

<b>Approval Level:</b>	Council
<b>Policy Type:</b>	Council
<b>Approval Date:</b>	30/06/2023
<b>Review cycle:</b>	Every 4 years
<b>Review Date:</b>	30/06/2027
<b>Responsible Officer:</b>	Creative Industries Officer
<b>Owner:</b>	Economic Development
<b>Responsible Director:</b>	Strategy and Growth
<b>Relevant Legislation/Authority:</b>	Local Government Act 2020
<b>DOCSETID:</b>	4588168

## 1. PURPOSE

The Greater Bendigo Public Art Policy (the Policy) aims to provide the community of Greater Bendigo, The City of Greater Bendigo (the City) and its partners with clear direction in the planning, creation and maintenance of public art.

The Policy was developed following a review of relevant Federal, State and Local government policy, analysis of existing public art, the undertaking of a public art audit, engagement of the community and key stakeholders and the identification of changes needed within the City to provide a system to support the creation of public art projects.

The Policy sets out the vision, principles, roles and responsibilities for public art.

This *Public Art Policy* (the Policy) is to be read in conjunction with the *Public Art Plan* (the Plan) which was produced alongside this Policy.

The *Public Art Policy* sets out the City's requirements and expectations for public art in Greater Bendigo. The *Public Art Plan* is both an aspirational and practical document. It identifies the opportunities for public art, methods to deliver public art and potential projects.

This Policy:

- establishes an overarching vision.
- identifies key principles to guide new public art projects.
- Identifies what is considered to be public art and its typologies.
- identifies governance changes required to assist in the growth of Greater Bendigo's creative economy.
- identifies who is responsible for managing and delivering public art in Greater Bendigo.
- Identifies public art funding within Council.

- Identifies the Lifespan and Lifespan processes for public art Greater Bendigo
- Identifies the structure and management of the public art collection.

## 2. BACKGROUND

The existing *Public Art Policy 2008* is being replaced by this *Public Art Policy*. The implementation of a new Policy identifies opportunities for improvement to bring it in line with best practices in public art. A Public Art Plan was produced alongside the Policy, expanding its scope.

The development of a renewed policy and plan is an action of Greater Creative Bendigo Strategy.

## 3. SCOPE

The Policy applies to the City of Greater Bendigo and all individuals, businesses and organisations who create, install, manage, and maintain public art in Greater Bendigo

## 4. DEFINITIONS

**City** means the Greater Bendigo City Council, being a body corporate constituted as a municipal Council under the Local Government Act 2020 (Vic).

**Council** means all the Councillors collectively.

**Public Art Working Group** combines various specialist skills from within the City and provides strategic directions and practical guidance to assist in the identification of public art projects and aid in their delivery and implementation.

The **Public Art Advisory Panel** is an advisory body comprised of experts from both within the City and external professionals.

**Life Span** means the time a public artwork remains in the public domain. Its Lifespan could be Temporary or Permanent.

**Mediums** are the materials from which a public artwork is made, such as metal, wood, plastic and clay.

**Typologies** mean the shapes and form a public artwork can take. Public art can be a Sculpture, Urban Elements, Creative Lighting, Street Art, Nature Art, Digital Art, Integrated Artworks, Activations, Performance and Soundscape.

### 4.1 Public Art Definition

Public art is a creative project purposefully created and integrated into the public domain to improve or enhance it beyond its basic, everyday functionality and tell a story or express an idea. The artwork should be visually prominent and physically accessible.

Public art may take many forms and involve many different mediums. It may be temporary or permanent; serious or playful; a single work of art or a collection; the work of one or many; created to stand out or disappear into the landscape; it may be small or large; static or kinetic. Above all, it aims to resonate or generate a response with those who encounter it.

Freedom of creative expression and openness to new, bold and emerging art forms is critical to our society's intellectual and cultural progress and capturing the public's imagination.

While Public Art is commonly and overwhelmingly visual other sensory experiences such as touch, sound, and smell can be equally powerful. Evoking many sensory interactions can help us shape, explore or expand our view of the world, as we form memories of the unique things we encounter.

## **4.2 Who is considered an Artist?**

An artist is a person who is engaged in the arts. An artist expresses old and new ideas, thoughts, and stories through various creative mediums.

An artist must direct a public artwork's artistic intent and concept design.

For some artwork typologies, an artist may not have the skills to undertake detailed design, shop drawings or fabrication. An artist can collaborate with another artist, architect, landscape architect or engineer. Or they may engage someone who specialises in public art documentation and fabrication.

The Artist must be part of the creative team throughout the project's life – either as the artwork's creator or in an oversee role to ensure the artistic intent remains.

The Artist may collaborate or engage different community groups or community members to inform an artwork's theme, form and/or location.

## **5. PRINCIPLES**

### **5.1 Public Art Vision**

Greater Bendigo will embrace public art and recognise its valuable role in the region's identity, economy, the health and wellbeing of its people and its sustainable future.

The region will embrace design excellence, demanding the best in art and design outcomes – to show the world that Greater Bendigo are leaders in creativity and express its stories and culture with pride.

Public art will be seen as a tool that grows the mental and physical wellbeing of its community and those who visit. Greater Bendigo's creative layers will inspire and delight those who experience it but will also challenge and provoke new ideas and conversations. Public art will not only draw people to its public places but will forge new connections and activate underutilised spaces, improving perceptions of safety, visibility, and access.

The City will protect, value and nurture its Public Art Collection and will purposefully resource and grow it with new high-quality artworks that express its culture – past, present and future of Greater Bendigo.

### **5.2 Public Art Principles**

Community and stakeholder engagement and other Council policies and plans inform these eight principles. These principles will underpin future public artworks and their design and procurement methods.

Public Art Principles have several purposes. Firstly, they identify the priorities for Greater Bendigo. Secondly, Principles guide the direction for new artworks not identified in the Public Art Plan's Action Plan.

Principles do not exist independently; they are connected and work together. As each principle works together, it increases the opportunities for more public artworks, improves funding opportunities, and develops the skills, capacity, and quality of our artists.

In summary the eight (8) principles comprise:

- Principle 1: Sustainable Public Art, Placemaking and Activations
- Principle 2: Design Excellence in Public Art
- Principle 3: Express and represent the region's culture visually
- Principle 4: Strong governance for public art

- Principle 5: Grow a creative economy
- Principle 6: Fair and sustainable arts practice
- Principle 7: Upskill and train emerging and practicing artists
- Principle 8: Create better opportunities for public art

### **Principle 1: Sustainable Public Art and Activations.**

Sustainability continues to grow in importance in the world we live. The City of Greater Bendigo Council Plan Mir Wimbul's *Outcome 5: A climate resilient and healthy landscape*, shows the City's commitment to sustainability through zero carbon targets and developing a circular economy.

Public art and activation projects can help meet this commitment. Artworks should be guided by good decisions to ensure they have a clear purpose, are constructed, or created with materials that are not hazardous, are not considered a disposable item, reduces landfill, has a percentage of materials constructed from reused and recycled content and are well cared for to maximise its lifespan.

Public art and activations can also thematically enhance messaging for a climate-resilient and healthy landscape.

### **Principle 2: Design Excellence in public art**

Design Excellence sets a high standard for design. While typically focused on architecture, landscape architecture and urban design, Design Excellence is just as valid for public art - as the same principles apply, including sustainability, functionality and contribution to public space and public life. These are all aspects expressed in the eight (8) public art principles. This principle sets the expectation for high quality and well considered public artworks, whilst also acknowledging the importance of experimentation and risk taking to inform design innovation.

### **Principle 3: Express and represent the region's culture visually.**

Elevate artists and creative profile by showing the world our stories through innovative public art programs. Express culture through public art in highly visible and physically accessible spaces across the region. Represent and celebrate local Dja Dja Wurrung, Taungurung and First Nations stories and heritage in public places. Excite the imagination of the public and create conversations and social connections.

### **Principle 4: Strong governance for public art**

Leadership in planning and advocating for public art is vital to the Greater Bendigo creative community. It requires a transparent and easy to understand process for delivering public art and working with the City. To manage this process, a dedicated person within the City is of utmost importance. Good governance recognises that there are many ways to source and fund public art – both public and private methods. It also seeks to care, manage, and maintain the *Public Art Collection* in line with industry standards.

### **Principle 5: Grow a creative economy**

The Greater Bendigo creative economy is emerging and needs support to grow into a centre of world-class creative projects and programs. This requires more opportunities for public art to support and attract artists and make art more visually apparent. A strong part of a creative economy is making art visible. It shows that the region values public art and the creative economy and considers it an important part of its economy as a whole. A creative economy requires a clear vision to inspire a culture of creativity delivered through public art programs, that foster diverse experiences.

## **Principle 6: Fair and sustainable arts practice**

An Artist must create all public artworks or be the key designer in a public art project. To ensure the creative process is well integrated, concept design and site considerations should start early in the design process. All Artists must be paid for their creative work, including Expressions of Interest (EOI) and design competitions.

Protocols for engaging First Nations artists will be consulted when considering works that are sourced from or refers to First Nations objects, knowledge or works. Indigenous Cultural Intellectual Property (ICIP) will be considered, with permission obtained by Traditional Owners and / or local First Nations communities before commissioning, accessioning, removing, relocating or deaccessioning objects, knowledge or artworks.

## **Principle 7: Upskill emerging & practicing artists**

Nurturing a creative economy requires training and education for emerging and practicing artists. These opportunities should allow artists to break into a new art typology, take on a larger scale project or encourage the region's youth to work with mentors and consider public art as a possible career trajectory. Programs should be accessible and inclusive and contribute to a sense of identity and pride in public spaces.

## **Principle 8: Create better opportunities for public art**

Diversity in typologies creates more opportunities for artworks not typically considered 'public art' and can appeal to a broader range of creatives. More artists will be encouraged to participate in creative projects by linking the City's policies and goals, including its health and wellbeing objectives from the Healthy Greater Bendigo Plan, Reconciliation Action Plan, Cultural Diversity and Inclusion Plan, Gender Equity Action Plan, Greater Bendigo Social Justice Framework. For example, the City's classification as a City of Gastronomy in the UNESCO Creative Cities Network presents a significant global opportunity.

# **6. POLICY**

## **6.1 The Greater Bendigo Public Art Collection**

The Greater Bendigo *Public Art Collection* (the Collection) are public artworks located in public spaces and are assets of the City.

*The Collection* is composed of two parts:

### **Current Works**

The *Current Works (CW)* Collection are public artworks created over the past 25 years. *Current Works* comprise artworks with a *Lifespan* and will be subject to *Lifespan Processes*. *Current Works* activate, educate, and tell stories that enhance the community and visitor connection to Greater Bendigo. The changing and evolving nature of the *Current Works Collection* over time creates activation opportunities. The *Current Works Collection* comprises artworks with a *Lifespan* from 1 day to 25 years.

### **Perpetual Collection**

Perpetual Collection (PC) comprises Greater Bendigo's monuments, statues and memorials. At present, the Perpetual Collection contains historical items, expressing the City's European history. Over time, selected artworks from the Current Works Collection become part of the Perpetual Collection and form part of the region's historic and cultural layers. The goal is to grow the Perpetual Collection to include artworks that: represent, celebrate and protect local Dja Dja Wurrung and Taungurung history and culture, and the broader First Nations community; explore Bendigo's multi-cultural identity; celebrate its diversity; and support gender inclusivity. These artworks will be protected and require preservation.

The *Public Art Collection* is documented in the *Public Art Register*.

## 6.2 Public Art Lifespan

For artworks in the *Current Works Collection*, a *Lifespan* is assigned. *Lifespan* describes how long an artwork will remain in the public domain.

Determining the *Lifespan* of an artwork will inform its material selection, engineering requirements, public safety considerations, cost for design and fabrication and a budget for long-term maintenance.

The *Lifespan* of a public artwork is determined by the relevant officer for a Council initiated project or in collaboration with an independent *Public Art Curator* or *Artist* for a privately initiated public artwork.

There are two *Lifespan*'s for Public Art.

1. Temporary
2. Permanent

### Temporary

*Lifespan is between 1 day – 5 years.*

A *Temporary* Public Artwork is designed and fabricated to become part of the short-term history of Greater Bendigo.

A *Temporary* artwork can become a *Permanent* public artwork if it meets the *Lifespan* requirements. It could also go on to become part of the City's *Perpetual Collection*. This process will require restoration or upgrades to the artwork to increase its *Lifespan*. A *Temporary* artwork may be used to activate a public space that is in transition, requiring renewal or seeking to solve a problem such as graffiti. They may also be associated with an event or exhibition. Artworks may also be located on a temporary or permanent canvas/art wall or within an *Experimental Precinct*.

### Permanent

*Lifespan is 5 - 25 years.*

A *Permanent* public artwork is designed and fabricated to become part of the long-term history of Greater Bendigo.

For artworks that develop a special connection to Place and evolve to become a valuable part of the community and the region's history, they may become part of the City's *Perpetual Collection*. To reach this stage, its design, materials, and maintenance program throughout the *Lifespan* of the artwork are essential throughout the life of the artwork.

## 6.3 Lifespan Processes

In this section, the *Lifespan Processes* for a public art project are identified. These include:

- End of Life
- Second Life.
- Deaccessioning and Decommissioning.
- Maintenance Considerations.

### 6.3.1 End of Life

An artwork that reaches its *End of Life* is not automatically deaccessioned. Reaching *End of Life* triggers the relevant officer to assess the artwork and either extend its *Lifespan* or trigger a *Deaccession* or *Decommission* process. Public artworks are encouraged to have a Second Life in both the Deaccession and Decommission processes.

#### Extension of Lifespan

When the relevant officer extends a public artwork's *Lifespan*, additional tasks such as maintenance may enable the artwork to survive the extended *Lifespan*. Further information about maintenance considerations is provided in Maintenance in Section 6.3.4.

All existing and new Public Artworks will be assigned a *Lifespan* by the relevant officer. When the artwork reaches the end of its *Lifespan* it is described as its *End of Life*. This includes both Temporary and Permanent public artworks.

### 6.3.2 Second Life

Public artworks can have a role in the circular economy, and opportunities for adaptive reuse are recommended to be explored. All public artworks are recommended to have a *Second Life*. The goal is to avoid public artworks becoming landfill or letting their stories and memories become lost and forgotten.

A *Second Life* means:

- Returning the artwork to the Artist.
- Gifting the artwork to a community organisation or school.
- Selling the artwork if it is owned by City of Greater Bendigo.
- Relocating and upgrading the artwork for a new public location. This may include protective coatings and strengthening.
- Recycling or reusing the artwork's components and materials.

All *Second Life* approaches are subject to the *Deaccession* and *Decommission Process*.

When a public artwork is *commissioned*, its *Second Life* should already be considered through the following methods:

- Contractual arrangements such as the ability to sell or gift the artwork once it has reached its *End of Life*. Artists may negotiate a royalty when the artwork is sold or gifted.
- Ability to dismantle and relocate an artwork, particularly if its *Lifespan* is shorter and it is intended to move around.
- Changes to the site once it has been removed e.g. such as new works to repair ground plane once the artwork is removed.

### 6.3.3 Deaccession and Decommission

When a public artwork reaches its '*End of Life*' it may undergo a *deaccession* or *decommission* process. There are several reasons why a Council or a private owner may choose to deaccession or decommission an artwork. For instance, the use of a place may have changed, or an artwork may have deteriorated and become unsafe.

This Policy provides two methods to remove an artwork from the public domain.

#### *Deaccession*

To remove a public artwork from the *Public Art Collection* and *Dispose* of the artwork.

#### *Decommission*

Remove a public artwork from the public domain and put it into storage or lend it to another party. The artwork remains in the *Public Art Collection*.

For the Policy, *Disposal* means:

#### *Dispose of/Disposal*

To sell, gift, repurpose, and recycle the artwork.

Both the *Deaccession* and *Decommission* processes differ slightly, and their process as follows:

#### Deaccession Process

The *Deaccession* process is managed by the relevant officer once a public artwork is identified as needing *Deaccession*.



1. Prepare a *Deaccession Plan*. This is undertaken by the relevant officer or by an independent *Public Art Curator*. The *Deaccession Plan* establishes criteria for the assessment of the artwork. The criteria will be different for each artwork but, as a minimum, should identify the Artist, its cultural significance, contractual arrangement, ownership and methods for its *Disposal*. It should also consider potential community interest in removing the artwork from the public domain. Initial recommendations are provided in the *Deaccession Plan*.
2. Convene the *Public Art Working Group* and/or the *Public Art Advisory Panel* to review the proposed criteria and recommendations of the *Deaccession Plan*.
3. Once a decision has been reached, the process moves to Step 5.
4. If the process decides to *Decommission* rather than *Dispose*, then proceed to the *Decommission Process* Step 5.
5. Document the artwork for and update the *Public Art Register* to document the process.
6. Allow the Artist (or their estate) the opportunity to document the artwork in line with *Copyright Amendment (Moral Rights) Act 2000* requirements.
7. Undertake *Disposal*, which may include selling, gifting or repurposing parts of the artwork e.g. recycling or used to create a new artwork.
8. Document the artwork in the *Public Art Register* as *Disposed* and include the Disposal method.

#### Decommission Process

1. The relevant officer *manages the Decommission process* once an artwork is identified as needing decommissioning.
2. Prepare a *Decommission Plan*. The relevant officer or an independent *Public Art Curator* undertakes this. The *Decommission Plan* establishes criteria for assessment. The criteria will be different for each artwork but as a minimum, identify the Artist, cultural significance, contracts, ownership, where it will be stored, for how long and storage requirements. It should also consider potential community interest in the removal of the artwork from the public domain. Initial recommendations are provided in the *Decommission Plan*.
3. Convene the *Public Art Working Group* and/or the *Public Art Advisory Panel* to review the proposed criteria and recommendations of the *Decommission Plan*.
4. Once a decision has been reached, the process moves to Step 5.
5. If the process decides to *Deaccession* rather than *Dispose*, proceed to the *Deaccession Process* Step 5.
6. Update the *Public Art Register* to register the process.
7. Allow the Artist (or their estate) the opportunity to document the artwork in line with Copyright Amendment (Moral Rights) Act 2000 requirements.
8. Undertake to *Decommission* the artwork to its storage location, per the agreed storage requirements.
9. Document the artwork in the Public Art Register as *Decommissioned* and record its location and care requirements. Upload the *Decommission Plan*.

#### **6.3.4 Maintenance**

A Maintenance Plan provides the framework for the ongoing care of the work so that it may continue to be an asset for the community. However, all objects in public spaces inevitably require some maintenance. The Artist must give design consideration to minimising maintenance requirements through robust design, the selection of materials and finishes suitable for the site's environmental conditions.

There are several reasons to keep works well maintained:

- To promote longevity of the artwork.
- To ensure that damaged works do not lead to liability exposure or public safety risks.
- To ensure that the Moral Rights of the Artist are upheld. The 2000 Moral Rights Amendment to the Copyright Act sets out three general moral rights that are generally retained by the Artist:  
The right to attribution and right against false attribution.



The right of integrity – the Artist's right to protect their work from unauthorised alteration or other "derogatory treatment" that may harm the Artist's reputation.  
The right of integrity implies that the commissioner/owner has an obligation to maintain the work in keeping with the original integrity of the work.

To this end, the Maintenance Plan should include:

- Detailed locations of the work on a site plan.
- Material and finish specifications, including product codes.
- Installation and fixing details.
- Drawings and photographic materials to describe the fabrication and installation details.
- The maintenance schedule must provide a breakdown of tasks and the timing for these tasks.
- Contact details of the Artist and fabricator so that they be consulted on the maintenance/repair.

## **6.4 Public Art Funding**

### **6.4.1 The City of Greater Bendigo Funding of Public Art Projects**

Funding for the City's projects is proposed from three sources:

#### **Public Art Budget**

Consideration of a dedicated budget per annum for public art, which the relevant officer manages. This budget is for curating and maintaining public artworks not aligned with capital work projects.

#### **Capital Work Projects**

Consider 1% of project budget dedicated to public art for community and infrastructure projects over \$1m (for new projects or upgrades to existing projects).

#### **Collaboration**

Working with other teams within the City could identify different ways to fund public art projects. This Policy encourages opportunities to enhance a landscape or social needs project and adapt into a public art project.

#### **Community Project Funding**

The community has the opportunity to obtain funding for public art projects. Public art grants are available to individuals, community groups and businesses where applicable.

The City will support community and private funding applications through the relevant officer, who can provide advice, run grant application workshops, provide updates on funding rounds and work with the community to fund public art projects jointly.

### **6.4.2 Art in Private Development**

Public art can enhance Greater Bendigo's economic, social, and cultural standing. This is true for projects led by the City as well as privately initiated public artworks.

Greater Bendigo supports and encourages the private sector to develop public art as part of new developments, major alterations, and additions.

The relevant officer will develop *Guidelines for Public Art in Private Development*. The guidelines will explain the process for working with the City and assist in procuring place-based public art.

Public art is sometimes inappropriate for private development due to a lack of public space, safety concerns and heritage considerations. Developers are encouraged to collaborate with the relevant officer and identify a suitable location. Until a *Percentage for Public Art in Private Development* policy is adopted, the *Dedication of Artwork Funds* process will be used (refer to 6.4.3).

#### 6.4.2.1 Percentage for Public Art by Private Development

The City will investigate opportunities for a future requirement for a *Percentage for Public Art by Private Development*. This means that a public artwork will be required for new development and for alterations and additions over a particular value. The public artwork's budget will be a percentage of the value of the development works. This could be as a fixed percentage or a sliding scale. The requirement for the artwork would be a condition of approval and be connected to key construction milestones such as Construction Certificate and Occupation Certificate.

#### 6.4.2.2 Public Art as Community Benefit

Greater Bendigo will investigate the opportunity for public art to be considered a 'community benefit'. The public art project's location and typology is to be determined on a project-by-project basis by the relevant officer in conjunction with the *Public Art Working Group* and the *Public Art Advisory Panel* and the Planning Officers.

#### 6.4.3 Dedication of artworks and provision of funding for artworks

The dedication of a public artwork or funds to procure a public artwork may be offered to Greater Bendigo Council. While Council appreciates the generosity of its community, it's important that an artwork or artwork funds are received and utilised appropriately.

The City can choose to accept or reject an artwork or artwork funding if it does not meet the specific criteria:

##### 6.4.3.1 Dedication of an existing artwork

In this situation, an individual, organisation, group or agency offer an existing artwork. The proposed dedication could be part of a *Second Life* process.

Dedication Criteria:

- The artwork must be suitable for the public domain and composed of durable materials.
- The artwork must be safe and not constructed from hazardous materials. It must not facilitate climbing if not appropriate for its intended location.
- The artwork must not be offensive or have a political message.
- Must meet the goals and principles of the *Public Art Policy and Plan*.
- Must meet the sustainability objectives of the *Public Art Policy and Plan*.
- Costs for a *Public Art Curator* (if required), installation and attribution of the artwork to be provided by the funding party.

##### 6.4.3.2 Public artwork funding

In this situation, an individual, organisation, group or agency offers public art funding.

Funding Criteria:

- The funding is provided without conditions that prohibit the City's ability to meet the objectives of the *Public Art Policy and Plan*.
- The City and the relevant officer select the location of the artwork; however, the funding party can inform that process.
- The funding will include Artist's fees, consultant fees, and an initial 12 months maintenance budget for the artwork. It will also include the engagement of a *Public Art Curator* if the relevant officer is not available to procure the work.

##### 6.4.3.3 Dedication or Funding Process

The following process is to be used to determine how to manage and use the artwork or funding provided:

- Contact the relevant officer to offer an artwork or funding for an artwork in the public domain. The relevant officer will ask a range of questions which will include:
  - the nature of the artwork, the Artist, its history, ownership of the artwork or the amount of money forming the offer and if there is a particular reason or conditions for offering the money. Examples could include enhancing a public space, as a memorial to a person or event, or telling a story. This will help the relevant officer to identify the best way forward.
- The *Public Art Working Group* and the *Public Art Advisory Panel* to convene and identify the opportunities and constraints around the offering.
- Should Council agree to proceed, an agreement will be prepared between Greater Bendigo Council and the funding party.
- A *Public Art Project Plan* and *Artist Brief* is prepared and endorsed by the City. The funding party may be invited to view the *Artists Brief* and their scope of work before its issue. Meetings with the funding party may form part of the process. Where the project is culturally sensitive or the artwork represents a person alive or deceased, the family will have a role in informing the *Artist Brief* and participating in the artist selection process.
- Following the completion of the artwork, the artwork attribution will acknowledge the funding party, and the funding party will be invited to an opening ceremony if one is undertaken.

#### **6.4.4 Lifespan Funding**

*Lifespan* funding will be identified each year for the *Public Art Collection*.

In collaboration with relevant departments in the City of Greater Bendigo, will determine the funding requirements.

The creation of new public artworks owned and managed by the City will have an identified maintenance budget for the *Lifespan* of the artwork.

The impact of new artworks on the existing budget for *Public Art Collection* will need to be considered.

## **7. ROLES AND RESPONSIBILITIES**

### **7.1 Public Art Governance**

Public Art governance is how public art is managed and delivered by the City and the private sector. The community and Stakeholder engagement process identified the need for a *Public Art Officer* (if successfully budgeted for) who is supported by a *Public Art Working Group* and *Public Art Advisory Panel*.

#### **7.1.1 Public Art Officer Role**

A *Public Art Officer* (PAO), if budgeted and recruited, will be responsible for the care and management of the *Public Art Collection*, leading the curation of City's public art projects and supporting the growth of the private sector's contribution to public art and activations. If a PAO is not budgeted and recruited, the PAO's responsibilities may be allocated to other relevant City officers.

#### **7.1.2 The Public Art Working Group**

The *Public Art Working Group* combines various specialist skills from within the City. It provides strategic directions and practical guidance to assist in identifying public art projects and aid in their delivery and implementation.

The objectives for the *Public Art Working Group* will need to include:

- Identify public art opportunities in the City's infrastructure and capital works projects.
- Identify opportunities to deliver on the community vision and outcomes, Goals and Objectives of the Council plan through the commissioning and production of public art.
- Managing internal communication between departments with regard to public art.
- Considering updates from the relevant officer and the departments responsible for delivering public art on current public art projects. This should also consider internal processes and how they could be improved or streamlined.
- Identify the increasing demand for public art from the private sector and how to respond. This may be used to inform future updates to the Policy and Plan.
- Inform changes to future Policy and Plan updates.

The *Public Art Working Group* meetings will be chaired by the relevant officer.

### **7.1.3 Public Art Advisory Panel**

The *Public Art Advisory Panel* (PAAP) will advise on major public artworks. The PAAP is advisory only and is not the approval body.

#### **Convening the PAAP**

The PAAP is convened on a project-by-project basis and the selection of its panel members is based on the artwork typology under assessment. A register of panel members should be established through an Expression of Interest (EOI) process and its members should be available for a two (2) year period. From time to time, specialist expertise beyond the skills of the PAAP members may be required and that expertise can be sourced through a separate EOI or directly sourced. The PAAP is provided with Terms of Reference at the commencement of each project, which outlines the roles and responsibilities of the group relative to the commission.

#### **Role of the PAAP**

The PAAP will be required to independently assess the documentation provided by the Applicant/Artist/Curator and meet face-to-face and/or online to discuss the proposal. The PAAP will jointly prepare a succinct recommendation report.

The PAAP will be triggered by specific criteria:

- Artwork over \$100,000 in value.
- Artwork located on or within proximity to a heritage item.
- Culturally sensitive artworks.
- Artworks requiring community engagement.
- Projects requiring engineering and possible public safety issue.
- As requested by the assessing officer or the Public Art Officer.

#### **Composition of the PAAP**

The composition of the PAAP will be determined for each public art project. It will adopt the recommendations developed in the Equity Impact Assessment to ensure that the PAAP provides a culturally, socially and economically diverse group of views and voices. At a minimum, each project considered by the PAAP should include:

- The Bendigo Art Gallery.
- Bendigo Venues & Events - Creative Communities.
- Council staff member from Open Space and/or Assets.

Additional members:

- Artist advice: experienced local and experienced visiting artists.
- Placemaking advice: professional working in the public realm.
- Urban Design advice: Architect and/or Landscape Architect.
- First Nations cultural advice: Arts Officer First Nations, and at least two First Nations artists and/or cultural leaders.
- Public Art curatorial advice: curator of public art commissions.
- Equity advice: representatives with CALD, LGBTQI and/or Accessibility experience.
- Collections management advice: professional working in collections management.

The PAAP can also be called to also advise on other matters that relate to public art and cultural projects:

- Budget allocations for public art.
- Technical and operational expertise for public art.
- Council's staff upskilling on the value of public art.

The City's expertise may be sought from time to time, including Heritage Officers, Sustainability Officers, Landscape and Urban Design.

## **8. RELATED DOCUMENTS**

Readers are encouraged to access relevant documents and/or resources which are available as per the below.

These include:

- Public Art Plan 2023 – 2028
- Greater Bendigo Creative Strategy 2019 -2023
- Graffiti Management Policy 2022 – 2026
- Council Plan Mir Wimbul 2021 - 2025
- City of Greater Bendigo Reconciliation Plan 2021 – 2025
- Greater Bendigo Social Justice Framework 2022 - 2032
- Healthy Greater Bendigo 2021 – 2025 and Action Plan
- Cultural Diversity and Inclusion Plan 2021 - 2025
- Economic Development Strategy 2020 - 2030
- Greater Bendigo Public Space Plan
- Climate Change and Environment Strategy 2021 - 2026

Future documents will be prepared which will include:

- Public Art Curatorial Framework
- Guidelines for Public Art in Private Development
- Public Art Advisory Panel Terms of Reference

## **9. HUMAN RIGHTS CAPABILITIES**

The implications of this policy have been assessed in accordance with the requirements of the Victorian Charter of Human Rights and Responsibilities.

## **10. ADMINISTRATIVE UPDATES**

It is recognised that, from time to time, circumstances may change leading to the need for minor administrative changes to this document. Where an update does not materially alter this, such a change may be made administratively. Examples include a change to the name of a City unit, a change to the name of a Federal or State Government department, and a minor update to legislation which does not have a material impact. However, any change or update which materially alters this document must be made through consultation with the staff Consultative Committee and with the approval of EMT or where required, resolution of Council.

## 11. DOCUMENT HISTORY

Date Approved	Responsible Officer	Unit	Change Type	Version	Next Review Date
<i>June, 2023</i>	<i>MF</i>	<i>Economic Development</i>	<i>Develop</i>	<i>Version 1</i>	<i>June, 2027</i>