

# Public Art Framework



**Mornington  
Peninsula** Shire

**Arts and  
Culture**

[artsandculture.mornpen.vic.gov.au](https://artsandculture.mornpen.vic.gov.au)





## Acknowledgement of Country

Mornington Peninsula Shire acknowledges the Bunurong people, who have been the custodians of this land for many thousands of years; and pays respect to their elders past and present. We acknowledge that the land on which we meet is the place of age old ceremonies, celebrations, initiation and renewal; and that the Bunurong peoples' living culture continues to have a unique role in the life of this region.

Cover image: Betty Sargeant, *The Fauxrest*, 2024, Balnarring  
Photo: Mornington Peninsula Shire



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Tyson Savannah, *Fish* 2022, Main Street Mornington  
Photo: Mornington Peninsula Shire



## Design and Formation of The Framework

The Mornington Peninsula Shire Public Art Framework was developed through thorough research, consultation, and benchmarking, closely aligning with the Public Art Policy and relevant Shire plans, policies, and strategies. The consultation process involved engaging community stakeholders, organisations, individuals, sector experts, practicing artists, and internal stakeholders. This approach tested research and best practice models through discussions with stakeholders to ensure alignment with the Public Art Policy, capture opportunities, and address key priorities.

## Framework Purpose

The Public Art Framework details the foundational principles and curatorial themes that will inform the development and execution of public art projects.

It outlines the principles and themes guiding these projects, as well as the procedures for planning, prioritisation, governance, and procurement. This framework is designed to enhance public art initiatives in the Mornington Peninsula Shire, aligning with the community's vision and strategic goals.

## First Nations Protocols

The Mornington Peninsula Shire is committed to following appropriate protocols when liaising, consulting and engaging with the Bunurong and First Nations community. Observing the cultural protocols of our community demonstrates respect for the cultural traditions, history, diversity and the continued connection to Country of Bunurong and First Nations community members.

The Shire commits to upholding the principles of:

- Cultural authority and agency
- Recognising rights and maintaining culture
- Prior informed consent and consultation
- Integrity of Aboriginal culture
- Attribution and sharing benefits

David Wood, Daniel Van der Wiel, Shanai Kellett,  
*Ngalamba: to stop and wait a while* 2023, Rye  
Photo: Untamed Productions







*HERstory: women of the Mornington Peninsula*, Curator: Georgia Rouette, Artists: Eleesa Howard, Sarah Tohill, Temporary public art, part of Story Wall program 2025. Photo: Mornington Peninsula Shire

## 1. Vision

Mornington Peninsula Shire intends to cultivate a vibrant cultural landscape through innovative and accessible public art. We aspire to create meaningful art experiences that reflect and celebrate our community's diverse voices, cultural heritage and natural beauty, enriching public spaces, fostering creativity, and strengthening connections among residents and visitors.

## 2. What is Public Art

Public art refers to artworks that are created and displayed in public spaces, and are accessible to everyone. This includes a wide range of forms such as sculptures, installations, murals, digital and performance art, placed in areas like parks, streets, and community centres. Public art transforms everyday environments into culturally and aesthetically significant spaces. Unlike art confined to galleries, public art is integrated into the daily lives of people, making art an accessible and visible part of the community experience. It contributes to the visual and cultural richness of our area, fosters community pride, supports local economies, and encourages dialogue on important issues.

## 3. Mornington Peninsula Public Art Collection

The Mornington Peninsula Public Art Collection is a dynamic and diverse collection of artworks that enriches the cultural landscape of the region. Featuring a wide range of media including sculptures, murals, and installations, the collection reflects the natural beauty, heritage, and contemporary creativity of the Mornington Peninsula.

This collection is strategically placed in various public spaces such as parks, streetscapes, and community centres, inviting residents and visitors to engage with art in their everyday environments. Through its commitment to showcasing local, national and international artists, the collection not only enhances the visual appeal of public areas but also fosters a deeper connection between the community and its artistic heritage.



## 4. The Lifespan of Public Art

Public art is often classified based on its intended duration:

### Permanent

Permanent public artworks are designed to remain in place for extended periods, for at least 10 years. These works are designed to become longstanding features of their surroundings, and are made from enduring materials such as metal, stone, concrete or hardwoods. Sometimes they may also include plants as living elements.

### Temporary

Temporary public art is meant to be displayed for a limited time, ranging from a single day to a few years. Examples include event-specific installations, murals, and projections. These artworks may include elements that change over time, such as looped projections or audio recordings, where part of the experience is witnessing the artwork's evolution.

### Ephemeral

Ephemeral public art is characterised by its brief and changing presence, lasting from a few hours to a day. These artworks often include performances or events that occur only once, or sculptures made from natural materials that quickly change or deteriorate. The transient nature of ephemeral art emphasises its relationship with its environment and the moment of its existence.

Eleesa Howard, *Parking Day*  
temporary public art project 2024  
Photo Matt Elliott, Untamed Productions







Matt Adnate, *The Gathering Tree* 2024, Rosebud  
Photo: Mornington Peninsula Shire

## 5. Funding Public Art Projects

Funding for public art commissions is secured through a mix of sources, including internal Shire budgets, Percent for Art contributions, and external funding. This diverse funding strategy ensures the sustainability of public art initiatives.

### Shire Funded: New and Upgrade Capital Works Projects

The Mornington Peninsula Shire allocates funding of public art through appropriate Capital Works Projects (CWP).

### Developer Contributions

The Shire encourages collaborations with developers of major urban renewal projects through the Percent for Art program, which aims to secure a voluntary contribution of 2% of the estimated development cost for public art during the planning phase.

### External Grant Opportunities

The Shire pursues external grant opportunities from the private sector, philanthropic organisations, and the State and Commonwealth governments.

### Community Partnerships

Local community groups, individual artists and local business occasionally approach the Shire with temporary public art ideas. Public art partnerships are a fruitful source of cultural expression and social practice, as well as catalysts for revenue and urban regeneration.

Our Public Art Policy and the Public Art Framework strengthens community involvement with a process that clearly outlines key roles and responsibilities for the development and delivery of temporary public art.



## 6. Principles

The six principles from the Public Art Policy will help guide the development, implementation, and evaluation of public art projects.

### 1. Cultural Respect and Inclusivity:

- Ensure that all public art initiatives are developed with a deep respect for and understanding of local First Nations' cultural heritage.
- Engage with local First Nations peoples on public art projects led by their perspectives and stories into the public art projects. Prioritise artwork that celebrates and promotes First Nations culture and history.

### 2. Local Artist Support and Engagement:

- Provide opportunities for local artists to participate in and benefit from public art commissions.
- Develop programs and initiatives that offer commissioning opportunities, mentorship, and support for local artists. Encourage collaboration between local and national/international artists to foster growth and exchange.

### 3. Diversity and Inclusion:

- Embrace and reflect diversity through public art, ensuring that a wide range of cultural, social, and artistic expressions are represented.
- Ensure a diversity of voices in advisory and selection committees and actively seek artwork that represents various communities and perspectives within the Shire. Ensure artworks resonate with a broad audience and foster inclusivity.

### 4. Sustainability and Innovation:

- Promote sustainability and innovative practices in the creation and maintenance of public art.
- Encourage the use of environmentally friendly materials and techniques. Support art projects that contribute to long-term sustainability and integrate modern technologies or approaches.

### 5. Integration with Urban Development:

- Embed public art into urban development projects to enhance infrastructure and urban design.
- Collaborate with urban planners, architects, and developers to include public art in infrastructure projects, town centre renewals, and other development initiatives. Ensure that art complements and enriches the built environment.

### 6. Community Partnerships:

- Facilitate meaningful community involvement in the creation and appreciation of temporary public art. Establish clear and collaborative partnerships with community groups, local artists, and businesses through formal agreements to ensure well-defined roles, responsibilities, and expectations in public art projects.
- Develop a Partnership Agreement with community groups to clarify roles and responsibilities for each party involved.







## 7. Curatorial Themes

The curatorial themes ensure public art is conceptually and contextually connected to place and holds relevance to the site and the community.

### Theme 1: First Nations' Culture

Public art is an opportunity to celebrate First Nations Australian culture and bring awareness and understanding of the area's rich and enduring First Nations heritage to community and visitors. New public art commissions will connect with sites or stories of both physical and spiritual importance to the Bunurong people. The approach to commissions will ensure that there is a deep understanding of place and connection formed, led by First Nations community members, artists, and curators.

### Theme 2: Character and Community

Following colonisation and European settlement, the Shire has seen many transformations, all of which inform its aesthetic, historic, and socio-cultural significances to present day. Throughout the Shire there are many heritage features and streetscapes that reflect its history, providing an opportunity for artists to reflect local character. This theme also encourages a focus on the diverse social and cultural dimensions of the Shire, including the experiences and contributions of LGBTQI+ communities and culturally and linguistically diverse groups. By highlighting these varied stories, artists can deepen our understanding of the Shire's multifaceted identity and celebrate the inclusive history that shapes its character today.

### Theme 3: Celebrating the environment

Sustainability and Climate change is a core principle of community planning, and the Shire is committed to raising public awareness, building resilience, promoting environmentally sensitive planning and design, and supporting sustainable living and business practices through targeted programs. Key focus areas include the Green Wedge, sustainable food production, tree canopy cover and urban forestry, as well as the protection of our wetlands, waterways, and coastlines. These initiatives align with broader environmental, economic, social, and cultural sustainability goals.

### Theme 4: The future

This theme engages with technology and innovation, recognising that cultures adapt to technological change finding ways to express ancient traditions and ideas through new mediums and forms of artmaking, offering an expanded view of how culture is expressed in a contemporary context. This theme addresses new ways of making, the digital realm as a platform and place and the hybrid of design, performance, and traditional artistic mediums.



## 8. Best Practice

The Shire follows the guidelines outlined by NAVA- The National Association for Visual Artists, Arts Law, and the Ministry for the Arts. [NAVA](#)

The Shire is committed to protecting artists' rights, maintaining transparency in decision-making, and upholding safe work environments. NAVA best practice for public art guidelines include:

- Fair compensation for creative work, including payment for concept development during the pre-commission phase.
- Adherence to NAVA rates, which represent the industry standard and should be regarded as the minimum acceptable rate.
- Safeguarding intellectual property rights throughout all phases of commissioning, acquisition, and collection management, including online platforms and social media.

Matthew and Benjamin HARDING and STORCH *Helix Wave*, 2017 Rosebud. Photo: Mornington Peninsula Shire





## 9. Public Art Delivery Methods

### Permanent Public Art

To expand and enhance the Shire's public art collection, various departments work with Public Art Officers to achieve outcomes. This unified approach to public art delivery, ensures effective targeting of funds for specific projects while maintaining relevance and quality.

When planning and managing public art, we:

- Evaluate construction, design, installation, and ongoing maintenance costs.
- Ensure projects meet the criteria set out in the framework.
- Address the Shire's needs, including replacing ageing artworks, activating new and existing public spaces, and adapting to changes.

The below table outlines the shared responsibilities of Shire Officers, the Shire, and external partners on different types of permanent public art projects, to ensure consistency and professional standards are applied to projects at all levels.

New permanent artworks on Shire land	The Shire has oversight on all permanent public art commissioning. The Public Art Assessment Panel (PAAP) provides expert advice to the Shire to make informed decisions about new permanent public artworks. Shire Officers ensure all works comply with relevant Shire policies, best practices, and other required standards.
Shire Funded Permanent Public Artwork	Public Art Officers recommend spending of the annual Public Art Budget allocations (capital and re-current) to the Shire's Executive Leadership Team, which is in-turn presented to the Shire for approval.
Voluntary Developer Public Art contributions	Public Art Officers, work with Planning to encourage uptake of the program. Public Art Officers manage the voluntary per cent for art program.
Collection Management	Public Art Officers maintain and update public art collection records, and advise the Asset Management team of any changes. They are also responsible for regular maintenance of permanent public art, and provide advice to Council when artworks reach end of life or require major repairs.

**Temporary and ephemeral public art**

Temporary and ephemeral public art are artworks that are not intended to be permanent fixtures in a public space. Instead, these artworks are often created for a limited time or specific occasion, allowing for dynamic, evolving interactions within communities. Examples include installations, performances, or murals that are removed or changed after a certain period.

When managing temporary and ephemeral public art, we consider several factors:

- Choosing appropriate locations that are accessible and relevant to the community is crucial. The impact on the environment and existing public spaces is also evaluated.
- Ensure the projects align with the Public Art Framework
- Ongoing engagement with residents ensures that the art resonates and maintains community support. Feedback mechanisms help gauge public response.

The below table outlines the shared responsibilities of Shire Officers, the Shire, and external partners on different types of temporary public art projects.

<b>Shire delivered Temporary and ephemeral public artworks (&lt; ten years)</b>	Public Art Officers are responsible for programming temporary and/or ephemeral public artworks on shire land and assets.
<b>Community Partnership Temporary Public Art (community groups, individual artists, curators and creatives)</b>	<p>The Shire often partners with community groups and artists to deliver temporary public art across the peninsula.</p> <p>For delivery of Public Art projects funded through Shire grants which are on private property, the public art team are your first point of contact: <a href="mailto:publicart@mornpen.vic.gov.au">publicart@mornpen.vic.gov.au</a></p> <p>For delivery of temporary Public Art projects which are on Shire assets, groups and individuals must submit a Community Capital Infrastructure Projects application form <a href="#">Community Capital Infrastructure Projects (Our Project) – Mornington Peninsula Shire (mornpen.vic.gov.au)</a> for in principal approval. If you receive this in principal approval then you will be directed to the Public Art Team, where we will assist you with the public art process.</p>



### Public Art Creative Sector Development

The development of the public art creative sector is vital for strengthening the overall creative economy by attracting international artists and fostering mentorship partnerships. Through targeted programming, the Arts and Culture team actively supports this growth by offering a variety of projects and opportunities, including workshops and mentorship initiatives as part of the annual operational program. These efforts not only enhance the skills and visibility of local artists but also create a dynamic environment for collaboration and innovation, ultimately enriching the community's artistic landscape and promoting a thriving creative economy.

**Other programmed works such as sector development and education**

Officers from the Arts and Culture team program projects and opportunities for artist such as workshops, mentorships through the annual operational program.

Glenn Shaw , *Bush Current*, 2024 Flinders. Photo: Mornington Peninsula Shire



## 10. Permanent Public Art Project Lifecycle

### Step 1

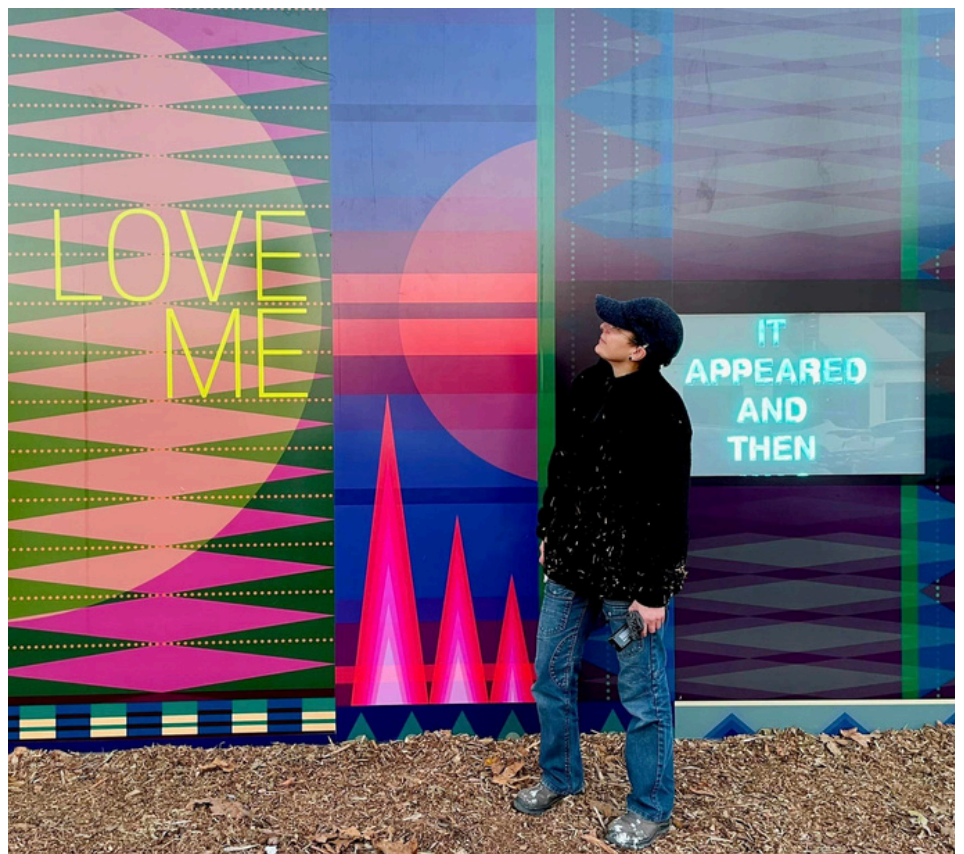
1. Identify public art project through Infrastructure upgrades, Arts Culture initiatives etc
2. Develop project plan
3. Executive Briefing
4. Public Art Assessment Panel (PAAP) for suitability
5. Community Consultation

### Step 2

1. Secure and confirm funding from internal/external source
2. Procure artist as per agreed commissioning model
3. PAAP for assessment
4. Councillor briefing for input

1. Contract development
2. Project implementation
3. Project launch
4. Artwork asset handover

Betty Sargeant, *Self Portrait of an AI*, 2024.  
Photo: Matt Elliot, Untamed Productions.  
Part of the Story Wall public art project





## II. Artist Commissioning Models

There are several approaches to commissioning all of which require documenting a clearly understood process in an artist brief including timeframes, budget, and selection criteria.

### Open Competition

A public call for an Expression of Interest (EOI) from artists, structured in two stages. The first stage requires a short, written response accompanied by a CV and indicative images of the artist's work. In the second stage up three artists are shortlisted and paid a fee (NAVA rates) to further develop their concepts in response to a written artist brief before a final selection is made.

### Limited Competition

A long list of three or more artists are asked to respond to an initial brief for a concept fee. The response is then assessed against agreed criteria to reach a shortlist of suitable candidates. The shortlisted artists are then invited to develop concept proposals and are paid a fee for the early development stage. The artist's concept that best responds to the brief in all respects is then selected for formal commissioning.

### Direct Commission

An artist is directly engaged to work on a project. This might be due to the artist's reputation or due to the suitability of their practice to a project. In this instance the artist/s would work closely with the project team to create suitable concepts within the wider project context.





Haden Dewar, *Magic of the Mornington Peninsula 2022*, Rosebud. Photo: Mornington Peninsula Shire

## 12. Public Art Assessment Panel

The Public Art Assessment Panel (PAAP) is established to provide expert advice and guidance on significant permanent public artworks within the Shire's jurisdiction. The PAAP aims to ensure that public art projects reflect best practices, engage the community, and enhance the cultural landscape.

### The Public Art Assessment Panel:

- Advises on the selection, and commissioning of public art projects.
- Ensures that public artworks are culturally sensitive and inclusive, particularly regarding First Nations perspectives.
- Provides recommendations that enhance public spaces through effective placemaking and design.
- Promotes high-quality artistic and curatorial standards in public art projects.
- Considers the long-term conservation and management of public artworks.

### The PAAP who will bring expertise in the following areas:

- **Placemaking Advice:** An advisor with experience in placemaking or public space design.
- **Architecture/Landscape Advice:** An advisor with experience in architectural practice, preferably one with a background in landscape architecture.
- **Artistic Advice:** An advisor with practical experience in public art creation.
- **Curatorial Advice:** An advisor with expertise in curating and public art commissioning.
- **Conservation/Collection Management Advice:** An advisor with experience in arts conservation or collection management.
- **Cultural considerations Advice.** This may include First Nations perspective, culturally linguistic perspectives, LGBTQIA+



## 13. Maintenance

The Public Art Collection is a significant asset for Mornington Peninsula Shire and requires exemplary asset management to uphold its quality.

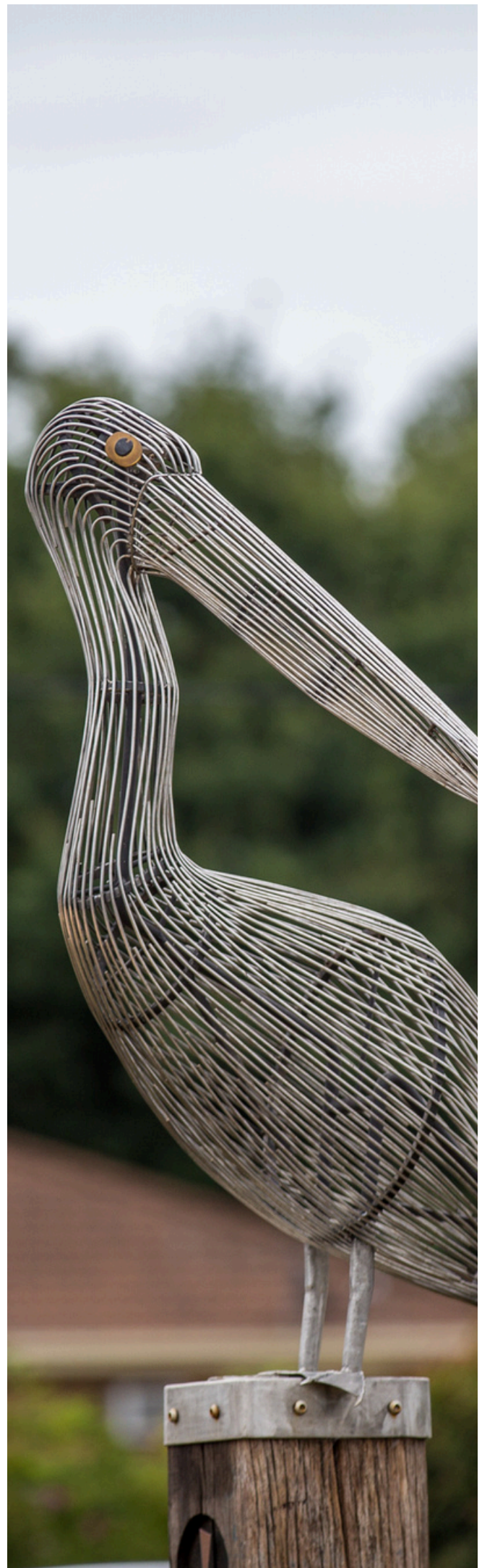
To maintain the collection to the highest standard, regular condition reports are conducted by Public Art Officers at six monthly intervals to monitor condition and plan for regular maintenance and cleaning.

The Public Art Maintenance program funds the ongoing routine and reactive maintenance of the permanent public art collection. This may include (but is not limited to) graffiti removal, re-application of protective coatings, and conservation work for stabilisation and repairs of deterioration or damage. As these works require specialised skills and equipment, the Public Art Maintenance program is administered by the Heritage and Public Art officers in the Arts and Cultural Development Team.

Occasionally, public art may require significant repairs or conservation to ensure its longevity. In such cases, officers will submit a detailed report to the Council that includes recommendations from the Public Art Assessment Panel. These recommendations may encompass a conservation schedule, relocation, or deaccession of the artwork, taking into account various factors outlined in the Public Art Collection Management Policy.

## 14. Governance

This framework will be reviewed every five years as a part of Council's Arts & Culture Team's ongoing business planning process. Success will be measured using a range of approaches as well as qualitative and quantitative data.



# Glossary

## Artist

An artist can be a person:

- Who has specialist training within their field—not necessarily in academic institutions—and is involved in the creation of art as their profession
- With high level interpretive, conceptualising and creative skills that result in the creation of artwork
- Who has demonstrated professional standing through exhibitions and commissions, and is considered an artist by his or her peers

## Community

- A group of people who share a common interest and for a whole variety of reasons have a sense of unity
- Those things which bond a group of people arise out of a shared belief, a political commitment, a common cultural background or a concern for the environment
- A “community” may live in the same area, work together or participate in the same sporting or cultural group
- A community may be comprised of a diverse group of people or one that shares similar characteristics
- In essence, a sense of community grows out of recognition of a common unity and the acceptance of difference

## Community Art

- Community art is a process through which artists and communities work together to express and/or articulate a collective vision in a creative and imaginative way
- Community art can be defined as work resulting from a high degree of community consultation and/or participation
- Community art may be created by a professional artist in consultation with members of the community
- Community art may be the result of practical art making by members of the community under the supervision of a community artist
- Community development is the primary aim of a community art process
- Care and attention is paid to collective decision making processes
- Issues of ownership and control over the development and outcomes of a community art project are important, as is the encouragement of a broad range of people
- Community art projects utilise the art form that is best suited to the desired outcome. Oral history, writing, visual arts, theatre, circus skills, dance, music and mask making are just some of the many art forms available to the community

## Contemporary Art

Any artwork created today which is innovative for its time, comments on, or otherwise engages with issues relevant to its time, or uses materials and processes that are at the forefront of arts practice within their particular field at the time can be classed as contemporary art.

## Design Advisors

A group of practitioners working collaboratively often including artists, architects, landscape, industrial and/or other designers.

## Events

- This category may include one off or scheduled events in parks or other public spaces, such as outdoor exhibitions
- The events may be part of a festival or an artist residency program

## Permanent Public Artworks

Artwork in this category might include:

- Signature works, landmarks or art in public places
- These terms relate to the fact that such works tend to be commissioned as set pieces of art in their own right
- These artworks are often major commissions with significant budgets and therefore require a transparent and accountable commissioning process to ensure the best artists are considered and that due process occurs
- The anticipated lifespan of a permanent artwork is identified in the development stages of the work

## Public Art

Public art is any permanent or temporary art object, installation or activity in the public realm excluding galleries, museums and public collecting institutions. In general public art is sited on public land and has been purchased or is owned by a public authority.

This can include a wide range of art forms, such as:

- Permanent 2D or 3D visual art, craft or design element
- New media works, such as projection and digital artwork
- Temporary works, such as installation
- Ephemeral artworks, such as environmental artwork

## Public Realm

The public realm can be defined as including—but not limited to—streets, squares, parks and spaces that are within buildings that are accessible to the general public and in the ownership of—or under the control of—public authorities. Spaces accessible to the public but in private ownership, such as shopping centres, corporate office buildings and residential development, can be perceived as part of the public realm.

## Street Art

- Street art is created legally and with the permission of building owners/occupiers if that site is privately owned and through the permission of Council if the site is council owned
- There is as yet no simple definition of street art, whereas traditional graffiti artists have primarily used free-hand aerosol paints to produce their works with tagging and text-based subject, street art encompasses many other media, techniques and subject matter
- Temporary artworks are specifically designed to last for days, weeks or months
- The term ephemeral artwork might be used to describe projects such as projection or lighting works where there is no physical object created. It might also be applied to physical works in non-permanent materials



## References

- Public Art Policy 2024
- Public Art Panel Terms of Reference
- Public Art Maintenance Program
- Site Selection Matrix
- Universal Design Policy
- Gender Equality Action Plan
- Reconciliation Action Plan
- Assessment Criteria matrix
- NAVA Code of Practice for Visual Arts, Craft and Design 2022



## Contact us

Visit the Arts and Culture website:  
[artsandculture.mornpen.vic.gov.au/Home](https://artsandculture.mornpen.vic.gov.au/Home)

Email us: [publicart@mornpen.vic.gov.au](mailto:publicart@mornpen.vic.gov.au)

Skyla Lauch, *Heart of Country* 2025, Mornington  
Photo: Mornington Peninsula Shire

