



GREATER  
BENDIGO

**PUBLIC  
ART PLAN**

2023 - 2028

CITY OF GREATER  
**BENDIGO**

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Acknowledgment of Country Shadow Sculpture by Isobel Morphy-Walsh

## Acknowledgement of Country

The City of Greater Bendigo is on Dja Dja Wurrung and Taungurung Country.

We acknowledge and extend our appreciation to the Dja Dja Wurrung and Taungurung Peoples, the Traditional Owners of the land.

We pay our respects to leaders and Elders past, present and future for they hold the memories, the traditions, the culture and the hopes of all Dja Dja Wurrung and Taungurung Peoples.

We express our gratitude in the sharing of this land, our sorrow for the personal, spiritual and cultural costs of that sharing, and our hope that we may walk forward together in harmony and in the spirit of healing.

## Acknowledgement of First Nations People

The City recognises that there are people from many Aboriginal and Torres Strait Islander communities living in Greater Bendigo.

We acknowledge and extend our appreciation to all First Nations Peoples who live and reside in Greater Bendigo on Dja Dja Wurrung and Tangurung Country, and we thank them for their contribution to our community.





'I am Djaara', designed by Drew Bewick and Troy Firebrace for Djaara Lights, City of Greater Bendigo and DJAARA, 2021.



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# executive summary

The Greater Bendigo Public Art Plan 2023-2028 provides a clear direction for creating and maintaining culturally significant and artistically valuable public art, with an overarching vision for Greater Bendigo.

This vision will guide the creation of new public art projects and ensure that public art is aligned with the objectives and actions of the City of Greater Bendigo's (the City's) strategic vision.

The Plan provides *Principles* and a thematic approach to guide the development of new public art projects. This approach will help ensure that public art is consistent with the values and aspirations of the Greater Bendigo community and reflects the region's unique history and cultural identity.

- Principle 1:** Sustainable Public Art, Placemaking and Activations.

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

**Principle 3:** Express 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.

## vision for public art in Greater Bendigo



*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.*

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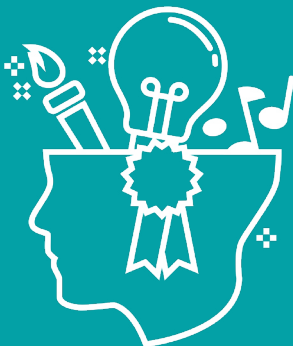
The Plan defines public art and identifies the diverse nature of public art typologies. It also identifies public art projects and governance changes required to assist in the growth of Greater Bendigo’s creative economy. This includes the procurement process for public art and explains how the community and private sector can work with the City. It provides clear responsibilities and direction for managing and delivering public art in Greater Bendigo, identifying opportunities for funding public art.

One of the most critical aspects of the Plan is its consideration of the *Lifespan* of public artworks. The Plan identifies two lifespans for public art: *Permanent* and *Temporary*. The *Lifespan* of a public artwork will inform its material selection, engineering requirements, public safety considerations, cost for design and fabrication, and a budget for long-term maintenance.

The *Greater Bendigo Public Art Collection* is a significant part of the Plan. The Collection comprises two parts: the *Current Works Collection* and the *Perpetual Collection*.

The *Current Works* Collection contains public artworks created over the past 25 years. The *Current Works Collection* includes artworks that will have a *Lifespan* and be subject to *Lifespan* processes. The *Perpetual Collection* comprises Greater Bendigo’s monuments, statues, and memorials. The Collection is mostly composed of elements expressing the City’s European history, and the goal is to grow the Collection to reflect the diverse and unique history of Greater Bendigo and tell a story of culture and identity. The goal is that over time, selected artworks from the *Current Works Collection* become part of the *Perpetual Collection* and form part of the region’s historical and cultural layers. The understanding of Bendigo’s collection was collated through a public art audit which identified over 100 artworks and it is likely more will be recognised as time goes on. This is a valuable collection of works that collectively contribute to the history and culture of Bendigo.

Overall, the Greater Bendigo Public Art Plan 2023–2028 provides clear direction and guidance for the planning, creation, and maintenance of public art in Greater Bendigo. It aims to establish an overarching vision, identify key principles, and outline the procurement process, governance changes, and funding opportunities for public art. The plan also provides clear responsibilities and direction for the management and delivery of public art, and considers the lifespan of artworks, their material selection, engineering requirements, public safety considerations, cost for design and fabrication, and budget for long-term maintenance.



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# introduction

The Greater Bendigo Public Art Plan 2023–2028 (the Plan) aims to provide the Greater Bendigo community, The City and its partners with clear direction in the planning, creation and maintenance of public art.

The Plan 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 and maintenance of public art projects.

This Plan was prepared by ARTSCAPE in collaboration with the City of Greater Bendigo, its stakeholders and community.

## Why do we need a Public Art Plan?

This *Greater Bendigo Public Art Plan 2023 - 2028* (the Plan) is to be read in conjunction with the *Public Art Policy* (the Policy), which was produced alongside this Plan.

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 Plan:

- establishes an overarching vision.
- identifies key principles and a thematic approach to guide new public art projects.
- identifies what is considered to be public art and its typologies.
- identifies public art projects and 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 potential public art funding within the City.
- identifies the Lifespan and Lifespan processes for public art Greater Bendigo.
- identifies the structure and management of the public art collection.
- outlines the procurement process for public art and explains how the community and private sector can work with the City.

The background image is a photograph of a city street scene, overlaid with a semi-transparent red filter. On the left, a brick building features a large, colorful mural of a tiger. In the foreground, two people are walking away from the camera. The street is lined with buildings, and a fire escape is visible on the right. The overall atmosphere is urban and artistic.

# what is public art?

*Arts and culture can be intrinsically linked to a community's identity, enhancing the environment while expressing a community's culture and heritage.*

NAVA National Association for the Visual Arts



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# what is public art?



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.

## Who is an Artist?

An artist is a person who is engaged in the arts. An artist expresses old and new ideas, thoughts, stories through a range of creative mediums. The artistic intent and concept design for a public artwork must be conceived by an artist. 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, creative, 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.

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## public art typologies

Public Art can come in many shapes and forms, called *Public Art Typologies*. Some places are better suited to different typologies – such as limited space, the *Lifespan* of the artwork or the goals the artwork is trying to achieve.

Identifying the most appropriate typology(s) comes from a rigorous analysis of the place where the artwork will be located, the story the artwork seeks to convey, its *Lifespan* and the artwork's budget.

Public Art typologies should be viewed as flexible and adaptive, as a single public artwork could be composed of many typologies. This can result in greater meaning and complexity to an artwork.

Public Art can take many forms in many different materials. It can be free-standing work or integrated into the fabric of buildings or outdoor spaces, such as a sculpture or mural. Practitioners may also work individually or with other practitioners and manufacturers to create mosaic and ceramic floor or wall insets, stained glass windows, ornamental metal gates or grates, water fountains, light fittings or door handles, street furniture, topiary and landscaping, neon works, and multimedia installations. Performance works can also be executed in public space.

National Association of  
the Visual Arts



Case Study: Djaara Lights



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# public art typologies - long and short term

Public art typologies that can be implemented for the longer or short term.

Overlapping  
typologies can  
create more  
dynamic public  
artworks that  
activate and  
excite locals and  
visitors

## Sculpture

Sculpture is a three dimensional work of art that can be figurative or abstract and range from monumental scale through to miniatures.

## Urban Elements

Urban Elements comprise creative elements in the public domain that have a functional purpose. Examples include, street furniture such as seating, bins, trees, grates and bike racks.

## Creative Lighting

Creative lighting that tells a story that is unique to Greater Bendigo and activates its public spaces through patterns, sequences and colour.

## Street Art

Street Art is applied to a wall, ground plane or soffit of a building. Murals can be painted by an artist in-situ or created in a studio and installed as an applied finish such as a decal or panel.

## Nature Art

Nature Art is created from plants and trees and expressed in a creative way. It can also harness natural elements such as wind and water.

## Digital Art

Digital art is art made using a computer such as illustrations, animations, videos and digital painting. Digital artwork can be expressed on a Digital Screen or in a Lighting artwork or activation.

## Integrated Artworks

Integrated artworks are embedded and connected to buildings or are ground plane treatments. Integrated artworks are designed, constructed and installed at the same time as the building works.

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# public art typologies - shorter term

Some public art typologies are more likely to be temporary however, can be adapted for more permanent applications or repeated as part of a regular event.

these typologies  
can quickly  
embellish and  
change a place  
and used to test  
changes to the  
public domain

## Activations

Activations can quickly embellish and improve Greater Bendigo as it is constructed and managed over time. Examples of activations can include construction hoardings, creative wayfinding, banners, performance and window displays.

## Performance

Performed art is an ephemeral typology that includes dance and music. Performance can be considered public art when it forms part of an installation or is in conjunction with other public art typologies.

## Soundscape

A Soundscape is a recorded piece of music, spoken word or sound(s) that is created for a particular place, to tell a story or respond to a theme. This typology works well with digital, nature based art and performance based works.



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# public art lifespan

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 of the City 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. Permanent
2. Temporary

## 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 important throughout the life of the artwork.

## 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*.

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# Greater Bendigo's 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 (2) parts:

1. The **Current Works** Collection are public artworks created over the past 25 years. The *Current Works* Collection 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.
2. **Perpetual Collection** 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*.

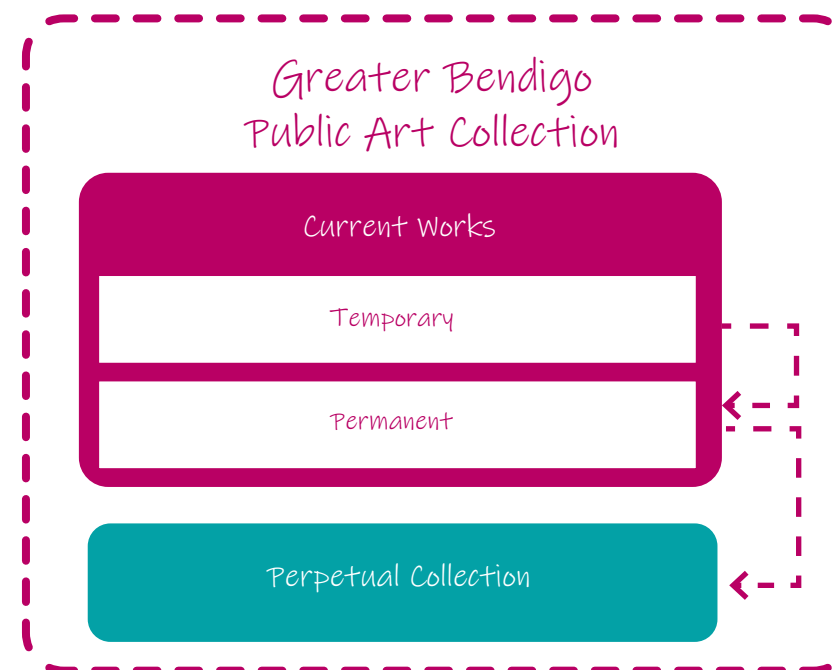


Figure 1: The Public Art Collection



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# Greater Bendigo's public art collection

At the time of writing this Plan, there are 138 public artworks in the *Public Art Collection* (the Collection), composed of 106 items in the *Current Works* Collection and 32 in the *Perpetual Collection*.

The composition of the *Collection* at the time of the preparation of this Plan are as follows:

**138**

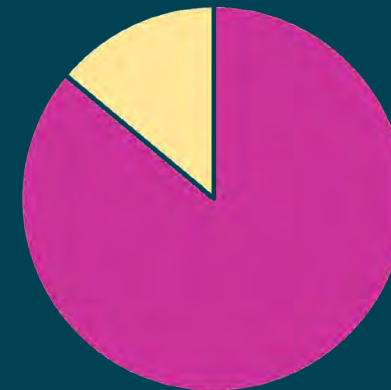
public art collection

**106 / 76.9%**

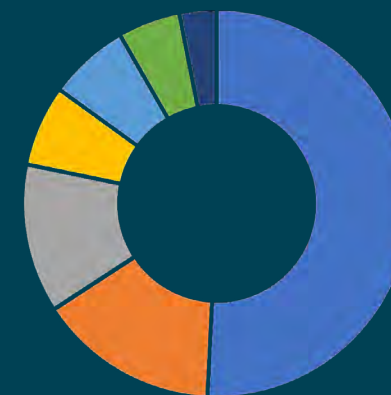
current works collection

**32 / 23.1%**

perpetual collection



## lifespan



## typology



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# Greater Bendigo's public art collection

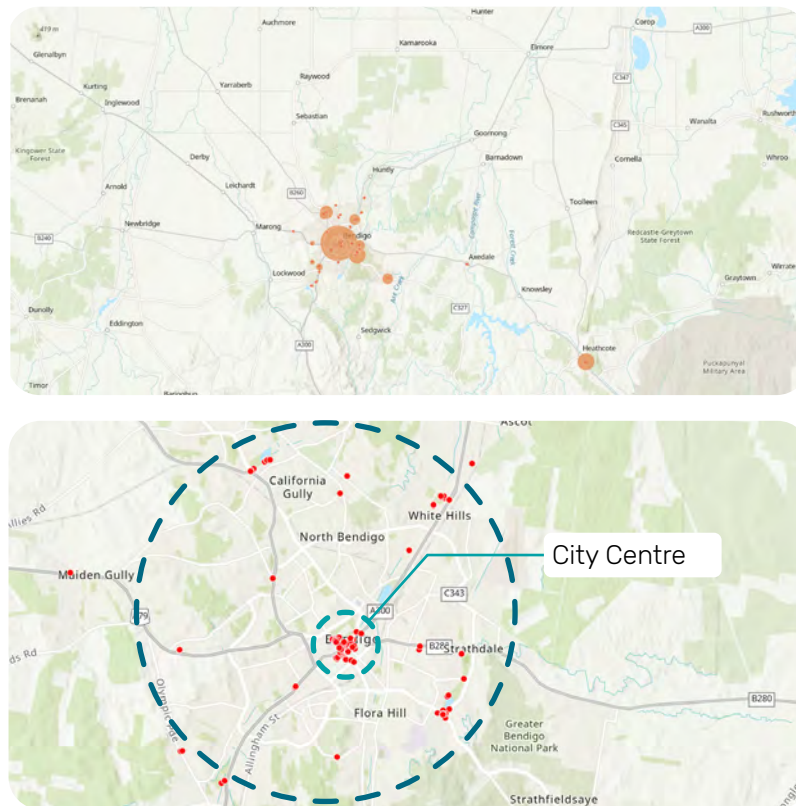


Figure 2 (top) : Locations of public art in the LGA, with a concentration around the City Centre. (Bottom) the remaining artworks are clustered in the suburbs surrounding the City Centre.

The Greater Bendigo Public Art Audit has identified several public artworks spread throughout the Local Government Area (LGA). However, most of these artworks are concentrated in the City Centre, Kennington Recreation Reserve, Strathfieldsaye residential subdivision, the Botanic Gardens, Eaglehawk, and its parks. Other subdivisions and parks also feature scattered public artworks.

Although there are numerous artworks in the City Centre, a large proportion are heritage monuments and memorials. The public artworks in Bendigo vary significantly in terms of their visibility and character. Some are highly visible with bright colours and striking materials, while others have a more natural feel and blend in with the surrounding bushland. The City Centre has the highest number of murals, with the majority being in good condition. Most artworks are without any attribution to the artist who created them. This plan aims to rectify this by recommending proper attribution for existing and future artworks.

Overall, most of the public artworks are in acceptable condition, but some will require maintenance to ensure they remain in good shape. The plan aims to address this issue and preserve the artworks for the community to enjoy.



# public art policy context

*understanding the policy context helps identify public art opportunities to support Greater Bendigo in representing its creative and cultural identity.*

VIVA BENDIGO

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# public art policy context

The City, together with partner organisations, the community, and a range of experts have developed numerous strategic plans that guide this Public Art Plan. The opportunities for public art are summarised.

The Plan was developed by:

- Considering the objectives and actions from the Council Plan, Community plan, Reconciliation Plan, Social Justice Framework, Healthy Greater Bendigo, Cultural Diversity and Inclusion Plan, Economic Development Strategy and identifying methods in which public art can assist in meeting those objectives and actions. It is also noted where there was a call for public art or training in the arts to be implemented as an action.
- Reflecting on, evaluating and learning from the Greater Bendigo Permanent Public Art 2008 plan.
- Reviewing the outcomes of the various engagement processes undertaken for Imagine Greater Bendigo and Greater Creative Bendigo.
- Consulting with the general public and the community about their opinions of public art.
- Consulting with stakeholders from the Greater Bendigo region.
- Understanding the projects planned for Greater Bendigo.

The relevant documents include:

- Council Plan 2021 – 2025 (Mir wimbul)
- Reconciliation Plan 2021 – 2025, *Barpangu*
- Greater CREATIVE Bendigo
- Arts and Creative Industries Strategy Initial Project Scoping
- 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
- Permanent Public Art 2008
- Graffiti Management Policy

A number of engagement reports informed this Plan including:

- Imagining Greater Bendigo Engagement Report
- Greater Creative Bendigo Engagement Report

Public Space design and planning documents further informed public art in this Plan:

- Bendigo City Centre Plan
- Bendigo Creek – Low Line
- Bendigo Creek – Cultural Tourism Trail
- Rosalind Park Precinct Masterplan December 2014



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# strategic alignment

## Council Plan 2021 – 2025 (Mir wimbul)

The Council Plan is based on seven outcomes, which are the main focus areas. Each outcome has a set of goals, objectives and actions that will help to achieve the community vision, and indicators to measure achievement against each goal.

1. Lead and govern for all
2. Healthy, liveable spaces and places
3. Strong, inclusive and sustainable economy
4. Aboriginal reconciliation
5. A climate-resilient built and natural environment
6. A vibrant, creative community
7. A safe, welcoming and fair community

The following table identifies the ways in which this Public Art Plan can assist in meeting the goals, objectives and actions of the Council Plan.

Council Plan Outcomes	Public Art opportunities
1. Lead and govern for all	Explore possibilities for establishing a <i>Public Art Officer</i> role to lead and support the development of public art.
2. Healthy, liveable spaces and places	Develop public art opportunities that encourage active lifestyles and increase public safety, in particular perceptions of place.
3. Strong, inclusive and sustainable economy	Create artworks for and by people from all cultural backgrounds. Develop artworks that are sustainable.
4. Aboriginal reconciliation	Create public artworks by First Nations artists.
5. A climate-resilient built and natural environment	Develop artworks that form part of the circular economy.
6. A vibrant, creative community	Create public artworks that contribute to vibrant and inspiring public spaces.
7. A safe, welcoming and fair community	Use public art to improve actual and perceived safety.

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# imagine greater bendigo

The Imagine Greater Bendigo program asked the community where they see their region in 30 years.

From that process, the Greater Creative Bendigo Strategy and Healthy Greater Bendigo plan were produced, which directly informed the Public Art Plan.

City's Plan	About the Plan	Public Art opportunities
Greater Creative Bendigo	<p>Greater CREATIVE Bendigo embraces cultural and creative industries as fundamental to Bendigo's liveability and future.</p> <p>Five themes are proposed:</p> <ol style="list-style-type: none"> <li>1. Inspire a culture of creativity</li> <li>2. Nurture and support talent</li> <li>3. Activate new spaces</li> <li>4. Champion inclusion and diversity</li> <li>5. Show the world</li> </ol>	<ul style="list-style-type: none"> <li>• Create opportunities for existing and emerging artists in Greater Bendigo through upskilling programs and more public art opportunities.</li> <li>• Create public art which enhances the public domain, encourages its use, changes perceptions of spaces and brings to life underutilised infrastructure.</li> <li>• Create opportunities for artists from diverse cultures and abilities.</li> <li>• Use public art as a tool to tell the unique cultural story of Greater Bendigo's people and places. Make a commitment to be brave and bold in the creation of new public art.</li> </ul>
Healthy Greater Bendigo 2021 – 2025	<p>The plan aims to provide the Greater Bendigo community, Council and its partners with clear direction regarding the priority areas for focus to improve the health and wellbeing of our community over the next four years.</p> <p>Five themes are proposed:</p> <ol style="list-style-type: none"> <li>1. Healthy and Well</li> <li>2. Safe and Secure</li> <li>3. Able to Participate</li> <li>4. Connected to Culture and Community</li> <li>5. Liveable</li> </ol>	<ul style="list-style-type: none"> <li>• Create, locate and connect public art that encourages healthy lifestyle choices such as walking and social gathering.</li> <li>• Recognise that public art can improve perceptions and actual safety by activating spaces, improving casual surveillance and creating strong ownership by the community.</li> <li>• Create opportunities for community participation in the arts through collaboration with lead artists.</li> <li>• Develop meaningful thematic frameworks for public artworks which are drawn from the history and future of Greater Bendigo.</li> <li>• Improve the liveability of spaces through better safety and creation of new activated gathering spaces.</li> </ul>

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## social justice

The City has implemented plans that seek to encourage cultural diversity and inclusion and provide social justice. These plans have directly informed the Public Art Plan.

City's Plan	About the Plan	Public Art opportunities
Cultural Diversity and Inclusion Plan 2021-2025	The Cultural Diversity and Inclusion Plan establishes Greater Bendigo as a Welcoming City and celebrates and support the access and inclusion of its multicultural communities. Seven themes are: 1. Leadership 2. Social and Cultural Inclusion 3. Economic Development 4. Learning and Skills Development 5. Civic Participation 6. Spaces and Places 7. Health and Wellbeing	<ul style="list-style-type: none"> <li>• Adopt culturally diverse themes in the Thematic Framework for public art.</li> <li>• Create opportunities for people from different cultures in Greater Bendigo to inform public artwork stories or create artworks themselves.</li> <li>• Create upskilling programs for emerging artists from diverse backgrounds.</li> <li>• Incorporate public artworks into public spaces that make people from all cultures feel safe and welcome.</li> </ul>
Greater Bendigo Social Justice Framework 2022-2032	The Framework is a set of principles, that seeks to celebrates its diverse community and being welcoming, sustainable and prosperous, while walking hand-in-hand with Traditional Owners. The four principles are: 1. Human Rights 2. Access and Inclusion 3. Equity 4. Participation in decision-making	<ul style="list-style-type: none"> <li>• Create artworks that are welcoming and increase the safety of its people and visitors.</li> <li>• Create opportunities for artworks to be delivered by people from diverse cultures.</li> <li>• Ensure tenders and processes for art creation are accessible and equitable and considers people who may not have access to online or social media platforms.</li> <li>• Create opportunities for Young people to explore public art as a way to engage and be empowered to shape the world they live in.</li> </ul>



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# first nations

The Reconciliation Plan 2021–2025, *Barpangu*, provides direction for the City in advancing reconciliation and supporting local First Nations communities. There are a number of ways the Plan has directly informed the Public Art Plan.

City's Plan	About the Plan	Public Art opportunities
Reconciliation Plan 2021–2025, <i>Barpangu</i>	The City of Greater Bendigo's Reconciliation Plan 2021– 2025 provides a clear direction for the City in advancing reconciliation and supporting our local Aboriginal and Torres Strait Islander communities.	<ul style="list-style-type: none"> <li>• Increase the visibility of Aboriginal culture, history and landscapes across Greater Bendigo through Public Art, interpretative signage, public performances and initiatives.</li> <li>• Work with local artists and creatives to run at least three arts based workshops and other leadership training sessions for Aboriginal young people.</li> <li>• Deliver supplier briefings to Aboriginal and Torres Strait Islander businesses in relation to procurement opportunities and business support at the City.</li> <li>• Support the development and promotion of Aboriginal cultural tourism opportunities that showcase Aboriginal culture, natural resources and cultural heritage across Greater Bendigo.</li> <li>• Commission Dja Dja Wurrung artists to develop renowned art pieces or installations to be permanently displayed in Council buildings and across Greater Bendigo.</li> <li>• Support local Aboriginal and Torres Strait Islander artists and performers in the development of new work and ongoing projects.</li> </ul>



# public art engagement

*engagement has informed the ideas and opportunities for public art in Greater Bendigo.*



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# public art plan engagement

While there is a strong and vibrant public art ecology in Greater Bendigo, there is potential for a strategic and collaborative approach that identifies future public art opportunities. A range of community members, stakeholders, creatives, artists, and City representatives were consulted, and their input was gathered to ensure that the resulting plan reflects the unique character and identity of Greater Bendigo.

The goal was to gather ideas and perspectives on what kind of public art the community and stakeholders would like to see in their neighbourhoods and public spaces.

The engagement process included community meetings, workshops, online surveys, and other activities, which are summarised below:

- Online meetings and workshops with City staff.
- 2 internal working groups (Project Working Group and Project Control Group), comprising a range of City staff with specialised expertise including: Bendigo Art Gallery Curators, Parks, Strategic Planning, Economic Development, Bendigo Venues and Events, Tourism, Healthy Communities, and Creative Communities.
- Targeted stakeholder consultation across local business and creative industries.
- Discussion with Troy Firebrace, Yorta Yorta / Dja Dja Wurrung Artist and Director.
- Review by the City's Youth Council who represent young and emerging leadership voices within the Greater Bendigo region.
- Review by the Arts and Creative Industries Advisory Committee.
- Let's Talk Bendigo Platform for Public Consultation.

## Let's Talk Bendigo

Scoping community attitudes  
towards Public Art in the City of  
Greater Bendigo:



99%

Knew what public  
art was



96%

have seen public art in  
Greater Bendigo

### three most commonly seen artworks



Street Art  
78%



Sculptures  
68%



Digital Art  
55%

### participants views on public art



### the most popular types of public art



Street  
Art



Sculpture



Nature Based  
Art



# public art thematic framework

The stories and memories of Greater Bendigo can guide new public art and activations.



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# public art thematic framework

The Public Art Thematic Framework identifies the vision, principles, themes and threads for public art in Greater Bendigo. The framework identifies what is important to the region and will form the basis of new artworks proposed for its public spaces.

One of the important questions to ask is why public art is valued by Greater Bendigo and how to best develop a creative economy and facilitate public art opportunities.

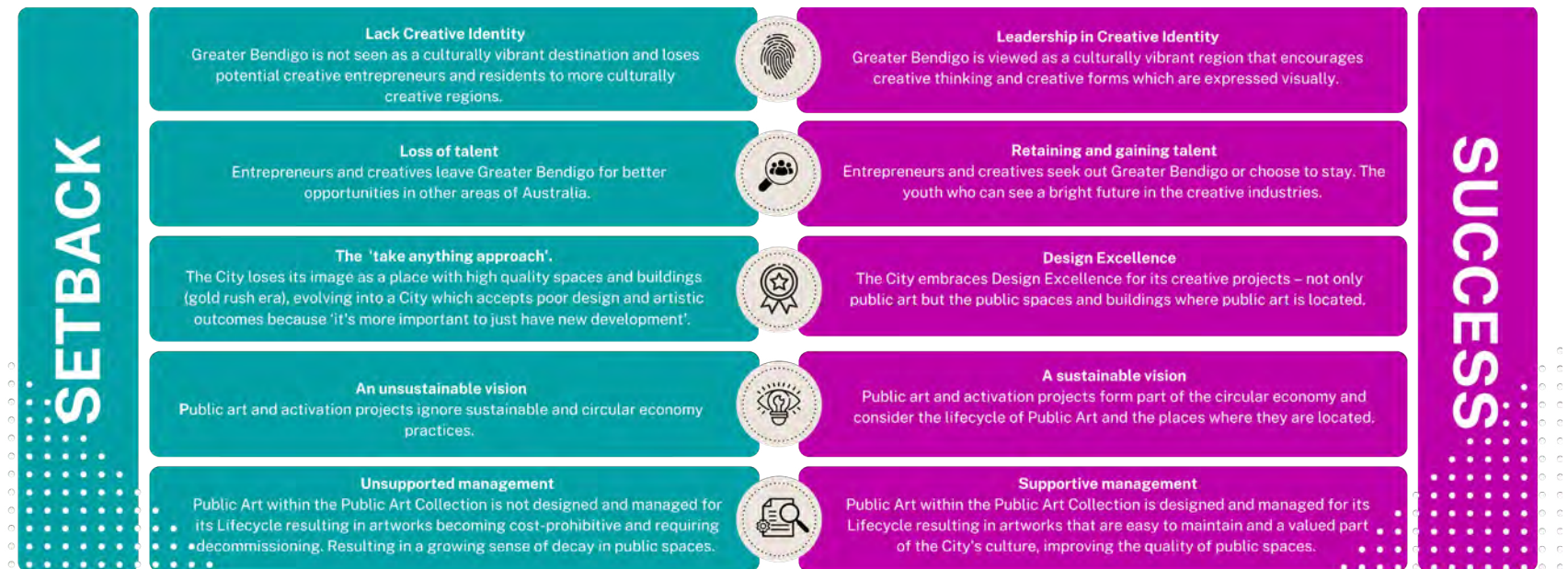


Figure 3 : The value of the Public Art Plan and its processes.

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# public art vision for Greater Bendigo

*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.*





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# public art principles

This Public Art Plan is guided by eight principles. These principles are informed by community and stakeholder engagement and other City policies and plans. These principles will underpin future public artworks and their design and procurement methods.

Principles have a number of purposes. Firstly they identify the priorities for Greater Bendigo. They also help guide the direction for new artworks which are conceived after this Plan was produced and are not identified in the Public Art 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 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 Council Plan Mir Wimbul's *Outcome 2: Healthy, livable space and places*, *Outcome 5: A climate resilient and healthy landscape*, and *Outcome 6: A vibrant, creative community*, shows Council's commitment to sustainability through zero carbon targets and developing a circular economy.

Public art and activation projects are no different and should be guided by good decisions to ensure an artwork has a clear purpose, are constructed or created with materials that are not hazardous, is not considered a disposable item, reduces landfill, has a percentage of materials constructed from reused and recycled content and is 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 – all aspects which are expressed in the seven 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.

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# public art principles

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

Elevate artists and Greater Bendigo's 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 important to the Greater Bendigo creative community. This 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 many different 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 but also 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 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.

Greater Bendigo Public Art Plan 2023 - 2028

## 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 considered when projects refers to First Nations themes, objects, knowledge or works, including Indigenous Cultural Intellectual Property (ICIP), prior to commissioning and throughout the lifespan of an artwork.

## 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 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.

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# public art themes and threads

A *Curatorial Framework* will be developed through an engagement process with stakeholders, the community and creatives.

The framework will comprise both Themes and Threads. A Theme is an overarching idea, story or message. A Thread are the ways in which that Theme could be explored – as there are many different ways to express an idea such as different view points or points in time.

A Curatorial Framework will guide the development of public art in Greater Bendigo. The framework will articulate what stories, ideas and histories are important to be expressed in the public domain. Other stories and ideas may come to light over time and are encouraged to be considered. The City encourages discussions with the relevant City officer, early in the design process should any new themes be proposed.

The following themes are proposed to guide the future curatorial process:

1. Themes will celebrate diversity, promote inclusivity and sustainability.
2. Opportunities to excite the imagination through a sense of fun and delight are encouraged.
3. Encouraging visitors to explore the region not only through Greater Bendigo's history but also through new ideas and innovations.
4. Represent and celebrate local First Nations history, stories and culture.
5. Themes will explore all three states of time – the past, the present and future. While artworks that express our past are valuable, it is important to recognise the valuable role that public art plays in expressing our current layer of history alongside our vision for the future.





# public art governance

*management and guidance for public art in Greater Bendigo.*

Mural by Troy Firebrace for Djaara Lights 2021,  
City of Greater Bendigo & DJAARA

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# public art officer

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* who is supported by a *Public Art Working Group* and *Public Art Advisory Panel*.

## 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.

The *Public Art Officer's* roll will include:

- Assistance of the Public Art budget.
- Acting as the public art point of contact for the City, and the community, including providing advice on grant applications.
- Managing the existing Public Art Collection, which includes the Current Works Collection, and the Perpetual Collection.
- Advocating for public art integration into projects led by the City and identification of ways to connect public art projects with Council led policies and plans.
- Acting in a curatorial role and procuring public artworks for the City's projects.
- Liaising with Traditional owners and First Nations communities around plans for public artworks.
- Management of the Experimental Precincts.
- Sourcing funding and applying for grants.

- Liaising with local artists and keeping up to date with local issues and opportunities.
- Development and management of Developer Guidelines for Public Art in Private Development.
- Development of a Curatorial Framework for the Current Works Collection.
- Development of a Current Works Public Art Collection Policy.
- Liaising with Traditional owners and First Nations communities around plans for public artworks.
- Development of First Nations Artists Engagement Protocols.
- Development of a Public Art Toolkit for local artists.
- Development of a Procurement Resource including contracting, permits and requirements for delivering Public Art Projects.

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## 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 City officers 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 City officer.



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# public art advisory panel

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

## Convening the Public Art Advisory Panel

The Panel 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 Panel members may be required and that expertise can be sourced through a separate EOI or directly sourced. The Panel 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 Public Art Advisory Panel

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

The Panel will be triggered by specific criteria:

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

## Composition of the Public Art Advisory Panel

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

- The Bendigo Art Gallery.
- Bendigo Venues & Events – Creative Communities.
- City 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 Panel 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.



The background image is a photograph of a park with a public art sculpture. The sculpture, titled 'Emu and her chicks' by Folko Kooper, depicts a large emu standing over several smaller chicks. The scene is set in a grassy area with trees and a paved path. The entire image has a blue tint and a white border.

# creating public art

the way we plan to deliver public art has a direct correlation to its success.

'Emu and her chicks', Artist: Folko Kooper



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# creating public art

Creating public art requires careful planning so it integrates into the public domain and public life. As bespoke and creative elements, there are many things to consider, from public safety, through to material selection, from community perceptions through to its *Lifespan*.

Principle 6 in the public art principles identifies the need for a *Fair and Sustainable Arts Practice*. Creating public art through a sustainable arts practice is one of the cornerstones of this plan, which is summarised in the points below:

- Concept design and integration of public art to start early in the design process.
- All public artworks must be produced by an Artist or an Artist is a key designer in a public art project.
- Where applicable, public art concept design or high level approach is to form part of a Development Application.
- An *Artist* is paid for their creative work including EOI's and design competitions.
- Consideration of First Nations artist engagement protocols.
- Protocols for engaging First Nations artists will be considered when projects refer to First Nations themes, objects, knowledge or works. Indigenous Cultural Intellectual Property (ICIP) will be considered, with permission obtained by Traditional Owners and / or local Aboriginal or Torres Strait Islanders before commissioning, accessioning, removing, relocating or deaccessioning objects, knowledge or artworks.

## The process for creating public art

A public artwork may be initiated by the City, community initiated or a privately developed project. Public artworks that form part of a development approval will need to align with the development approval process and the construction program.

Regardless of the *Lifespan* of a project or who is the project initiator, the process for conceiving and developing the artwork generally follows the same process.

The process follows these steps:

- Stage 1 Project Conception
- Stage 2 Commissioning And Contracting
- Stage 3 Concept Design
- Stage 4 Detailed Design
- Stage 5 Fabrication & Installation
- Stage 6 Promotion & Activation
- Stage 7 Completed Artwork And Asset Handover
- Stage 8 Evaluation
- Stage 9 Initial Maintenance
- Stage 10 Lifespan Processes



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# public art process

## Stage 1 Project Conception

The first step is to identify the project, its scale and its scope. This process will be articulated in a *Project Plan*. Refer to Case Studies for sample scenarios of how this process could take place.

### Project Plan

Key decisions in scope identification should include:

- Location of the artwork.
- *Lifespan* of the artwork.
- Artwork Budget.
- Ownership of the artwork (if City owned identification of the Unit responsible).
- Cultural value and significance of the artwork.
- Responsibility for the artwork such as maintenance and budget responsibilities.
- Other decisions will need to be made once the concept is prepared such as budget for *Lifespan* maintenance however, an initial discussion should be undertaken during Stage 1 as this should inform the project scope and Artist Brief.
- Selection Criteria for the *Artist/Artist Team*.
- Development of a *Monitoring, Evaluation and Learning Plan*.

## Commissioner specific processes

A public artwork maybe initiated by the City, community initiated or a privately developed project. Public artworks that form part of a development approval will need to align with the development approval process and the construction program.

### City Led process

The preparation of a *Project Plan* which articulates the decisions identified adjacent are required. The *Project Plan* will need to be signed off by the relevant City officer prior to the preparation of the *Artist Brief* and putting the project out to tender. For major projects and permanent public artworks, a Councilor Briefing and sign off by the Executive Management Team (EMT) will be required.

### Public Art Working Group and/or Public Art Advisory Panel

For major projects, the Public Art Working Group and/or Public Art Advisory Panel will be required.

### Private development

This process will be documented in the *Guidelines for Public Art in Private Development*.

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## Stage 2 Commissioning and Contracting

Once the important decisions have been made and the project is approved to move to stage 2, the *Artist* and *Artist Team* can be sourced. This requires the preparation of an *Artist Brief*.

The *Artist Brief* should be prepared by the relevant City officer or an independent *Public Art Curator*, should one be engaged by the City.

The *Artist Brief* will include the description of the art project, its location, the proposed *Themes* and *Threads* (drawn from the *Curatorial Framework*), engagement requirements, implementation, ownership and responsibility maintenance requirements. Much of this information can be drawn from the *Project Plan* prepared in Stage 1.

Public artworks can also be collaborative processes involving numerous artists or specialists. If this is a requirement, the *Artist Brief* should document the specialist skills required.

During this stage, opportunities will be considered for training and mentoring of emerging artists, as well as for the skills development of local artists through partnerships with commissioned artists.

## Sourcing artists/Artist Teams

The *Artist Brief* can be issued as an *Open Competition* or sent directly to selected artists to participate in a *Limited Competition* or *Direct Engagement*. In line with Schedule 1 – Procurement Methodology Thresholds and Item 6.8.5 Exemptions to the Policy for Obtaining Quotes of the Councils Procurement Policy.

## Selecting the Artist/Artist Team

The process in selecting the *Artist/Artist Team* will vary whether it is a *Major Project* or if it is a *Temporary* artwork.

A *Selection Panel* will be identified for each project. The *Selection Panel* will select the *Artist/Artist Team* using *Selection Criteria* identified at time of writing the *Artist Brief*. The *Selection Criteria* should be identified in the *Project Plan* and will be used by the *Selection Panel*.

If it is a *Major Project*, the *Public Art Working Group* and the *Public Art Advisory Panel (PAAP)* will form the *Selection Panel*. The process may include interviews with the shortlisted artists or a request for additional information.

*Temporary* projects may also benefit from the *Public Art Working Group* or the *PAAP* if the project is culturally sensitive, in a high profile location, a highly technical artwork or if there are public safety concerns. For low risk or low profile projects, officers from the City (as required) form the selection panel.

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## Stage 3 Concept Design

Once the *Artist or Artist Team* is selected, the Artist/Artist Team will use the *Artist Brief* to prepare a *Concept Design* for the artwork.

The process may include engaging with the community, organisations or First Nations stakeholders.

A high-level concept will be produced, however it should be resolved to a level to identify potential constraints, issues or the need for collaboration, particularly in the case of *Integrated Artworks*. High level cost estimates, maintenance considerations, possible maintenance budget, fabrication process and *Lifespan* should be identified at this stage.

## Concept Design Approvals

The *Concept Design* is required to be approved by the relevant City officer.

Major Projects may require approval from EMT or Councilors.

If Development Approval is required, the *Concept Design* will form part of the *Development Application* documentation and should be accompanied by a *Public Art Report* which articulates the following:

- Project Scope and location.
- Artist and how and why they were selected.
- Artwork budget and maintenance budget.
- Themes and Threads (drawn from the Curatorial Framework).
- Artist Concept.
- Implementation program.



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## Stage 4 Detailed Design

Following approval of the *Concept Design*, the *Artist(s)* will move into the development of detailed designs. The *Artist(s)* is required to obtain expert advice such as:

- Detailed budget and cost estimates.
- Confirmation of all weather performance of chosen materials.
- Lifespan of chosen materials.
- Resolution of fabrication process.
- Programming and timeline.
- WH&S requirements.
- Risk Assessment.
- Maintenance costs.

Where appropriate, the detailed designs should be incorporated within landscape or architectural documentation to ensure consistency.

## Detailed Design Approvals

The *Detailed Design* is required to be approved by the relevant City officer.

Major Projects may require approval from EMT or Councilors.

If the artwork is conditioned in the *Development Approval*, the *Detailed Design* will be submitted as part of the Construction Certificate documentation and should be accompanied by a *Public Art Report* which articulates the following:

- Project Scope and location.
- Lifespan.
- Artist and how and why they were selected.
- Detailed artwork budget and detailed maintenance budget.
- Themes and Threads (drawn from the Curatorial Framework).
- Artist Detailed Design.
- Engineering drawings.
- Detailed Implementation program.

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## Stage 5 Fabrication and Installation

During Stage 5 the artwork shop drawings are prepared (if required), and the artwork is fabricated and installed.

When the artist is responsible for fabrication, it is standard practice for artists to sub-contract whole or part of the fabrication process to one or a number of suppliers.

The roles for project management and contract administration must be determined at the commencement of the project - during the planning stage.

Contract administration roles will be undertaken by the relevant City officers.

## Stage 6 Promotion and Activation

Stage 6 of the Public Art Plan is focused on promoting and activating the artwork that has been installed. This involves profiling the artists and celebrating their work's cultural significance and the stories it contains.

A range of strategies may be employed to promote the artwork, including creating interpretive signage or digital content, hosting public events or performances, and engaging with the media to generate coverage and interest. This can raise awareness of the artwork and its significance and encourage community members and visitors to engage with it.

In addition to promoting the artwork, it is essential to profile the artists who created it. This may involve creating artist profiles or biographies, hosting artist talks or interviews, or featuring the artists in other promotional materials. By highlighting the artists' work, the community can gain a deeper understanding of the creative process and the inspiration behind the artwork.

Finally, celebrating the cultural significance of the artwork is an integral part of promoting and activating it. This may involve hosting cultural events or ceremonies, inviting community members to participate in traditional activities related to the artwork, or incorporating the artwork into local festivals or celebrations. By celebrating the cultural significance of the artwork, the community can deepen their connection to it and gain a greater appreciation of its value.

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## Stage 7 Completed Artwork and asset handover

The artwork is now complete and can take pride of place in the public domain. The artwork is handed over to the asset owner.

The public artwork should be added to the *Public Art Register*. The *Final Public Art Plan* should be uploaded to the register.

### Public Art Register

The public artwork should be added to the public art register. All fields in the register are required to be completed.

### Maintenance Plan

A Maintenance Plan is required for all artworks and will be included as part of the Final Public Art Report. The *Maintenance Plan* shall be uploaded to the *Public Art Register*.

## Final Public Art Report

A final report which documents the artwork process and installation is required.

The report should include:

- Project Scope and location.
- Lifespan.
- Ownership and responsibilities.
- Artist name and how and why they were selected.
- Final public artwork cost and updated detailed maintenance budget.
- Themes and Threads (drawn from the Curatorial Framework).
- Artist Detailed Design.
- Shop drawings/fabrication drawing.
- Final engineering drawings and engineering certification.
- Photographs of the fabrication, installation and the completed artwork in its location.
- Maintenance Plan.
- Monitoring, Evaluation and Learning findings / recommendations for future projects and/or policy amendments.



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## Stage 8 Evaluation

Evaluation is a process of gathering evidence before, during and after a project to find out how well the aims and outcomes have been achieved. Allocating resources for the evaluation of outcomes and recording the long term benefits of public art promotes excellent projects.

Following the completion of City led public art projects, final evaluations of the projects will be undertaken. The City encourages and will support the evaluation of community and privately led projects as they collectively contribute to the growth and development of the region.

There are five evaluation categories.

- Artistic Value - includes assessing conceptual and technical innovation as well as aesthetic quality.
- Social Value - meeting the objectives of the City's Social Justice Policy.
- Place Value - including improvements to character, safety and useability.
- Economic Value - this includes growth of the Creative Economy.
- Cultural Value - to be identified by relevant Traditional owner groups, First Nations representatives, local multicultural leaders with assistance from the Public Art Assessment Panel.

## Documenting the outcomes

All projects are encouraged to be documented as *case studies*, regardless of whether they achieved their intended outcome. The lessons learnt from each project could inform future projects and enable the City to better plan for the future.

As a guide the following is recommended to be recorded for each project. Follow up analysis is also recommended periodically throughout the life of the project. This analysis should evaluate the recommendations from the Monitoring, Evaluation and Learning Plan prepared in Stage 1. The analysis should consider:

- Location, typology and Lifespan of the artwork.
- Goals the project was trying to achieve such as activating an unused space, reducing malicious damage or an event.
- Identify if the project met the goals and its impact on the public space and the community.
- Initial budget for the project and final cost including any cost changes and why. Its important to identify hidden costs or escalation of material costs.
- Lessons learnt and opportunities if the project was undertaken again.
- Data recorded for the project such as numbers of visitors and retail spend. Method of data recording identified.

A guide to evaluating a public art project will be developed for the City of Greater Bendigo by the relevant City officer.

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### Stage 9 Initial Maintenance

The initial maintenance period will be for 12 months where the artist or the fabricator (subject to the artist agreement) will be responsible for any defects or unusual wear and tear. Beyond the 12-month period the artwork will need to be maintained as per Stage 9.

The maintenance requirements will be documented in the *Maintenance Plan* prepared in Stage 6.

Any maintenance undertaken in this period should be recorded in the *Public Art Register*.

### Stage 10 Lifespan Processes

The *Lifespan* process identified at the outset of the project will have identified cleaning regimes and safety checks (particularly important for catenary artworks and interactive artworks). These should be undertaken as per the *Maintenance Plan*.

Malicious damage (such as graffiti or physical damage) may require the artwork to be repaired. This process will be managed by the relevant City officer who will identify the appropriate skills to undertake the work. The relevant City officer can determine if the *Artist* is required to be part of the repair process and advised of any changes to the artwork to allow it to remain in the public domain.

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# process for temporary public art and activations

Temporary public art and activations will follow a similar procurement process as a permanent project however, will require a deaccessioning process significantly earlier than a *Permanent* public art project.

*Temporary* public art and activations may also need approval from the City if:

- They are expressing culturally sensitive subject matter.
- They require road closures.
- They are located in an area of environmental sensitivity.
- They are illuminated close to residential areas.

## Deaccessioning Temporary artworks and Activation Projects

A *Temporary* artwork or activation project is short lived in the public domain. Their *Second Life* should be planned and considered at the outset of the project.

When the project has reached the end of its Lifespan, the artwork is removed and relocated to its new home or recycled if it not suitable for repurposing. The location of project should also be 'made good' such as ensuring the public domain remains safe and attractive. Artworks should not decay in place unless specifically designed to do so.

Deaccessioning and decommissioning is documented in *Lifespan Processes*.

## Outcomes from the Temporary or Activation Project

Understanding the outcomes of a Temporary or Activation project is just as important as a Permanent artwork. All Temporary projects should undergo the evaluation process identified in Stage 7.



Case Study: Pennyweight Walk



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## public art procurement methods

There are three methods to identify an Artist or Artist Team for a public art project.

These processes are same regardless of whether it is a City led, community or private project.

Regardless of which approach is adopted, the best outcome involves the Artist early in the process. This can reduce delays but also provide better opportunities for public art integration.

All methods require the payment of artists if they are producing concepts.

Relevant City officers will create resources for local artists and creatives, that includes:

- Development of a Procurement Resource including contracting, permits and requirements for delivering Public Art Projects.
- A best practice procurement template for the private and community sector.

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# competition typologies

## Open Competition

Artists respond to an advertised open brief. The Open Competition should be limited to an Expression of Interest and not require concepts. Artists can be asked a series of questions to assist in shortlisting Artists. Artists are selected on their experience.

### Opportunities

- Can improve publicity of the project.
- Allows a greater catchment of artists.
- Creates opportunities to emerging artists.
- Transparent and equal method.

### Challenges

- Longer time.
- May require additional costs.
- May require greater administrative support.

## Limited Competition

A select group of Artists are invited to respond to a brief by providing a concept on a paid basis.

Artists are selected on the basis of their concept and their fit with the Selection Criteria.

### Opportunities

- Engage artists who specialise in the type of work you want.
- Shorter timeframe.
- You can encourage artists who wouldn't usually apply to an open competition to submit an EOI or concept.

### Challenges

- It may not be as fair or transparent as open competition and may lessen diversity amongst applicants.
- Requires thorough research and careful thought about the artist. Expert curatorial advice recommended.

## Direct Commission

An Artist(s) is selected based on their past work. Artist may be selected from a data base or as a participant of an Open Competition which bypasses the Limited Design Competition.

### Opportunities

- Generally preferred approach for prominent artists.
- Opportunity to develop a collaborative working relationship with the artist from the beginning.
- Ability to target the artist for a particular project.

### Challenges

- It may not be as fair or transparent as open competition and may lessen diversity amongst applicants.
- Requires thorough research and careful thought about the artist. Expert curatorial advice recommended.

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## budgeting for public art

How public art is funded is an important consideration early in process. Obtaining enough money for the desired project is critical, as mismatched funding can result in poor outcomes, lack of interest from artists and jeopardise future funding. Getting expert advice early is recommended for community or privately developed public artworks.

When budgeting for an artwork the following things should be considered:

- Will a Public Art Curator be required?
- What type of procurement process is proposed. If its a Limited Competition fees will be required for each participating artist.
- What are the possible installation costs?
- Will there be any below ground costs such as footings and lighting conduits?
- Could there be approval fees?
- Will other consultants form part of the team and require fees eg. engineers.
- Will the project need to hire equipment such as lifts.
- Will there be legal fees for contract review and recommendations?
- What is included or not included in the project e.g poles for catenary artworks.

Budgets will also need to consider cost escalations during the artworks creation. Many public artworks can take 2 years from conception through to installation.



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# funding public art

## City Led Projects Funding

Funding for Council projects are proposed from three sources:

### Public Art Budget

Consideration of a dedicated budget per annum for public art which is managed by the relevant City officer. These are for the curation and maintenance of public arts not aligned with capital work projects.

### Capital Work Projects

Consider 1% of the 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 other ways to fund public art projects. This Plan encourages opportunities to enhance a landscape project or a 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. Where applicable, public art grants are available to individuals, community groups and businesses.

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

The Community Grants Policy can be a guide to funding support for Public Art Projects in the Greater Bendigo region.

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## art in private development

Public art has the opportunity to enhance Greater Bendigo's economic, social and cultural standing. This is true for Council led projects as well as privately initiated public artworks.

The City supports and encourages the private sector to develop public art as part of new developments and major alterations and additions.

Guidance for Public Art in Private Development will be available via the relevant City officer. The guidelines will explain the process for working with the City and assist in procuring place-based public art.

Guidance for Public Art in Private Development will include the following:

- Budget guide.
- Artist selection process.
- Procurement considerations.
- Maintenance considerations.
- Guide on how to work with the City and the approval processes.

Guidance for Public Art in Private Development will be offered in conjunction with the vision and principles of this Plan. In some instances, public art is not appropriate for private development due to a lack of public space, safety concerns and heritage considerations. Developers are encouraged to communicate with the relevant City officer, to collaborate and identify a suitable location. Until such time that a policy is adopted for a *Percentage for Public Art in Private Development*, the process will follow the *Dedication of Artwork Funds* process identified on page 51 - 52.

### Further investigation

The City will investigate opportunities for a future requirement for a Percentage for Public Art by Private Development. This means that for new development and alterations and additions over a certain value, a public artwork will be required. 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.

The City will investigate the opportunity for public art to be considered as a 'community benefit' as part of Developer Contribution at value of 1% of project budget. The public art project's location and typology to be determined on a project-by-project basis by the *Public Art Officer* in conjunction with the *Public Art Working Group* and/or the *Public Art Advisory Panel* and the Planning Officers.

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# dedication of artworks or funds

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

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

## Dedication of an existing artwork

An existing artwork is offered by individual, organisation, group or agency. 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 to its location.
- The artwork must not be offensive.
- Must meet the goals and principles of the Public Art Policy and Plan.
- Must meet the sustainability objectives of the Plan.
- Costs for a *Public Art Curator* (if required), installation and attribution of the artwork to be provided by the funding party.

## Public artwork funding

Public Art funding is offered by an individual, organisation, group or agency.

Funding Criteria:

- The funding is provided without conditions which prohibit the City's ability to meet the objectives of this Public Art Plan the Public Art Policy.
- The City and the relevant City officer select the location of the artwork however, the funding party can inform that process.
- The funding will include artists fees, consultant fees (engineer etc), initial 12 months maintenance budget for the artwork. It will also include the engagement of a *Public Art Curator* if required.



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# dedication of artworks or funds

## Dedication or Funding Process

The process to determine how to manage and use the artwork or funding provided.

1. Make contact with the relevant City Officer to offer an artwork or funding for an artwork in the public domain. The relevant City 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 the enhancement of a public space, as a memorial to a person or event, or tell a story. This will help the City to identify the best way forward.
2. The Public Art Working Group and /or the Public Art Advisory Panel will convene to identify the opportunities and constraints around the offering.
3. Should the City agree to proceed, an agreement will be prepared between the City of Greater Bendigo and the funding party.
4. A *Public Art Project Plan* and *Artist Brief* is prepared and endorsed by Council. The funding party may be invited to view the *Artists Brief* and their scope of work prior to 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 participate in the artist selection process.
5. 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.





# lifespan processes

each artwork has a lifecycle - from conception through  
to its end of life.

'The Rush Gateway', Artist: Anthony Pryor



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# lifespan processes

Determining the *Lifespan* is one of the key decisions in the life of an artwork. An artwork's *Lifespan* has the ability to influence budgets and expenditure and urban planning decisions.

## Sustainability

Sustainability and the circular economy are an important part of our future and our society. While the creative industries have an essential role in expressing our culture, inventiveness and growing our economy, there are times when public art, placemaking and activations can be wasteful and not in keeping with a sustainable mindset.

For example, as *Activations* and *Temporary* public artworks are short lived there aren't always plans on what to do with an artwork once its purpose has been fulfilled. In some instances, artworks and activations decay in place – defeating their purpose to activate and beautify the public domain. This means that the time, money and resources put into these projects are short lived.

This Public Art Plan recognises the importance of sustainability, the role of the circular economy and adaptive reuse in public art and activation projects – forming a key and essential part of an artwork's *Lifespan*.

Key sustainability principles form the basis of a public artworks Lifespan Processes and are recommended to be integrated into the planning, design, implementation, maintenance, and deaccessioning, and decommissioning of public artworks.

## The Sustainability Principles

The commissioner of the artwork and the artist are required to:

- Avoid single use artworks or materials/processes in the creation of an artwork.
- Use low toxic materials, manufacturing and installation process.
- When not a traveling artwork, source local materials, manufacturers and installers where appropriate for the artwork.
- Minimise visual and noise pollution. This includes light pollution for Permanent lighting artworks.
- Repurpose, reuse and recycle public art as part of its *Second Life*.
- Consider the carbon footprint of the artwork.

## Lifespan Processes

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

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



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# life stages of an artwork

All existing and new Public Artworks will be assigned a *Lifespan* by the relevant City officer. When the artwork reaches the end of its *Lifespan* it is described as its *End of Life*.

This includes both *Permanent* and *Temporary* public artworks.

## End of Life

An artwork that reaches its *End of Life* is not automatically deaccessioned. Reaching *End of Life* triggers the relevant City 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 City 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 on page 59.

## 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 artworks components and materials.

All *Second Life* approaches are subject to the *Deaccession* and *Decommission Process* identified on page 55.

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 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.

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## lifespan funding

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

The funding requirements will be determined by the relevant City officer in collaboration with other departments within the City of Greater Bendigo.

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

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

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# lifespans processes

## 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 the City 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 Public Art Plan 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 into storage or lend to another party. The artwork remains in the *Public Art Collection*.

For the purposes of the Plan, *Disposal* means:  
To sell, gift, repurpose, recycle the artwork.

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

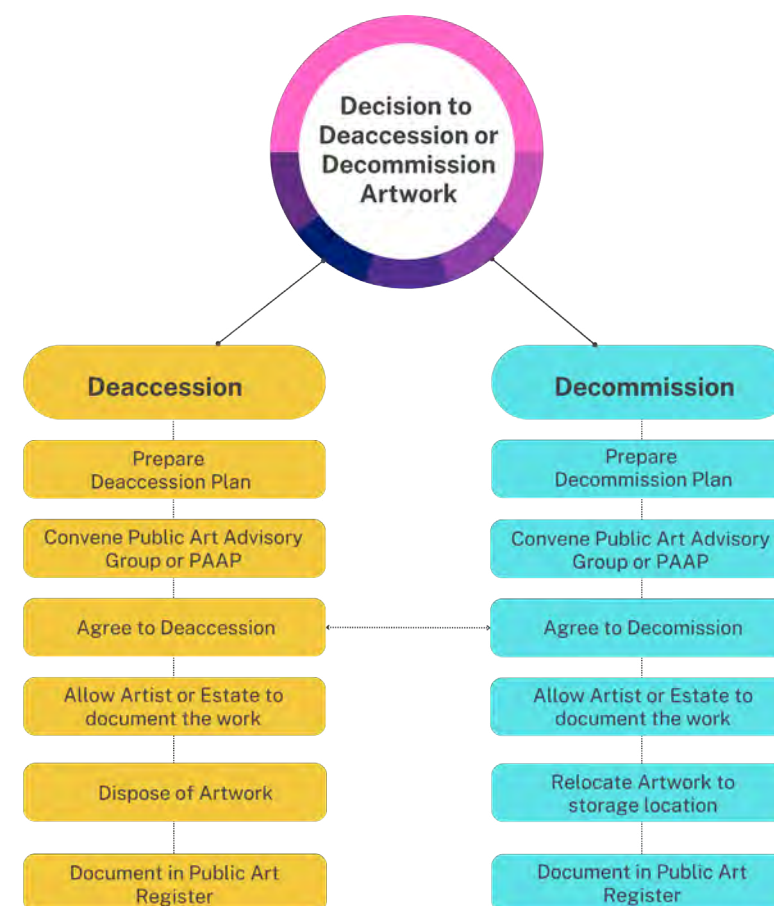


Figure 4: Deaccession and Decommission Processes



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# deaccession & decommission process

## Deaccession Process

1. The relevant City officer manages the *Deaccession* process once an artwork is identified as needing decommissioning.
2. Prepare a *Deaccession Plan*. This is undertaken by the relevant City 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*.
3. Convene the *Public Art Working Group* and/or the *Public Art Advisory Panel* to review the proposed criteria and recommendations of the *Deaccession Plan*.
4. If the process decides to *Decommission* rather than *Dispose*, then proceed to the Decommission Process Step 5.
5. Document the artwork 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 City officer manages the *Decommission* process once an artwork is identified as needing decommissioning.
2. Prepare a *Decommission Plan*. The relevant City 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. If the process decides to *Deaccession* rather than *Dispose*, proceed to the Deaccession Process Step 5.
5. Update the *Public Art Register* to register 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 to *Decommission* the artwork to its storage location, per the agreed storage requirements.
8. Document the artwork in the *Public Art Register* as *Decommissioned* and record its location and care requirements. Upload the *Decommission Plan*.

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## 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 into the future. The artist must give design consideration to minimising maintenance requirements through robust design and the selection of materials and finishes suitable for the environmental conditions of the site. However, all objects in public spaces inevitably require some maintenance.

There are a number of 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:
  1. The right to attribution and right against false attribution.
  2. 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.
  3. The right of integrity implies that the commissioner/owner has the 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.
- A maintenance schedule prepared by the artist, including considerations specific to each material and finish that comprises the work. The maintenance schedule provides a breakdown of tasks and the timing for these tasks.

An Appendix for the work that includes:

- Material and finish specifications, including product codes.
- Installation and fixing details.
- Drawings and photographic materials to describe the fabrication and installation details.
- Contact details of the artist and fabricator so that they be consulted on the maintenance/repair.



# case studies

projects undertaken in Greater Bendigo that can guide the way for new public art opportunities.

'Acknowledgment of Country Shadow Sculpture',  
Artist: Isobel Morphy-Walsh



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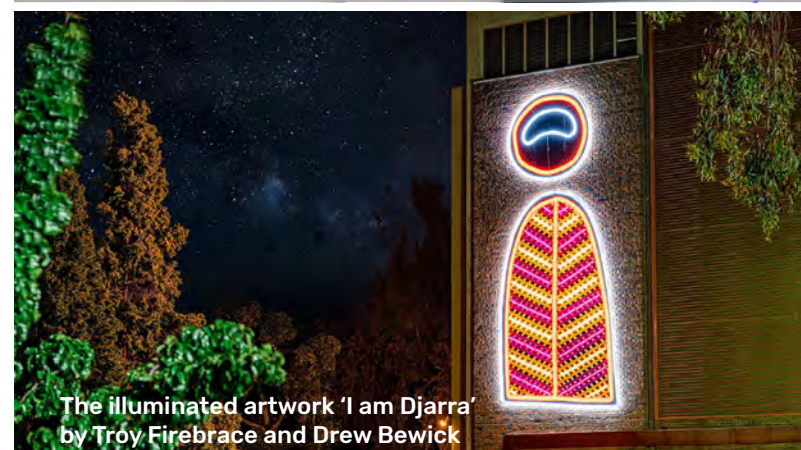
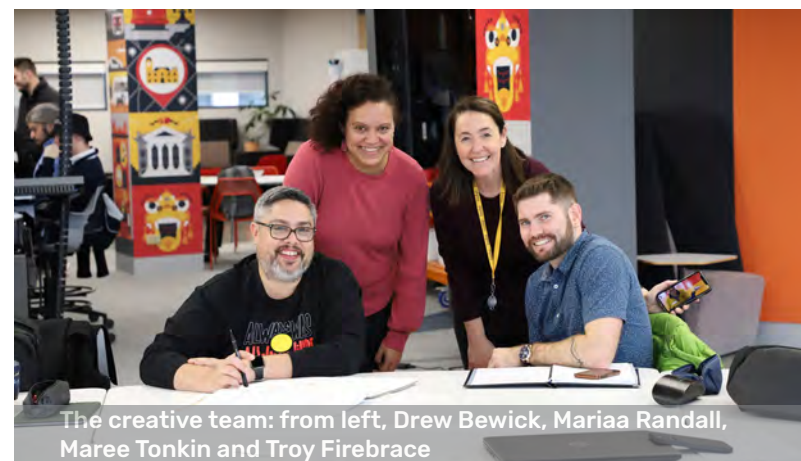
# Djaara Lights

The Djaara Lights team created a multi-site public art experience inspired by dreaming stories of Djandak (Country) from Dja Dja Wurrung people, the Traditional Owners of

**Title:** Djaara Lights  
**Artists:** Djaara Lights is an initiative of the City of Greater Bendigo and DJAARA. Artworks by Troy Firebrace, Drew Bewick and First Nations students (AR)  
**Year:** 2021  
**Public Art Typology:** Illuminated Sculpture, Augmented Reality (AR), and Street Art.

Djaara Lights is a significant activation that embedded 21 new artworks into Oscars Walk and Bath Lane precinct, along with the Telstra Exchange building and neighbouring creek. The artwork allows participants to experience Djaara stories of the six times (seasons) emphasising Dja Dja Wurrung language.

The project provided opportunities across the creative industries sectors, including creative producers, artists, project management, electrical, lighting design, landscape architects, fabricators of illuminated artworks, engineering, signage graphic design services, Augmented Reality services, communications, marketing, videographers, Photographers, Publicists and Education & Tech Partners.



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# Back Creek Art Trail

The Back Creek Art Trail showcases local art, connects two trails, and provides a semi-legal location for street artists to paint.

**Title:** Project Underpass  
**Artists:** Raven Alice, Patrick Thompson, Will Hearne, Nacho and Toli, Mr. Dimples  
**Year:** 2015 - ongoing  
**Public Art Typology:** Street Art.

The Back Creek Art Trail is a vibrant display of locally crafted artistry that stretches over 3.5km, catering to the needs of cyclists, walkers, and street artists alike. The trail seamlessly weaves under four major roads, creating a space where these groups can coexist harmoniously. This project was made possible through the financial support of Creative Victoria, the Regional Centre for Culture program, and Bike Bendigo, successfully connecting the Spring Gully and Bendigo Creek Trails.

Over time, the Back Creek Art Trail has grown into a semi-legal sanctuary for Bendigo's artistic community. Its popularity has led to the creation of three designated locations, including the Mundy Street underpass, the Williamson Street underpass, and the Miller Street underpass, where aspiring artists can unleash their creativity and leave their mark on the trail.



Artist: Raven Alice, located at the Mundy Street underpass



Artist: Patrick Thompson, located at the Williamson Street underpass



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# Bendigo Bushfire Memorial

Bendigo's Black Saturday Bushfire of 2009 is commemorated through a memorial, including a sculptural wall, ceramic tiles and a sculptural steel 'Fire Tree.'

**Title:** Bendigo Bushfire Memorial  
**Artists:** Karoline Klein, Anton Hassell, Kerry Puntun, Jacqui Lynch  
**Year:** 2011  
**Location:** Ironbark, VIC  
**Public Art Typology:** Memorial and Sculpture

The memorial, designed by the City of Greater Bendigo's Landscape Architect Karoline Klein, commemorates the Black Saturday Bushfire of 2009 and pays tribute to emergency service workers, the people of Bendigo and organisations involved in the aftermath of the fire. The memorial comprises a sculptural wall featuring molten metal, a sealed window showcasing items salvaged after the fire, text, photographs, and art tiles that reflect the themes of destruction, remembering and renewal. The sculptural wall features designs by Jacqui Lynch, ceramic tiles by community members and Kerry Puntun. The 'Fire Tree' sculpture designed by local artist Anton Hassell is situated next to the memorial.

The memorial pays tribute to those affected by the Black Saturday Bushfire of 2009, which destroyed 58 homes and claimed the life of local resident Mick Kane, while acknowledging that the fire came within 2 kilometers of the Bendigo city centre.





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# Pennyweight Walk Open Air Gallery

Running between Bath Lane and Hargreaves Street, this open-air gallery was established by the City of Greater Bendigo to provide ongoing display space for street artists.

**Title:** Pennyweight Walk  
**Artists:** Various  
**Year:** 2014 - ongoing  
**Location:** Pennyweight Walk, Bendigo CBD  
**Public Art Typology:** Activation

Artworks in Pennyweight Walk open-air gallery are created every one - two years as budgets allow. The gallery has supported numerous established, mid-career and emerging artists and collectives. The gallery is managed and curated by Creative communities







# definitions

a brief guide to the key elements of this Plan.



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# definitions

## Artist

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

## Artist Brief

A description and scope of work for a public art project to guide an Open Competition, Limited Competition or Direct Commission. An artist Brief is prepared by the Public Art Officer or Public Art Curator.

## Artist Team

The Artist Team support the delivery of a public art project and provide skills not held by the artist such as documentation, engineering, curation, digital and electrical.

## City

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

## Current Works Collection

Artworks forming part of the Public Art Collection with a Lifespan of 25 years or less.

## Council

Council means all the Councillors collectively.

## Indigenous Cultural Intellectual Property (ICIP)

Indigenous Cultural and Intellectual Property refers to the rights that Indigenous people have, and want to have, to protect their traditional arts and culture (Arts Law). Refer to [Arts Law website](#) for more information.

## Curatorial Framework

A Curatorial Framework guides the development of public art in Greater Bendigo. The framework will articulate what stories, ideas and histories are important to be expressed in the public domain. The Curatorial Framework includes These and Threads.

## End of Life

When a public artwork reaches the end of its Lifespan.

## Experimental Precinct

Area designated for temporary public art projects. There may be more than one precinct across Greater Bendigo at any one time. Precincts can change location however, will remain active for a minimum of 1 year unless an issue arises such as public safety. A budget should be assigned to each Precinct for each calendar year while active.

## Lifecycle

The stages of conceiving an artwork through to its disposal.



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## Lifespan

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

## Mediums

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

## Major Project

A Major Project is one that meets the following criteria:

- Artwork over \$100,000 in value.
- Artwork located on or within close proximity to 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 relevant City officer.

## Permanent public art

A public artwork with the lifespan of 5 - 25 years.

## Perpetual Collection

Artworks forming part of the Public Art Collection with no end of Life.

## Public Art Collection

Public Art Collection - public art assets located in the public domain, in storage or on loan.

## Project Plan

A Project Plan is prepared at the beginning of a Public Art project and identifies the scope of the project. This include key decisions such as site, budget and Lifespan.

## Public Art Advisory Panel

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

## Public Art Register

The Public Art Register records all artworks in the Public Art Collection. It is managed by the Public Art Officer.

## Public Art Report

Document prepared by the *Public Art Officer* or a *Public Art Curator* that describes the public art project and can be used for approvals.

## Public Art Working Group

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.

## Second Life

The new use of a public artwork once it reaches its Second Life.

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## Selection Panel

Group of people selected to assess a competition submission. The *Selection Panel* base their decisions on *Selection Criteria*.

## Selection Criteria

List of specific attributes that an artist and their concept needs to meet in order to be selected. Selection Criteria is generally unique to each project.

## Temporary public art

A public artwork with the lifespan of 1 day – 5 years.

## Themes and Threads

A Theme is an idea or story. A Thread is the many ways that the Theme can be expressed or explored.

## Typologies

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.