating future changes and challenges for the city.

A number of new or revised operational frameworks and plans are being developed to underpin the aspiration of the Creative Strategy. The draft Public Art Framework is one of these frameworks that outlines priorities, deliverables, desired impact and measures for the projects and programs Council funds and invests in.

Methodology

In developing the draft framework, research and expert interviews were undertaken on the current state of public art commissioning programs and processes in Australia and overseas in order to develop models of best practice.

All those engaged with received a copy of the draft framework prior and were asked broadly:

- What general feedback, if any, did they have on the draft framework?
- What changes or additions, if any, did they suggest to:
 - The principles
 - The priorities and deliverables
- How we measure success?
- Which (if any) of the principles or deliverables should be given greater weighting?
- Peak bodies were also asked about where they saw alignment or non-alignment with their direction and / or priorities.

Engagement findings

Overall the feedback on the draft framework was positive. Feedback suggested that the framework:

- Was easy and clear to understand
- Was compelling and ambitious
- Is ambitious by encouraging risk and innovation
- Liked the shifts articulated
- Liked the inclusion of the outcome measures.

The framework also aligns with Creative Victoria's and Australia Council's priority on First Nations and diversity.

Feedback encouraged Council in the framework to:

- Acknowledge the importance of sustainability of the creative sector and support for artists in achieving Council's aspirations
- Emphasise in the priorities creative works led by Aboriginal or Torres Strait Islanders.

Recommendations

- The core principles, priorities and deliverables of the draft Public Art Framework remain in the final version

Conclusions

The response to the City of Melbourne's draft Public Art Framework has been positive, with peak arts bodies and strategic partners keen to understand further how the new and revised programs will be implemented.

The draft framework makes clear Council priorities, the shifts it wants to see and principles for decision-making.

Key arts organisations engaged via one-on-one meetings or workshops included:

Australia Council for the Arts, Creative Victoria, Development Victoria, Multicultural Arts Victoria, Arts Access, the NGV, Australian Centre for Contemporary Art, Australian Centre for the Moving Image, and the National Association of Visual Artists.

The Public Art Framework has been endorsed by the City of Melbourne's Public Art Advisory Panel.