

**Report to the Future Melbourne (Arts, Culture and Heritage)
Committee**

Agenda item 6.1

Creative Funding Framework 2019-24

6 August 2019

Presenter: Kaye Glamuzina, Manager Arts Melbourne

Purpose and background

1. The purpose of this report is to seek Councils endorsement of the Creative Funding Framework (CFF) 2019-2024.
2. In 2018 Council endorsed the Creative Strategy 2018-28, which recognises the importance of creative practitioners to Melbourne's future economy and desirability as a globally competitive City.
3. The CFF supports the intent and operational direction of the Creative Strategy, and outlines priorities, funding principles, deliverables, desired impact and measures for the projects and programs we fund and commission. See Attachment 2.
4. Council currently allocates \$4.34 million to a wide range of funding programs and the CFF proposes changes to the structure of some of these programs, increasing our responsiveness to creative sector funding and more targeted investment.

Key issues

5. Feedback on the draft CFF was sought directly from those most impacted from the proposed changes. This included triennial, annual arts grant, and strategic partnership recipients, plus Creative Victoria and the Australia Council. In addition a number of artists and organisations were engaged through workshops. Suggestions from stakeholders have been considered and where possible incorporated into the CFF. The arts sector engagement report is noted in Attachment 3. A summary of feedback responses is presented in Attachment 4.
6. The CFF will support and target creative excellence, collaboration and access. The proposed program streams include a wide range of agile funding programs that reflect the creative industry feedback received throughout engagement with the community.
7. Consultation resulted in support for the framework and the overall benefits of the improved program streams, the measurement of outcomes, commitment to diversity and inclusion, plus the need to sustain the creative sector. The Arts and Creative Investment Partnership stream in the CFF will provide greater flexibility to partner with or support a range of arts organisations that are, or can, deliver on Council's CFF agenda for new thinking, new ideas and new connections.
8. Implementation of the framework may result in challenges for some organisations that will have to align with new timelines and program streams. Administration will work closely with these organisations to effectively communicate the changes in the program and the phases of implementation.
9. Additional feedback from the peak bodies Arts Access Australia and Arts Access Victoria, recommend quarantined funding to directly support access in the delivery of projects and programs. Based upon the current trend of artists requests for funding support, it is estimated that five per cent of the total pool be actioned as a part of the implementation of the CFF.

Recommendation from management

10. That the Future Melbourne Committee:
 - 10.1. endorses the Creative Funding Framework 2019-24
 - 10.2. authorises the Acting Director City Communities to make further minor editorial changes to the Creative Funding Framework 2019-24 prior to publication
 - 10.3. notes that recommendations for additional funding for expanded access and equity actions of \$40,000 will be referred to the 2020-21 budget process for consideration.

Attachments:

1. Supporting Attachment (Page 2 of 38)
2. Creative Funding Framework (revised) (Page 3 of 38)
3. Arts sector engagement summary report (Page 15 of 38)
4. Creative Funding Framework summary feedback (Page 19 of 38)

Supporting Attachment

Legal

1. No direct legal issues arise from the recommendation from management.

Finance

2. The cost of implementing this framework will be met from the existing approved Arts Melbourne budget. The 2019-20 budget for these programs is \$4.34 million.
3. Proposed additional funding of \$40,000 for access and equity is not currently budgeted for and will need to be considered for future budget cycles.

Conflict of interest

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

Health and Safety

5. In developing this framework no Occupational Health and Safety issues have been identified.

Stakeholder consultation

6. A report on stakeholder consultation is included in Attachments 3 and 4.
7. Further consultation with Arts Access Australia and Arts Access Victoria occurred to better understand the needs for artists with disabilities and also those artists who want to deliver their work in an inclusive manner. It was strongly recommended that funds be established to assist in the delivery of some key projects and programs. The estimated percentage of funds recommended equated to five per cent of the available funding. This equates to approximately \$40,000.

Relation to Council policy

8. The CFF aligns to Future Melbourne 2026: particularly Goal 3: a creative city, Council Plan 2017–2021: all Council goals, including the goal of Melbourne as a creative city and the Creative Strategy 2018-28.

Environmental sustainability

9. The framework requires all projects, programs or commissions that are funded to address environmental and sustainability matters in relation to the works proposed.
10. The acquittal process attached to all funding mechanisms will seek information and measures about environmental and sustainability outcomes.

Creative Funding Framework 2019-2024

Acknowledgement of Traditional Owners

The City of Melbourne respectfully acknowledges the Traditional Owners of the land, the B oon Wurrung and Woiwurrung (Wu rundjeri) people of the Kulin Nation a nd pays respect to their Elde rs, past and present.

For the Kuli n Nation, M elbourne has always been an important meeting p lace for events of so cial, educational, sporting and cultural significance.

Today we are proud to say that Melbourne is a significant gathering place for all Aboriginal and Torres Strait Islander peoples.

Foreword

Insert short foreword from Lord Mayor/Cr Leppert

Introduction

Melbourne is a proud cultural capital, with a national and international reputation for its vast array of high quality and stimulating arts and creative productions, exhibitions and events. The city is well known as a place that inspires experimentation, innovation and creativity.

Melbourne is home to Aboriginal peo ple whose unique culture has been unbroken for more than 70,000 years. Their continuous artistic and cultural practice provides deep foundations for the city's creative heritage.

Many local and Victorian independent artists, small-to-medium-sized creative organisations and iconic arts organisations explore, develop and/or present work here. Artists and creatives from across Australia and internationally are also attracted to this vib rant cultural scene, our fantastic venues and spaces across the city, adding to Melbourne's creative offer and brand as a creative city.

The City of Melbourne has a history and commitment to supporting artists to test, develop and realise ideas and for its peo ple to participate in the creative life of the city. The city's investment complements that of Creative Victoria and the Australia Council in Melbourne's creative sector but, as the demand on funding continues to exp and, available resources do not. Melbourne has a rapidly gro wing and diversifying population, raised consumer expectations, and a growing need to address issues of relevance, equity and access.

For new creative ideas, new connections and new thinking to keep flo wing, this req uires ongoing investment into the creative sector and a realignment of how we invest to get the best return for the city.

We need a holistic approach to strategic investment in the arts and creative works that clearly articulates our investment priorities, encourages collaboration and achieves the greatest impact within our limited resources.

This framework outlines our approach for enabling Melbourne to continue to draw on the full potential of its extraordinary creative community for the benefit of all those who live, work in and visit the city.

Strategic Context

The Creative Funding Framework 2019–24 draws inspiration from three key documents.

Future Melbourne 2026 is the second 10-year community plan developed by the people of Melbourne through an extensive engagement process. This engagement generated thousands of contributions and included a Citizen's Jury and six prominent Melburnians as ambassadors. Importantly, the people of Melbourne voted, once again, to make creativity one of their top order goals for the city.

Council Plan 2017–21 is the City of Melbourne's response to Future Melbourne. It outlines the Council's four-year priorities for achieving the community's vision against these nine goals:



A city with an Aboriginal focus



A city for people



A creative city



A prosperous city



A knowledge city



A connected city



A deliberative city

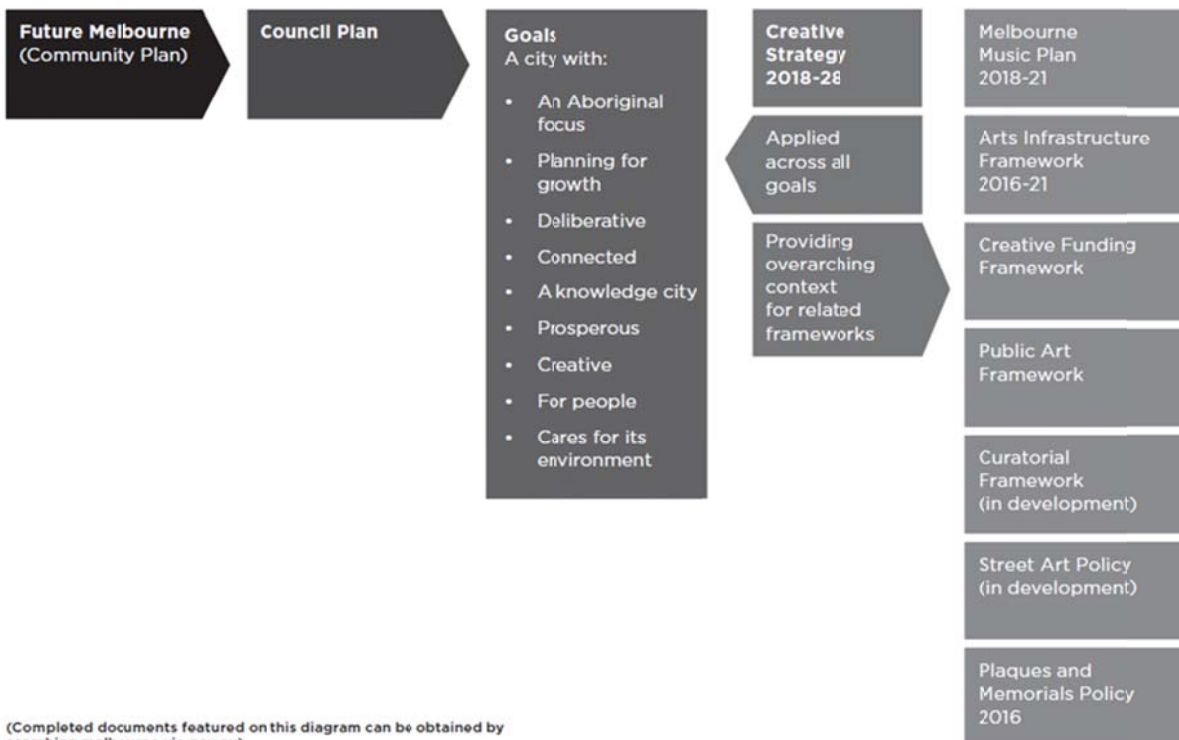


A city planning for growth

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 **Creative Funding Framework 2019–22 (4)** is one of a series of documents that translate the strategic direction and ambition of Future Melbourne, Council Plan and the Creative Strategy into the operational detail required for every-day decision making and action.

Our roadmap



(Completed documents featured on this diagram can be obtained by searching melbourne.vic.gov.au)

A Changing Melbourne – the context for arts and creative works

The city Melburnians know and love is changing at an unprecedented pace.

Our population is booming with over 169,000 ¹ residents and a weekday daytime population of over 900,000. Nighttime is booming too! We are more diverse than ever – 56 per cent of our residents were born overseas and we are much younger than the rest of Australia. The median age is 28 years and almost half our population is aged between 15 and 29 years old.

The city’s fabric is transforming before our eyes, with scores of high-rise developments and mammoth rail and road projects under construction. Climate change is resulting in more very hot days in the city and less but more intense rainfall, changing the way we live. Many people are thriving, but others risk being left further behind as cost of living pressures grow, reducing discretionary spending and challenging the ability to participate in the creative life of the city. Things are changing for artists too. The city is home to a large number of small to medium sized arts organisations and independent artists who reside and/or make work here. They make an important and unique contribution to the creative vibrancy of Melbourne but many are struggling to make ends meet and be sustainable long-term.

Living or residing in the City of Melbourne is becoming beyond the financial means of many artists and arts organisations. Venues for developing and presenting creative work are becoming scarcer, compliance costs are rising, and technological changes are rapid as are effective means to engage audiences in a crowded market place.

This means how we invest in arts and creative works must also keep pace with and reflect these changes as we look to support creative people of all kinds to reach our diverse populations.

Scope of framework

The City of Melbourne invests circa \$4.34m into arts and creative works each year through annual grants, triennial grants, strategic partnerships, quick response grants and commissions of temporary public artwork and creative work at Arts House, Signal and ArtPlay. This framework covers all these activities and will influence the shape and structure of future programs.

Why do we need a creative funding framework?

The framework sets out a clear purpose and principles to guide our future investment into arts and creative works in Melbourne up to 2024. The rationale for developing City of Melbourne’s creative funding framework is outlined in the following points.

<p>Provide a clear purpose</p> <p>The framework establishes a clear purpose that aligns high level objectives and creative funding activity.</p>	<p>Make better decisions</p> <p>Strategic choices on future funding will be made in the context of our principles, clear priorities, deliverables and outcomes we are seeking to achieve.</p>
<p>Provide clarity of the role we will play</p> <p>The distinctive role for City of Melbourne is established that aligns with our funding purpose.</p>	<p>Target our resources more effectively</p> <p>We aim to invest our funding where we can make the greatest impact on the shifts we want to see.</p>
<p>Deliver effectively to the diverse communities of Melbourne</p> <p>The framework makes explicit our priority to increase accessibility to reach Melbourne’s diverse communities.</p>	<p>Provide a focus for Aboriginal and Torres Strait Islander arts and creativity</p> <p>The framework makes explicit our commitment to support Aboriginal and Torres Strait Islander arts and creativity.</p>

¹ City of Melbourne website Population Forecasts 2018

Our purpose

Through the City of Melbourne’s funding of arts and creative works we want to:

...ensure creativity is intrinsic to the fabric of Melbourne, its culture, economy and daily life – for everyone who lives, works or visits here.

We want to see:

A shift from..... A shift towards.....

<p>Creativity in the usual places Creativity for the usual audiences Creativity in silos Creativity on repeat Creative input as an after-thought Low risk or constrained creativity Creativity from a Eurocentric perspective</p>	<p>Creativity throughout our city Creativity for everyone More creative connections and collaborations New creative ideas and practices Creative input included at the start of projects More bold and ambitious creative works Creativity informed by an Aboriginal world view</p>
<p>Investment for all/sub-optimal investment Rigid, lengthy funding formats</p>	<p>More targeted investment to increase our impact Increased flexibility in funding formats</p>

Outcomes we want to achieve

The City of Melbourne supports creative endeavor through arts grant funding, commissioning of creative works, programming creative works, provision of presentation venues and creative spaces for making works and marketing support. Collectively we want to measure the impact of these activities and, in the case of creative funding, the contribution funded or commissioned works make to what we want to achieve.

What we want to achieve²	How could we measure success?
Creativity stimulated	The extent to which creativity and imagination are stimulated
Aesthetic enrichment	The extent to which a sense of aesthetic enrichment (beauty, discomfort, wonder, awe) is stimulated
Sense of belonging to culture/heritage	The extent to which a sense of connection to history and insight for the present/future are stimulated
New knowledge, ideas and insight	The extent to which new perspectives, knowledge, ideas or insight are stimulated
Diversity of cultural expression	The extent to which appreciation or understanding of different forms of cultural expression is stimulated
Networks and resources increased	Increase in access to beneficial networks and other resources
Creative practitioner prosperity	Improved professional and/or practice capability An increase in the creative workforce
Audience participation	More participants at CoM funded activities

² The measures framework is based on the Cultural Planning Framework and Cultural Outcomes Measures developed by the Cultural Development Network (CDN) in close consultation with capital cities and local governments from every state and territory in Australia. The Cultural Outcomes Measures are in the process of being embedded in government departments and arts organisations around the country and internationally.

Principles

We will use our principles to guide the strategic choices we need to make in who and what we fund.

Principles	
1	We honour and promote Aboriginal and Torres Strait Islander arts and creativity
2	We foster new connections, thinking and activities
3	We strive for excellence that generates critical success within and beyond our borders
4	We prioritise bold ideas and creative ambition
5	We inspire participation by encouraging creativity in new and unexpected places
6	We intend our funding to make a profound impact on the ability to deliver a creative project
7	We prioritise creative projects that contribute to the transformation of Melbourne
8	We support projects and creatives that reflect the diverse ³ demographic mix of the people of Melbourne

Role

The City of Melbourne as a capital city, has a distinctive and unique role to play in the creative funding landscape complementing other funding organisations. We are not a funding agency and do not provide core organisational operational funding.. Where Australia Council has the national interest first, and Creative Victoria has the state's interest first, we put our city first.

What is the role we play?	<p>We ensure everyone can benefit from creative experiences.</p> <p>We help creative practitioners inspire us with new perspectives.</p> <p>We build Melbourne's capability as a creative capital city.</p>
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We support through arts grants, residencies and creative commissions the investigation, development and presentation of creative work within the boundaries of the City of Melbourne and by doing this, enable artists and arts organisations to build their capabilities, skills and knowledge.

³ By diverse we mean people of different backgrounds, ages, cultures, languages, abilities, gender and socio-economic circumstances

Priorities and key deliverables

Our priorities and deliverables make clear where the City of Melbourne wants to target its creative funding to make the greatest impact on what it wants to achieve and signal the shifts we want to make. The principles, priorities and deliverables will be reflected in all of the City of Melbourne’s arts grants and creative commissioning programs.

Priorities

Level of Creative Excellence	Level of Collaboration	Level of Access
<p>Enable creativity and creative excellence to flourish</p> <p><i>Creativity fuels our city’s profile as a place for experimentation, expression and excellence</i></p>	<p>Encourage connections between artists and others</p> <p><i>Creativity emerges through collaborative projects and partnerships</i></p>	<p>Ensure art and creativity permeates Melbourne life</p> <p><i>Creative experiences are accessible, ever-present and habitual</i></p>

Key Deliverables

Creative work by Aboriginal and Torres Strait Islander people

Creativity that pushes the bar of creative excellence and potential for critical success	Creativity that facilitates new connections and thinking	Creative works that can be experienced throughout the city and at different times of the day or night
Creative practice that features a strong degree of boldness and experimentation	Creative collaboration and partnerships that help deliver to our city challenges	Creative works are free or low cost
Creative work that supports the development of emerging artists	Creative work enabled by City of Melbourne funding	Creative works in new or unexpected places
		Creative works that appeal to new or under-served audiences

How will we measure success?

As a result of investment in creative works we want to measure the direct impact of their activity on the deliverables we have set ourselves to achieve our purpose.

We want to see.....a greater amount of the creative work funded by the City of Melbourne

Priorities

Level of Creative Excellence	Level of Collaboration	Level of Access
... was produced by Aboriginal people and Torres Strait Islanders	... was developed through genuine engagement with Aboriginal people and Torres Strait Islanders	... resulted in growing audiences for work by Aboriginal people and Torres Strait Islanders
... went on to achieve critical acclaim such as positive reviews and/or awards	... was generated by new partnerships	... occurred in under-activated neighbourhoods
... later went on tour or was presented elsewhere	... contributed to city challenges or priorities	... occurred at different times of the day or night
... supported diverse and/or emerging artists	... resulted in funding of \$1 or more for every dollar provided	... had an element of being free or low cost
... was bold and/or involved a degree of experimentation	... would not have proceeded without City of Melbourne funding	... occurred in new and unexpected places
		... reached new or under-served audiences

Report on Progress and Review

Data will be collected for all outcome and output measures in year one of the Creative Funding Framework implementation and baselines and targets set for the outputs.

Outcome data and progress against the output targets will be measured and reported on annually from year two to five of the framework implementation period.

There is however a recognition that in seeking works with a degree of boldness and experimentation, some may take some time to manifest into a successful outcome, others may change shape as they develop and some may fail. This will be recognised in our reporting.

The framework will be revised in 2024 at the end of the five year period.

Implementation Programme

Implementation of the Creative Funding Framework (CFF) will progressively roll-out over three years starting in 2019 through to 2021, whilst the 2018-20 Triennial arts grant agreements remain in place until 2020.

Creative Programs such as Arts House Culture Lab, Signal Young Creatives Lab, ArtPlay New Ideas Lab and Test Sites may attract additional funding from external parties to complement that of the City of Melbourne.

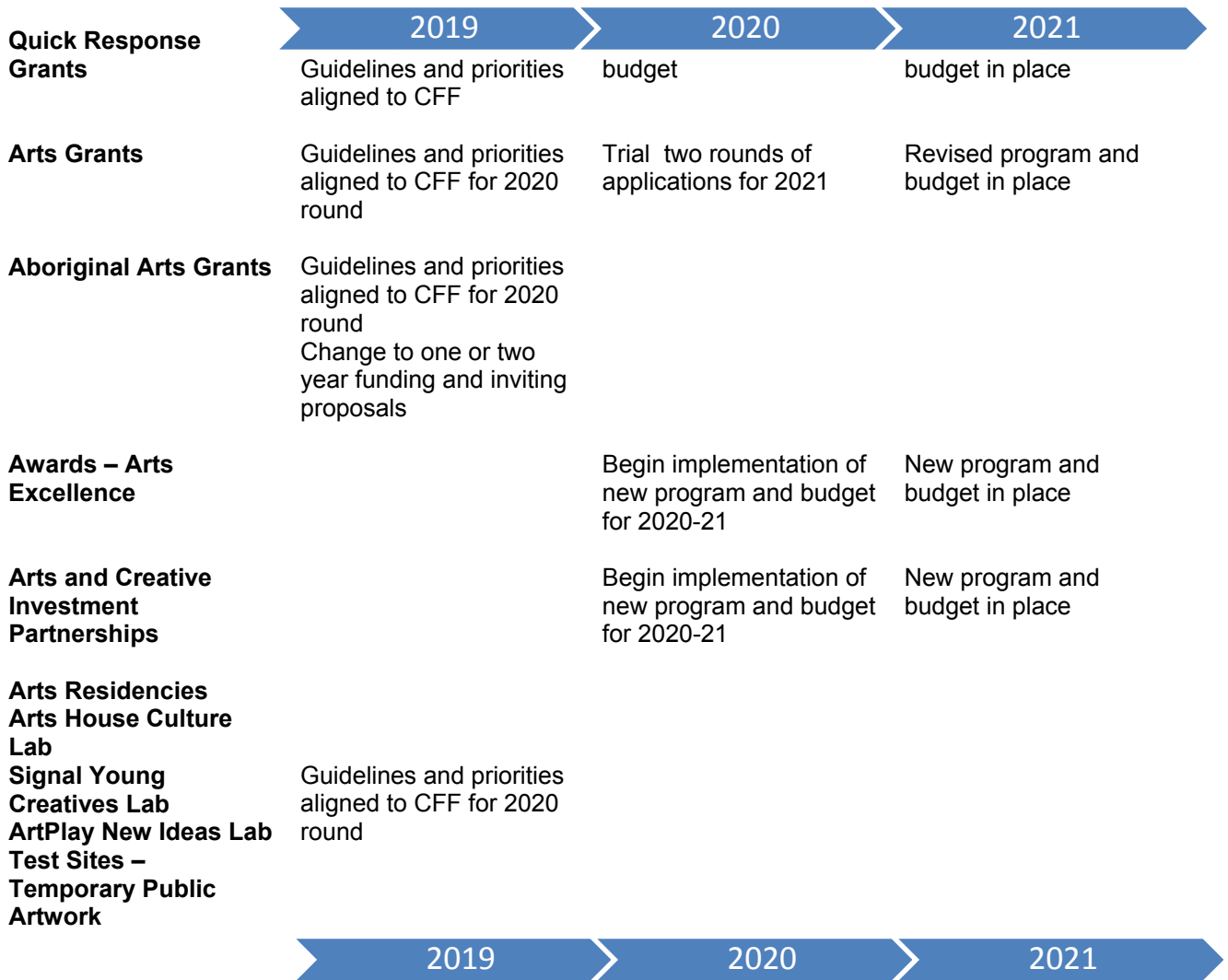
All projects and investments must result in a public outcome within the City of Melbourne boundaries. Creative Funding Framework priorities and deliverables are used to guide assessment and decision-making in each program.

Program streams

Arts grants, investments and commissions	Annual Budget Target	Value	Application or commission	Focus area
Quick Response Arts Grants	\$100,000	Up to \$4,000	Open year round or until funds exhausted. Assessed monthly.	Support for unforeseen or unexpected opportunities arising at short notice.
Arts Grants	\$710,400	Up to \$20,000	Annual or Biannual. Trial two rounds per year.	Development and presentation of creative ideas and works by individual artists and small to medium sized arts organisations. Annual priority areas included in guidelines.
Aboriginal Arts Grants	\$90,000	Up to \$20,000 for one year or over two years.	Annual applications. Invite proposals (open year round).	Development and presentation of creative ideas and works by Aboriginal and Torres Strait Islander artists and organisations. Projects over one or two years.
Awards – Arts Excellence	\$90,000	Up to \$35,000 per annum.	3 yearly call for proposals.	Celebration and recognition of excellence (Melbourne and Victoria).
Arts and Creative Investment Partnerships	\$3,000,000	Minimum \$30,000 and up to up to \$100,000 per annum for two year and \$50,000 and up to \$350,000 per annum for four year investments. Amounts may vary annually.	2 yearly call for proposals. 2 yearly commissioning of partnerships.	Investigation, development and presentation of new creative ideas, work, programs and projects by medium to large sized organisations or state agencies. Strategic priorities included in call for proposals and commissioned partnerships.

Arts grants, investments and commissions	Annual Budget Target	Value	Application or commission	Focus area
Arts Residencies	\$40,000	Up to \$10,000 plus studio space in-kind or access to the Art and Heritage Collection.	Annual	Boyd Garret: 12 month residency for writers. Boyd Studio 1: Two six month residencies for all artists and arts organisations. Art and Heritage Collection: Up to 12 month residency. May vary year to year dependent on availability of spaces.
Arts House Culture Lab	\$80,000	Up to \$10,000	Annual expression of interest process or by invitation.	Research and creative development of projects led by independent artists and created on site at Arts House.
Signal Young Creatives Lab	\$28,000	Between \$5,000 and \$8,000	Annual expression of interest process.	Supports emerging creatives 18 to 25 to develop an idea from concept to fruition, through mentorship and support.
ArtPlay New Ideas Lab	\$115,000	Between \$10,000 and \$20,000	Annual expression of interest process.	New ideas (new topic of artistic enquiry) - open to artists of all disciplines for creative projects where children and/or families are co-creators.
Test Sites – temporary public artwork	\$90,000	Up to \$10,000	Annual expression of interest process.	Supports artists to explore and experiment with creative ideas for temporary projects within the public realm. The program focuses on areas of interest in the city to engage artists in a civic dialogue in response to a specific site brief.

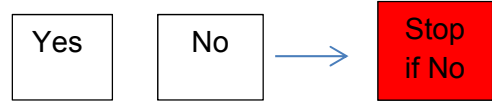
Roll-out of Framework



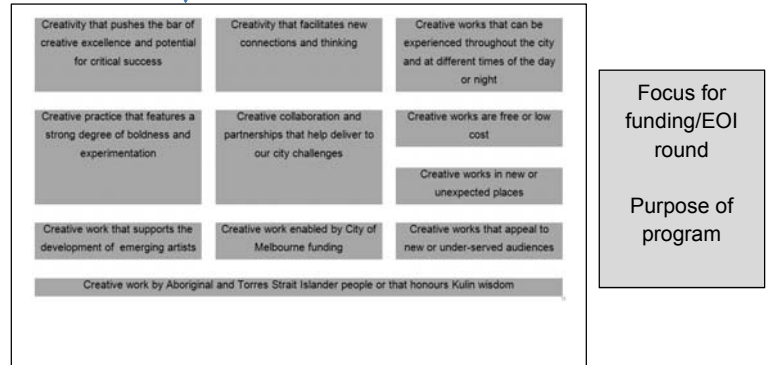
Decision tree - for implementation

Each proposal for investment in a funding or creative commissioning program will go through the following transparent decision making process.

Step 1 Does this align broadly with our Purpose?
Identify alignment with City Goals.
Does the application/proposal meet the program eligibility criteria?



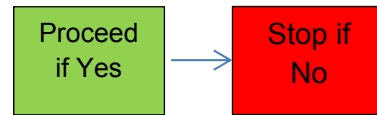
Step 2 Assess for strong fit with the deliverables aligned to funding mechanism and purpose of programme.



Step 3 Assess for viability.



Step 4 Moderation
Assess for diversity (e.g. genre, demographics, geographic) and impact.



Creative funding framework on a page

CREATIVE FUNDING PURPOSE

To ensure creativity is intrinsic to the fabric of Melbourne, its culture, economy and daily life—for everyone who lives, works or visits here.

We honour and promote Aboriginal and Torres Strait Islanders' arts and creativity	We foster new connections, thinking and activities	We strive for excellence that generates critical success within and beyond our borders	We prioritise bold ideas and creative ambition	We inspire participation by encouraging creativity in new and unexpected places	We intend our funding to make a profound impact on the ability to deliver a creative project	We prioritise creative projects that contribute to the transformation of Melbourne	We support projects and creatives that reflect the diverse demographic mix of the people of Melbourne
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Priorities		
Level of Creative Excellence	Level of Collaboration	Level of Access
Enable creativity and creative excellence to flourish	Encourage connections between artists and others	Ensure art and creativity permeates Melbourne life

Key Deliverables		
Creative work by Aboriginal and Torres Strait Islander people		
Creativity that pushes the bar of creative excellence and potential for critical success	Creativity that facilitates new connections and thinking	Creative works that can be experienced throughout the city and at different times of the day or night
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		Creative works that appeal to new or under-served audiences

CITY OF MELBOURNE CREATIVE FUNDING FRAMEWORK 2019–24

Executive summary: Overview and Key Findings

In June 2019 the Council was informed of the organisation's intentions to begin consulting arts organisations on the changes proposed under the Creative Funding Framework.

The nature of the framework is that it provides an umbrella strategic investment approach to the City of Melbourne's arts funding and creative commissions. It provides a clear and transparent process of how Council decides what to fund and what outcomes are expected from investment in others. It outlines robust principles and priorities for decision-making and realigns funding programs within the existing budget to be more flexible and achieve greater impact.

The most change proposed is to the current triennial arts grants and strategic partnerships program. The framework outlines a shift to two or four-year funding that will encourage closer partnerships between the CoM and creative organisations to identify mutually beneficial opportunities and deliver on Council goals.

For these reasons, our engagement process focused primarily on key arts organisations and funding bodies likely to be interested in and impacted by these changes.

Feedback was positive, with the vast majority of stakeholder organisations congratulating the City of Melbourne on its boldness and ambition and wanting to be engaged with during implementation.

Other feedback related to elements already included in the strategy or elements that have since been amended or included.

This gives us confidence in proceeding with the framework, subject to minor editorial amendments. Further work will be required to align existing arts grants and creative commissioning programs to the framework and design the new programs for implementation.

We will communicate the framework once the Council has considered the final draft and given its approval, however a more comprehensive communications plan will be created for when the new programs are developed and timeframes confirmed.

Background

The City of Melbourne's Creative Strategy was endorsed in September 2018. 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 Creative Funding Framework is one of the first 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 funding and creative commissioning programs, external funding landscape and what other overseas organisations are doing that could be considered best practice. This assisted us to define City of Melbourne's unique role in arts funding and creative commissions and the principles that should define our activity in this role.

ARTS SECTOR ENGAGEMENT SUMMARY REPORT – JULY 2019

In drafting the framework care was taken to align to the Creative Strategy, Future Melbourne community plan related to creativity and the Council Plan Creative City goal, all of which were based upon significant community and sector engagement.

Engagement on the draft framework was undertaken from late May through to the end of June 2019 via a mixture of one-on-one meetings and three workshop sessions. Additional conversations were also held with a number of Aboriginal artists.

The focus was on those most impacted or potentially interested in the changes proposed: peak arts bodies, funding agencies and triennial and strategic partnership grant recipients. A small number of independent artists and smaller arts organisations who had been previous recipients of Council's arts grants funding or creative commissions were also engaged in workshops sessions.

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

- What general feedback, if any, do you have on the draft Creative Funding Framework?
- What changes or additions, if any, do you suggest to:
 - The principles
 - The priorities and deliverables
 - How we measure success?
- Which (if any) of the principles or deliverables are more important and should be given greater weighting?
- What changes, if any, do you suggest to the proposed program streams in the implementation section?

Peak bodies were also asked about where they see alignment or non-alignment with the direction or priorities they have.

In total:

- 20 meetings were held with peak bodies, funding agencies and triennial and strategic partnership grant recipient organisations
- 26 people representing 20 medium-to-large arts organisations and state venues attended a workshop.
- Seven independent artists or individuals representing smaller arts organisations attended a workshop. Feedback was also received from two individuals via Survey Manager who could not attend a workshop.

Engagement findings

Overall the feedback on the draft Creative Funding Framework was positive. Most organisations fed back that

- the framework was easy and clear to understand
- they like the shifts articulated and the focus on outcomes
- it was compelling and a departure in terms of policy
- it is ambitious, different and encourages risk and innovation
- they liked the inclusion of the outcome measures.

The framework aligns well to Creative Victoria's and Australia Council's priority on First Nations, diversity and art where the people are.

Feedback encouraged Council in the framework to:

- Acknowledge the importance of sustainability of the creative sector and support for artists in achieving council aspirations
- Articulate a commitment to independent and small-to-medium-sized arts organisations
- Emphasise in the priorities creative works led by Aboriginal or Torres Strait Islanders
- Be clear about Council's role and, in particular, in capability building
- Define what is meant by "diversity" and ensure an authentic commitment to this by those we fund
- Acknowledge and embrace, given the ambitions, that there will be some failures.

Changes have been made to the draft framework to reflect this feedback.

In terms of implementation feedback included:

- Review overall funding levels and how that it is split into programs to ensure it meets the aspirations of the framework
- Council needs to ensure that the focus on ambitious and experimental and often risky projects is followed through in the decision making and where the funding goes
- Concern that small organisations (who are often more agile and innovative) are able to compete against well-funded major organisations and state agencies
- General concern that state agencies will take the lion share of arts and creative investment partnership funding
- It is essential that there are long term relationships with a diversity of arts organisations
- Council to be cognisant of arts organisations resources when designing funding and commissioning processes
- There should be a cap on the amount that can be applied for under the arts and creative investment partnerships so expectations and effort is managed
- Clarify that programs are also in scope for arts and creative investment partnerships
- Support for a two stage EOI process to select arts and creative investment partners, with the first stage being a light touch focused on the program or project ideas
- Back organisations for strategic success
- The quality and make-up of diverse assessment panels is important to ensure good decisions.

City of Melbourne was also asked to consider additional budget to cover access requirements. The creation of work that involves people with disability and/ or is designed to be fully accessible attracts additional costs to meet access requirements over and above other arts projects or activities. This disadvantages those artists or arts organisations as they receive a lesser proportion of their grant funding for artistic/creative endeavour, in order to pay for support or access needs.

A number of organisations also raised as an ongoing concern the costs imposed by City of Melbourne in order to run their festival or activity. These include use of the Town Hall, street banners and parking and other permits. Some organisations have started using alternative, more cost-effective venues.

There were some suggestions for new or expanded principles but many of these lay outside the scope of this framework or the City of Melbourne's role.

Given the vast majority of feedback validated the draft frameworks approach, it was not necessary to rethink the core ideas. However, editorial amendments have been made to clarify and expand on some points in response to individual comments and patterns in the feedback.

Implementation will focus on designing the new programs and aligning existing programs to the framework. Engagement with the sector will be ongoing to ensure the collection of data and processes designed are fit-for purpose.

Recommendations

- The core principles, priorities and deliverables of the draft creative funding framework remain in the final version
- Editorial amendments be made to improve clarity and detail on some elements

Conclusion

The response to the City of Melbourne’s draft Creative Funding Framework has been positive, with peak arts bodies, funding agencies and triennial and strategic partnership grant recipients keen to understand further how the new and revised programs will be implemented.

The nature of the feedback suggests that there is still clarification needed on some elements, particularly in relation to definitions of what we mean by diversity, excellence and our funding role.

The framework makes clear council priorities, the shifts it wants to see and principles for decision-making. It changes the approach to arts and creative partnership investments, which will require clear communications going forward into implementation and more engaged relationships with arts organisations going forward.

APPENDICES

A summary of the feedback under themes – along with our response – can be found in Attachment 3 of the Council Report.

Key arts organisations or funding bodies engaged via one-on-one meetings or workshops

Arts Access Victoria, Multicultural Arts Victoria, Australia Council, Creative Victoria, National Association of the Visual Arts, Theatre Network Australia, Music Victoria, ILBIJERRI, NGV, ACCA, ACMI, Melbourne Fringe, Melbourne International Arts Festival, Melbourne International Film Festival, Comedy Festival, Arts Centre Melbourne, Melbourne Symphony Orchestra, Wheeler Centre, Melbourne Prize, Green Room Awards, Koorie Heritage Trust, Australian Art Orchestra, Chamber Made, Craft Victoria, Circus Oz, Federation Square, Human Rights Arts & Film Festival, Lucy Guerin, Melbourne Writers Festival, Museums Victoria, Songlines, Blindside Artist Run Space, Polygot Theatre, Speak Percussion.

CREATIVE FUNDING FRAMEWORK (CFF) FEEDBACK AND RESPONSES			
Theme	Comments and discussion	Summary	Response Blue- in strategy Green in BAU Pink for implementation Black- not for strategy document
Support aspirations of framework	<ul style="list-style-type: none"> - The framework is compelling and is a departure for local government in terms of policy context. It's ambitious, risky and different. It heralds some different practices. - Would love to partner with City of Melbourne (CoM) and shine a critical light on our work. - Loved the shifts indicated. "Bold" moves away from status quo- extending yourself. - The shifts identified in the Creative Funding Framework (CFF) seem to be at the heart of all public funding programs. CoM has always been a leader and the record speaks for itself. - What Film Festival is setting to achieve is very much aligned with CFF. It made sense <ul style="list-style-type: none"> o Festival is aiming for diverse broad audiences, has a multi-cultural program as well as support young people o Very interested in audience development. o Largest showcase of Australian films and has a development arm for this. 	Support aspirations of CFF.	Framework will remain similar to the draft with minor amendments made in response to specific feedback.

	<ul style="list-style-type: none"> - Shifts described are good. - Likes the aspirations of the CFF . - Congrats on the new framework. I found the document really useful, clear and easy to understand. - CFF is a good news story for CoM. - ACCA has strong alignment to CFF priorities, goals and measures. Have First Nations staff and artists. CFF has some great thinking that has gone into it. Helpful to know what priorities are in advance. - CFF is smart and logical. - Delighted that rewards and celebrating excellence is recognised and separated out. – support this. - Congrats on the CFF. 		
<p>Funding levels</p>	<ul style="list-style-type: none"> - However 70 % of the funding in the Creative Funding Framework (CFF) is still flowing to large organisations that are not bold/risky nor trail blazers particularly re multi-cultural communities. Only 2% to Aboriginal arts grants. - Funding does not match aspirations. Our organisation has received reduced funding over the years - Ring fenced funding for artists with disability? – additional budget to cover access requirements - Workshops <ul style="list-style-type: none"> o Why does the budget not grow? Is there a reinvestment strategy in place 	<p>How do we increase overall funding levels?</p> <p>Concern the level of funding and splits between programs does not support aspirations of CFF.</p>	<p>Total level of funding and program funding to be discussed with Council including funding to support access.</p> <p>The CFF encourages collaborations and partnerships which can leverage more funding into arts activity.</p> <p>Program funding levels are</p>

	<p>for the Arts?</p> <ul style="list-style-type: none"> ○ How do we grow the \$4.6m? ○ Need to leverage other organisations to get more \$ for creativity in public spaces and work with local govt. 		<p>set to ensure program can achieve its intended purpose, CoM have received low numbers of applications for Aboriginal arts grants in the past, hence the funding is not increased at this time.</p>
<p>Measures</p>	<ul style="list-style-type: none"> - Likes the Cultural Development Network(CDN) measurement framework inclusion. - Research shows contribution of the arts to social cohesion, interesting to see it build up. - Australia Council (AusCo) not applying the CDN framework. - 4 year funding recipients are not required to use Culture Counts. AusCo have own Reflection Tool called Artistic Vibrancy Framework. - Good that CoM using CDN outcomes. - Sector does not like AusCo Artistic Vibrancy Framework. - Concern about increased reporting against outcomes and outputs whilst measures describing success necessary. - Takes a lot of work to gather data for an organisation like Fringe Festival. Perhaps can co-design what gets collected. - Use CDN – get 1000 sample size, it reflects the size and scale of the event. Likes the consistency of measures. 	<p>Support for CDN and other measures and reporting data back to sector.</p> <p>Concern for workload of organisations to collect data.</p>	<p>Consistently measuring outputs and outcomes over the period of the CFF will build a picture of the impact CoM funding is making. CoM will feed back data annually to funding recipients and partners.</p> <p>CoM will check back in with sector when designing implementation of CFF and programs.</p>

	<ul style="list-style-type: none"> - Do wider research when we can afford it. Be great to have credible economic measures across organisations. - Workshops <ul style="list-style-type: none"> o Encourage CoM to be more specific in the feedback and reporting. Give more statistics etc to applicants so they know more specific measures and outcomes would give benefits to the sector. o Creative Victoria have started doing that already which makes it easier to get the information and measures, especially with consistency of measures etc. 		
<p>Diversity and Inclusion</p>	<ul style="list-style-type: none"> - Inclusion and diversity is tokenistic and there is a lot of mediocrity within larger organisations. Where is the evidence base for investing in large organisations? They have great statements and intentions but it doesn't follow through in delivery. Could make funding to large organisations dependent on credible diversity and inclusion plans that are vetted. Use quotas. - Disability access is not explicit; disabled people don't put themselves in "everybody" or "implied". - Disability needs to be thought about broadly: wheelchair, Auslan, quiet room and we should add access symbols in all of our documentation. - Other Film Festival – hard to find truly accessible venues including sensory and mobility. E.g. only two spots for wheelchairs at ACMI. - Consider making a commitment that work won't be funded in places that are inaccessible. - Be good to have an appendices defining what we mean by diversity. 	<p>CoM to define what it means by diversity.</p> <p>Commitment and delivery on diversity and inclusion objectives needs to be authentic and resourced.</p>	<p>Commitment to diversity and access in the framework will remain similar to draft with amendments made in response to specific feedback –addition of a definition of diversity.</p> <p>Diversity and inclusion commitments to be considered further when designing new and reviewing existing programs to align with CFF.</p>

	<ul style="list-style-type: none"> - First Peoples Disability Network – 45% Aboriginals have a disability. - Align around and work on diversity – still an Anglo homogenous sector. Hard levers may be required i.e.; criteria tied to diversity. Could be an algorithm where you gain points. - Commitment to access with captioned films as well as physical access to venues. - MSO targets the Asian population through a year round programme, interacting with Asian artists. - Wheeler Centre (WC) want to transform what we do by building in structurally our reconciliation and disability plans. - Strategic priority is to attract a diverse audience and good access rather than filling space and measures of success such as other arts organisations have. WC podcasts picked up by New York festival radio awards. - Workshops: <ul style="list-style-type: none"> o Want to make sure organisations have a commitment to diversity. Need clarity about what diversity is. o A lot of institutions are not diverse at management level. Diversity should be reflected at every level. 		
<p>Alignment to other funding bodies</p>	<ul style="list-style-type: none"> - Australia Council (AusCo) are revising their 5 year strategy which is due for completion in August – a one pager which will then translate into a corporate plan. - CoM plans have strong alignment to where AusCo heading: <ul style="list-style-type: none"> o First Nations will be amplified –take leadership in this. Strong alignment 	<p>CFF aligned to AusCo and Creative Victoria’s strategies and particularly priorities around First nations, diversity and art</p>	<p>Framework will remain similar to the draft with minor amendments made in response to specific feedback.</p> <p>CoM will input as</p>

	<p>with the CoM.</p> <ul style="list-style-type: none"> ○ Diversity ... Arts reflects us ... in the workforce and audiences ... “see ourselves in the world”. Cultural engagement framework, diverse workforce, diverse leadership, diverse audiences. ○ Thriving arts sector ○ Enabling artists ○ Pay artists ○ Technology response ○ Well-being/mental health ... noted inclusion of this in CoM PAF ○ Advocacy to Govt. and public. A shift from artist centric to public value centric. From AusCo for artists to AusCo for the arts. ○ Experience engagement; art where the people are. Strong alignment with CoM. <p>- Creative Victoria consultation on Creative State 2 planned @August. Will have themes/provocations mid-July for discussion. CoM will be engaged in the process.</p> <ul style="list-style-type: none"> ○ Strategically looking at greater integration across creative industries ○ Need to review multi-year organisations individuals as to their legally constituted status as many groups we now want to fund status not appropriate. ○ Accessing now funding from other parts of govt. e.g. health to ensure 	<p>where the people are.</p>	<p>requested, and monitor the outcomes from Creative State 2 and the AusCo strategic plan.</p>
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	<p>greater impact from our resources.</p> <ul style="list-style-type: none"> o Keen to moderate impact versus effort with a number of proposals received. 		
<p>Sector sustainability</p>	<ul style="list-style-type: none"> - Would like to see acknowledgement about the sustainability of the sector and clear support for artists and their careers. Acknowledge where this is happening i.e. looking after artists and capability building. There is a gap between aspirations and detail. - Acknowledge that the CoM's goals cannot not be achieved unless others are looking after artists and developing their capability. - Throsby research indicates salaries are decreasing, which is causing stress at the individual level. Perhaps CoM can work closer with Creative Victoria. - Not a lot of funding in smaller organisations and they are already stretched so if moving away from core funding then need transition time. - Investing in the sustainability of arts organisations clarifies the role of a capital city, Need to make a commitment to independent and small- medium sector. Should be able to apply for annual grant or partnership via one application. - It's hard for individual artists to make a living, although they may fabricate outcomes in CoM.. - Musicians: <ul style="list-style-type: none"> o Few live musicians live in CoM as too expensive. Apply for grant funding to do shows in CoM o Have most venues per capita in world o Also advocating to change some of the Late Night license guidelines re 	<p>Important to acknowledge sustainability of the sector and how this supports CoM aspirations.</p> <p>Commitment should be made to the small to medium sized organisations and independent artists, many of whom are struggling.</p> <p>Ensure small arts organisations can compete for funding.</p>	<p>Framework will remain similar to draft with amendments made in response to specific feedback such as clarifying CoM's role compared to funding agencies, acknowledging the importance of small – medium sized organisations and independent artists' sustainability to Melbourne's creative landscape.</p> <p>CoM will be cognisant further when designing new and reviewing existing programs to align with CFF that criteria and processes continue to support small-to-medium-sized organisations to access</p>

	<p>venues (larger size eligible e.g.500 people)</p> <ul style="list-style-type: none"> o Run a course and coach venue operators. <ul style="list-style-type: none"> - Careers missing – arts lives, sustainability of creative life and organisation. - Recognise CoM is not an arts funding agency. - Smaller organisations need a three-to-five year commitment but can't get it anywhere. Eg the Knowing project (https://www.theknowingproject.com.au/our-vision). They don't want a one-year project. It's not enough for continuity. Organisations get passed from funding org to funding org – Multicultural Affairs, Creative Vic etc – they never have a chance because none of the funding mechanisms work for them. - The small to medium based organisational part of the sector has a greater innovation agenda. They work in interesting ways in new communities, bridging organisations. - Given how stretched the smaller organisations are, the funding criteria should allow for that so that small organisations are still competitive. Otherwise it will be impossible for them to compete against the well-funded major organisations. - Should spell out in CFF that Southbank has largest concentration of arts organisations in the world – the biggest and densest concentration of arts practitioners and venues. - Could link arts and culture to business investment, cultural diplomacy, trade, in-bound tourism ... vehicle for this. - Workshops : <ul style="list-style-type: none"> o How can these organisations grow when they're being weaned off their 		<p>funding.</p> <p>Many of the issues raised are beyond the CFF and CoM role, however issues raised will be discussed with Creative Victoria.</p>
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	<p>funding</p> <ul style="list-style-type: none"> ○ Sticky moved to a fully volunteer run model as they couldn't compete with the CoM grants. Can't apply for something that is guaranteed, so have become a self-funded model. ○ Can't run Festival of the Photocopier without funding. CoM seems to be the only funder. ○ Because of competitiveness, can only focus on survival, cannot do development or long term planning. ○ Not many opportunities to let your company grow or develop a long term plan, as you are concentrating on surviving in the market. ○ Want to lobby to have artists involved in the major projects from the start. ○ Artists tend to respond to CoM curatorial framework etc, but the artists don't always have the opportunity to give feedback. Need more collaboration between the artists and the funding bodies. ○ If you don't have a project at Arts House aimed for e.g. AsiaTopa, etc, then is difficult for you to work out a separate project with space and time for development. ○ Exploitative chain of cycle – using artists for a very low fee in order to put productions on. More money is spent on venues, than the artists receive. ○ Small organisations who have lost funding, then were unable to obtain funding because they're competing with larger organisations, who were able to afford grant writers etc ○ Seems to be a glass ceiling within funding of the arts, making it 		
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	<p>impossible for small organisations to obtain funding</p> <ul style="list-style-type: none"> ○ Good to have the emphasis on smaller arts organisations and artists. Would be great to have younger art organisations (especially those who had subsidised rent in Docklands, but have now been moved on). ○ With the diversity, are you looking at those artists who have not had formal training, but are still artists in their own right? ○ Some artists are not confident enough to go exploring to find the resources they need to further their practice. They often give up before they find them. 		
<p>Role in capacity and capability building</p>	<ul style="list-style-type: none"> - What about capacity building? CV's are not from a strengths leadership perspective. - Prioritise process over outcomes ie: growth and development. There is a fear of failure with public outcomes (an "event") but may have learnt and developed a lot in the process. - Should make clear what CoM focus is – what are you responsible for ie: not core organisational funding. - Will you support capability building as well? What else can the city of Melbourne offer as well? We clarified our role and also the various resources across CoM that is available). 	<p>CoM needs to clarify and define their role more clearly in the CFF.</p>	<p>Framework will remain similar to draft with amendments made in response to specific feedback such as clarifying CoM role in capacity and capability building.</p>
<p>Specific feedback on priorities and deliverables</p>	<ul style="list-style-type: none"> - CFF deliverable around new and unexpected places – may not be accessible and inclusive, eg cobblestone laneways. - Excellence is complex – what does that mean?. 	<p>Concern that priorities were in priority order.</p>	<p>Framework will remain similar to draft with amendments made in response to specific feedback such as clarifying</p>

	<ul style="list-style-type: none"> - Concerned about priority order. - Film festival are activating unusual spaces. Good to turn unexpected venues into a positive. - Could add the role to facilitate internal connections for others – collaborations with agencies. - Under excellence – you may have ripples in the sector re awards and critical acclaim as a measure – might think they have to have this for continued support. - No particular mention of education in CFF: ACCA interested in Knowledge City. - Discussed theme of” something that can only be created here”. - Include in excellence a focus on how you support development towards excellence. - Workshops: <ul style="list-style-type: none"> o How are CoM going to address the issue for emerging artists and new and unexpected places? o Principles need to be addressed- new and unexpected places. o Encourage more collaboration between organisations and artists. How do you facilitate places that some organisations use, but others don’t or can’t? o If your art is too bold? (Dirty Dozen) When its art in public space, CoM have to be aware beforehand so warnings etc can be established. If it is in a gallery, the experience will be different as it can be controlled. o Think that if Melbourne had a reputation as an avante garde city, then 	<p>Concern doing work in new and unexpected places is a requirement given it can be more expensive to do so and not fully accessible.</p> <p>Clarity is required around the excellence priority and what this actually means.</p> <p>Encourage more collaboration and connections.</p> <p>Encouraging boldness may lead to some controversial arts projects.</p> <p>Include new principles about:</p> <ul style="list-style-type: none"> - artist-led decision-making 	<p>priorities are not in order.</p> <p>Clarification will be made about new and unexpected places in guidelines for funding programs – this is not a requirement but is encouraged so that new audiences are reached.</p> <p>Clarification will be made about excellence in guidelines for funding programs and that this includes support for development towards excellence and getting an award etc is not a pre-requisite for funding.</p> <p>CoM will work to facilitate connections between other parts of council, artists and arts organisations as appropriate.</p> <p>All funding agreements require recipients to notify CoM of any controversial material.</p>
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	<p>people will come to see the cutting edge art where artists will push the boundaries.</p> <ul style="list-style-type: none"> ○ New principle: We commit to artist-led decision-making processes by supporting artists' abilities to participate in creating the policies, strategies and frameworks that directly shape their creative contributions. We actively address barriers artists face in lending their voice to decision-making spaces (e.g. by providing remuneration for their time and expertise). We actively build artists' capacity to contribute to decision-making processes (e.g. by providing an accessible pathway to be involved in non-arts departments within local government). ○ New principle suggested: We support First Nations and culturally diverse artists to be excellent by providing culturally safe spaces, environments and processes that reflect the diverse communities the artists come from. ○ Revised principle suggested: We intend our funding to make a profound impact on the artist's ability to derive livelihood from their practice. ○ Diversity is embedded in co-design approaches and decision-making processes, which directly inform the projects and creatives that are funded. 	<ul style="list-style-type: none"> - supporting First Nations and culturally diverse artists to be excellent - funding and artist's ability to derive livelihood from their practice. <p>Embed diversity in all approaches and decision-making.</p>	<p>Artists are currently involved in and paid to be on assessment panels for applications.</p> <p>CoM is committed to providing culturally safe processes and spaces within its venues which is under constant review.</p> <p>CoM is not an arts funding body, it funds public outcomes in the City of Melbourne.</p> <p>Ensuring diversity in assessment panels and the range of projects that are funded is a focus for CoM.</p>
<p>Recognition of failure</p>	<ul style="list-style-type: none"> - When asking the sector to be bold and ambitious –there will be some failures – this should be recognised. Perhaps bring artist together to share e.g. like Vic Health cluster meetings. - Workshops: 	<p>There is a need to recognise that given the aspiration to support bold and experimental work,</p>	<p>Framework will remain similar to draft with amendments made in response to specific feedback such as recognising failure will occur</p>

	<ul style="list-style-type: none"> ○ Principle around consideration of risk is not coming through. 	some may fail.	when investing in experimental and bold work.
Creative works by Aboriginal and Torres Strait Islanders	<ul style="list-style-type: none"> - Be cognisant of difficulties in Aboriginal programming and ability to attract non locals to apply for things. - How will CoM genuinely implement the priority given to Aboriginal and Torres Strait Islanders arts and creativity? How will the mechanisms work? Good to see emphasis on First Nations. - MSO runs interesting and innovative programs. Recently had the launch of its First nations program and is first orchestra to commission a piece from an aboriginal artist. - Safety issue for aboriginal staff e.g. working at non-aboriginal organisations. - We will lobby Australian Council to reinstate its leadership program that supported development of aboriginal artists.. - Dedicated resources at state agencies compared with small organisations so concerned they may get access to funds. - Workshops: <ul style="list-style-type: none"> ○ Promotion of ATSI – does CoM have any organisational / staffing model? ○ Must identify protocols in Aboriginal grants – that is the main tenant. Having principle protocols put in place would respectfully give a similar approach to dealing with problems and how people get on. Those protocols would be your guiding aims in order to solve and resolve any issues. Identify definite protocols at the start into order to solve any issues. 	Support for priority on arts and creative works by Aboriginal and Torres Strait Islanders and are involved in decision-making.	<p>Framework will remain similar to draft with amendment made to clarify the deliverable about creative work by Aboriginal and Torres Strait Islander people.</p> <p>Aboriginal and Torres Strait Islander artists assess Aboriginal arts grants.</p> <p>CoM has various works in progress and different mechanisms e.g. Public Arts Advisory Panel, to engage and support Aboriginal people in governance and decision-making and improve cultural competency within the staff.</p>

	<ul style="list-style-type: none"> ○ Eurocentric perspective seems to start at school. Need more Indigenous prominence in the arts. ○ Should provide Indigenous training or knowledge – should I just watch from afar, or should I be able to have training? ○ Suggest a revised principle: We honour and promote ATSI arts and creativity, ensuring that ATSI people are involved in the decision making processes and occupy leadership roles that shape their creative contributions. 		
<p>Assessment of applications</p>	<ul style="list-style-type: none"> - Ensure that development as well as presentation is assessed through panel peer review. - Funding organisations view applications through a lens of privilege – someone needs to break that model. Can't get a single project funded about climate change and immigration. - How does the CFF interact with issues? Antiracism – timely issues – where do you go? - Workshops: <ul style="list-style-type: none"> ○ Will there be a weighting system? Is not one at the moment, but should there be? Each program has difference emphases, but all have access and excellence as main principles. Using deliverables as measures against the viability of the project. ○ If doing 2 rounds, need to communicate if there is an oversupply of a particular type of project before the 2nd round. ○ Weighting – more transparent and more equitable. 	<p>Quality and make-up of assessment panels is important, reducing unconscious bias and ensuring a good understanding of the criteria.</p> <p>Mixed views on whether criteria should be weighted.</p>	<p>Criteria and guidelines for new and existing programs will align with CFF encouraging bold and experimental work. Criteria will not be weighted.</p> <p>Assessment panels for arts grants including make-up and size will be reviewed in 2020.</p>

	<ul style="list-style-type: none"> ○ Concerning if weightings are heavily weighted problematic for some small organisations. ○ Find the AGP panels are too small (2 people), harder to reflect diversity etc. Hard to deliver creative excellence when you have another panellist who is from the same company as you have worked. ○ “Am very selective as to the panel I sit on”. Will apply to Arts House as they have less competition and the assessors are more varied. ○ Funding criteria is looser than what it seems, but a disconnect with the assessment. ○ Need to have different resources in order to develop new work e.g. residencies. Panels need to have that understanding. ○ Assessors seem to have unconscious biases towards applications. 		
<p>Application process</p>	<ul style="list-style-type: none"> - Ensure artist fees are included in budgets and acknowledge overheads, perhaps provide some guidelines. - Can those not based in Co Melbourne apply? - Can profit organisations apply so you get the full ecology of creative practice? E.g. gamers, crafts, designers. - Council has a lot of red tape associated with not necessarily large sums of money. Amount of information requested through TAG process is too much e.g. 3 year cash-flow requested. - Find smarty grants straight forward to use and the application/acquittal process easy. 	<p>Application process needs to be clear re eligibility and not be too complicated and time consuming.</p>	<p>Questions regarding eligibility criteria, artist’s fees addressed in program guidelines.</p> <p>CoM are constantly seeking ways to encourage more applications from Aboriginal and Torres Strait Islander artists. Feedback on barriers will be followed up to make improvements.</p>

	<ul style="list-style-type: none"> - Great to see operational funding for Prizes. - Acquittal response can be challenging around sustainability. - Have an application aligned to Awards; state what we do and how? <p>Feedback on Aboriginal arts grants applications – barriers:</p> <ul style="list-style-type: none"> - Lead time on workshops too late in process – 2 weeks before closing - Finding an Auspicing organisation- barrier to participating. Cultural barrier.- other indigenous organisations to auspice? - Creative Vic has new indigenous manager- see Kylie for advice and they have an advisory council. - Process is too complicated – language and how communications is pitched. - Some can't understand questions and guidelines perhaps say “ tell me the story” rather than describe your project. - Workshops: <ul style="list-style-type: none"> o Include childcare fees in applications. 		
<p>Arts and Creative Investment Partnerships</p>	<ul style="list-style-type: none"> - Moving from presenter of others work to producer based festival so new strategic partnership funding stream could be applied to this model. Can see an opportunity to align their new approach with the arts and creative investment partnerships we explained. - Perhaps put parameters of \$75k-\$500k around 4 year grants. - Primary concern is that Investment Partnerships doesn't fund current excellence, 	<p>Many organisations can see how they align to the arts and creative investment partnerships program and CoM should partner with organisations with</p>	<p>Framework will remain similar to draft with amendments made in response to specific feedback such as specifically including programs in the focus for Arts and Creative Investment Partnerships</p>

	<p>what we currently provide. Projects rather than programs.</p> <ul style="list-style-type: none"> - Re Investment partnerships – be good to have minimum amount rather than maximum amount. - Likes the idea of two-stage EOI process. - Missed opportunity on how WC engages with CoM. Triennial grants program pre-determines the nature of the relationship. Good for managing but not strategic. - Comes back to strategy/objectives/values and how that sits amongst broader CoM goals. - Systemic distrust across the arts sector that funding becomes a Dutch auction with an absence of an upper limit of partnership funding. Perhaps indicate number and mix of organisations CoM wants to fund. Is there a relationship between small/medium/large and State agencies? - Should back organisations for strategic success, those with strategic plans that meet the goals of council with the strongest outcomes rather than small projects. Should be strategic rather than small projects. - The fear is organisations will just devise projects to meet council goals. - Need to be mindful of workload for organisation applying to only get part funding. Understand the level of resourcing required. Discussed a two stage EOI process where first stage is a light touch examining the proposal/idea before submitting a full proposal. - Partnerships fund should focus on <ul style="list-style-type: none"> o Strategically aligned organisations o Narrow band of core activity that we are measured on e.g. diversity, 	<p>aligned strategies.</p> <p>Concern that program is only focused on projects.</p> <p>There is support for a two stage EOI process to implement the new program and a cap on how much can be applied for.</p>	<p>program and a cap on amount that can be applied for.</p> <p>CoM will consider a two-stage EOI process when designing implementation of the program.</p>
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	<p>access.</p> <ul style="list-style-type: none"> - Aesop funding is two stage – allows real partnership approach/conversation's. - More permeability between arts and rest of council activity so get most ROI – commerce, tourism. - Not in presenting business – creating. Acknowledging process of development is great. - Likes the idea of two-stage EOI process. - Can you apply for 2 and 4 year funding? - Rather than a cap on the funding perhaps has a ratio up to which CoM will fund? – Quebec Arts Council do this. - Likes the idea of the EOI process and ability to discuss ideas. - No maximum on Strategic Investment Partnerships – organisations need to be realistic. - Workshops: <ul style="list-style-type: none"> o Some thought the maximum level should be put on. o Creative Investment partnerships – how does the \$ compare with the Triennial Arts Grant Program. 		
<p>Other arts funding programs</p>	<ul style="list-style-type: none"> - Support two rounds of AGP - Workshops: <ul style="list-style-type: none"> o If doing 2 AGP rounds, need to communicate if there is an oversupply of 	<p>Some support for two rounds of AGP and residencies.</p>	<p>Two rounds of AGP will be trialled as part of the implementation of the CFF.</p>

	<p>a particular type of project before the 2nd round.</p> <ul style="list-style-type: none"> o Good to have the residencies, where artists can catch their breath and develop work/artistic practice. 		
Funding of State agencies	<ul style="list-style-type: none"> - Concerned about government agencies getting funding as they are the least efficient but most resources. - Overall within the sector funding seems to be going more to large organisations. - Question State organisations joining the pot. - State agencies get lots of the Victorian budget and are already well-funded and compete with other organisations like MSO. - Dedicated resources at state agencies compared with small organisations so concerned they may get access to funds. - Workshops: <ul style="list-style-type: none"> o Concern that a large portion of funding will be taken up by other projects. 	<p>Concern that state agencies are eligible for Arts and Creative Investment Partnerships as they are already well-funded.</p>	<p>CoM currently partners with state agencies and venues for arts projects and programs.</p> <p>Further consideration will be given when designing the implementation of the program as to the how CoM will engage with state agencies through Arts and Creative Investment Partnerships.</p>
Council and other infrastructure costs	<ul style="list-style-type: none"> - Key challenge is the infrastructure costs. - Concern about access to city owned assets compared with CoM delivered projects <ul style="list-style-type: none"> o Constantly looking for new venues. Hard to find new totally accessible venues. Most that are cost effective are already used and full. o Cost means we have to trade off support for young new comedians/ versus having 30% venues not accessible 	<p>Space to house organisations and to present work is scarce, especially accessible space.</p> <p>Desire to ensure spaces for young and emerging creatives to work in.</p>	<p>Options to address the costs of CoM venues and assets for funded arts organisations and the rising costs of these will be pursued in 2019-20.</p> <p>CoM Arts Infrastructure Framework addresses space for artists and arts organisations in the city. A</p>

	<ul style="list-style-type: none"> ○ Federation Square costs have tripled and forced to use their suppliers ○ In terms of free public activity – use Melbourne Museum – big Life out ○ Looking for space to place the Spiegel tent ○ New partnership with State Library, limited spaces with ACMI closed. - Space is an issue for ILBIJERRI <ul style="list-style-type: none"> ○ Renting rehearsal space – need open door for aboriginal artists (no cafes/bars). Use Younghusband, Brunswick Mechanics institute, Kensington Town Hall. No access to Arts House. ○ For any space it's good to be close to Foots Cray, public transport, city, safe to walk. ○ Keen on Stables at Meat Market. - Workshops: <ul style="list-style-type: none"> ○ Want the spaces for young creatives to work in. ○ Keep the rent low enough to keep the young/entry level artists in the spaces. ○ Try to keep the artists/organisations within the city of Melbourne, especially Sticky, who have an identity in Campbell Arcade, and have become a community hub for artists. Would like CoM to support some of these spaces for artists. 		<p>review of the Creative Spaces program will be undertaken in 2019-20.</p>
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