



Ordinary Meeting of Council Agenda

**to be held on Tuesday 4 December 2018 at 7.00pm
Fitzroy Town Hall**

Arrangements to ensure our meetings are accessible to the public

Council meetings are held at either the Richmond Town Hall or the Fitzroy Town Hall. The following arrangements are in place to ensure they are accessible to the public:

- Entrance ramps and lifts (off Moor Street at Fitzroy, entry foyer at Richmond).
- Interpreting assistance is available by arrangement (*tel. 9205 5110*).
- Auslan interpreting is available by arrangement (*tel. 9205 5110*).
- A hearing loop is available at Richmond only and the receiver accessory is available by arrangement (*tel. 9205 5110*).
- Proposed resolutions are displayed on large screen.
- An electronic sound system amplifies Councillors' debate.
- Disability accessible toilet facilities are available at each venue.

Recording and Publication of Meetings

An audio recording is made of all public Council Meetings and then published on Council's website. By participating in proceedings (including during Public Question Time or in making a submission regarding an item before Council), you agree to this publication. You should be aware that any private information volunteered by you during your participation in a meeting is subject to recording and publication.

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Order of business

- 1. Statement of recognition of Wurundjeri Land**
- 2. Attendance, apologies and requests for leave of absence**
- 3. Declarations of conflict of interest (Councillors and staff)**
- 4. Confidential business reports**
- 5. Confirmation of minutes**
- 6. Petitions and joint letters**
- 7. Public question time**
- 8. General business**
- 9. Delegates' reports**
- 10. Questions without notice**
- 11. Council business reports**
- 12. Notices of motion**
- 13. Urgent business**

1. Statement of Recognition of Wurundjeri Land

"Welcome to the City of Yarra."

"Yarra City Council acknowledges the Wurundjeri as the Traditional Owners of this country, pays tribute to all Aboriginal and Torres Strait Islander people in Yarra and gives respect to the Elders past and present."

2. Attendance, apologies and requests for leave of absence

Anticipated attendees:

Councillors

- Cr Danae Bosler (Mayor)
- Cr Misha Coleman (Deputy Mayor)
- Cr Mi-Lin Chen Yi Mei
- Cr Jackie Fristacky
- Cr Stephen Jolly
- Cr Mike McEvoy
- Cr Daniel Nguyen
- Cr James Searle
- Cr Amanda Stone

Council officers

- Vijaya Vaidyanath (Chief Executive Officer)
- Margherita Barbante (Acting Director - Corporate, Business and Finance)
- Ivan Gilbert (Group Manager – Chief Executive's Office)
- Lucas Gosling (Director - Community Wellbeing)
- Gracie Karabinis (Acting Group Manager – People, Culture and Community)
- Chris Leivers (Director – City Works and Assets)
- Bruce Phillips (Director - Planning and Place Making)
- Mel Nikou (Governance Officer)

3. Declarations of conflict of interest (Councillors and staff)

4. Confidential business reports

Item

- 4.1 Contractual matters

Confidential business reports

The following items were deemed by the Chief Executive Officer to be suitable for consideration in closed session in accordance with section 89 (2) of the *Local Government Act* 1989. In accordance with that Act, Council may resolve to consider these issues in open or closed session.

RECOMMENDATION

1. That the meeting be closed to members of the public, in accordance with section 89 (2) of the *Local Government Act* 1989, to allow consideration of contractual matters.
2. That all information contained within the Confidential Business Reports section of this agenda and reproduced as Council Minutes be treated as being and remaining strictly confidential in accordance with the provisions of sections 77 and 89 of the *Local Government Act* 1989 until Council resolves otherwise.

5. Confirmation of minutes

RECOMMENDATION

That the minutes of the Ordinary Council Meeting held on Tuesday 13 November 2018 be confirmed.

That the minutes of the Ceremonial Meeting held on Tuesday 27 November 2018 be confirmed.

6. Petitions and joint letters

7. Public question time

Yarra City Council welcomes questions from members of the community.

Public question time procedure

Ideally, questions should be submitted to Council in writing by midday on the day of the meeting via the form available on our website. Submitting your question in advance helps us to provide a more comprehensive answer. Questions that have been submitted in advance will be answered first.

Public question time is an opportunity to ask questions about issues for which you have not been able to gain a satisfactory response on a matter. As such, public question time is not:

- a time to make statements or engage in debate with Councillors;
- a forum to be used in relation to planning application matters which are required to be submitted and considered as part of the formal planning submission;
- a forum for initially raising operational matters, which should be directed to the administration in the first instance.

If you wish to raise matters in relation to an item on this meeting agenda, Council will consider submissions on these items in conjunction with and prior to debate on that agenda item.

When you are invited by the meeting chairperson to ask your question, please come forward and take a seat at the microphone and:

- state your name clearly for the record;
- direct your questions to the chairperson;
- ask a maximum of two questions;
- speak for a maximum of five minutes;
- refrain from repeating questions that have been asked previously by yourself or others; and
- remain silent following your question unless called upon by the chairperson to make further comment or to clarify any aspects.

8. General business

9. Delegates' reports

10. Questions without notice

11. Council business reports

Item	Page	Rec. Page	Report Presenter
11.1 WW1 Field Gun	7	20	Siu Chan – Business Unit Manager Arts, Culture and Venues
11.2 Multi Year Arts and Culture Funding Review	58	69	Siu Chan – Business Unit Manager Arts, Culture and Venues
11.3 Update of Revision of Council's Graffiti Management Framework	102	106	Aldo Malavisi – Community Partnerships Unit Manager
11.4 Queens Parade Interim DDO16 - extension of time request to Minister for Planning	172	174	David Walmsley – Manager City Strategy
11.5 Right of way between 2 and 10 Stanley Street Collingwood	175	179	Rhys Thomas - Senior Governance Advisor

The public submission period is an opportunity to provide information to Council, not to ask questions or engage in debate.

Public submissions procedure

When you are invited by the meeting chairperson to make your submission, please come forward and take a seat at the microphone and:

- state your name clearly for the record;
- direct your submission to the chairperson;
- speak for a maximum of five minutes;
- confine your remarks to the matter under consideration;
- refrain from repeating information already provided by previous submitters; and
- remain silent following your submission unless called upon by the chairperson to make further comment.

12. Notices of motion

Nil

13. Urgent business

Nil

11.1 WW1 Field Gun

Executive Summary

Purpose

To provide Council with the outcome of the community consultation on the future of the WW1 Field Gun in the City of Yarra Art & Heritage Collection and present options for its re-installation at one of two proposed sites or, alternatively, its deaccession and gifting to another organisation.

Key Issues

Council owns a WW1 German Artillery Field Gun which had been on display in Darling Gardens, Clifton Hill, since 1921. The gun was captured by Australian Troops during the war and it was subsequently installed by the former City of Collingwood as a "Trophy Gun".

Following an incident which resulted in injury to a member of the public, the Field Gun was removed in 2013 to reduce ongoing risks. The Field Gun was then put into storage at Burnley depot where its condition deteriorated.

Up until now, restoration of the Field Gun has not been viable given budget constraints. Council's Art and Heritage Collection includes over 900 art and heritage objects, and the entire annual budget for the maintenance of this collection was \$15,000 when the reports identified urgent repairs.

The current restoration of the Field Gun is made possible by an application by the Richmond RSL which secured \$20,000 from the Australian Government and further to this the RSL and Australian Defence Force are providing significant in-kind support to enable the Field Gun to be restored. This includes logistical transport, temporary storage and overseeing repair and restoration works to the object to a standard suitable for conservation purposes and for public display.

The Field Gun has since been transported for storage and repairs to Maygar Barracks while Council considers its options for its future home.

Following a Council resolution in June 2018 directing officers to consult with the community on the future location of the Field Gun, either in the two municipal locations (Barkly or Darling Gardens) or as part of a broader memorial setting with an external body such as an appropriate Army museum, this consultation with key interest groups, experts and the wider community has been completed and is now presented for consideration.

Financial Implications

The proposed cost for restoring the Field Gun and undertaking a basic installation is approximately \$38,000. Majority of this will be covered through in kind support via the Richmond RSL's Defence Force networks as well as the securing of a \$20,000 Federal Government Armistice Grant. Should Council determine to re-instate the Field Gun to a park setting, Council can either redirect funds from its current annual operational budgets for maintenance of the Art and Heritage Collection and of Parks and Open spaces to develop some basic interpretive elements or defer this until other external funding is secured or a specific allocation is made in future budgets. There are further State Government Centenary of Armistice Grants opening in December which offers an opportunity for seeking some funding towards interpretive elements.

RECOMMENDATION

1. That:
 - (a) Council determines for the WW1 Field Gun to be reinstated in Darling Gardens after restoration;

- (b) appropriate landscape design be developed to ensure the Field Gun is displayed in the most sympathetic and safe setting;
- (c) interpretive signage be installed alongside the Field Gun to explain its history and provenance;
- (d) prior to installation, community information is developed and distributed to explain the history and provenance of the Field Gun, and to explain the rationale for returning this memorial to public display;
- (e) Council thanks and acknowledge RSL members who have contributed to its current restoration; and
- (f) ongoing maintenance requirements of the Field Gun to be noted and referred to future budget considerations.

11.1 WW1 Field Gun

Trim Record Number: D18/191642

Responsible Officer: Unit Manager Arts, Culture and Venues

Purpose

1. To provide Council with the outcome of the community consultation on the future of the WW1 Field Gun in the City of Yarra Art & Heritage Collection and present options for its re-installation at one of two proposed sites or, alternatively, its deaccession and gifting to another organisation.

Background

2. A report on the Field Gun was presented to Council in June 2018. At that time Council resolved:
 - (a) That Council supports and thanks the President and members of Richmond RSL for their work in seeking federal and state funding and assistance in the restoration of the WW1 Field Gun allocated to the City of Collingwood, and the contribution of other service personnel to this restoration project;
 - (b) That Council supports the WW1 Field Gun being restored and authorises Officers to pursue this with relevant organisations;
 - (c) That community consultation be undertaken in relation to the future location of the Field Gun, either in the two municipal locations (Barkly or Darling Gardens) or as part of a broader memorial setting with an external body, such as an appropriate Army museum. The consultation to include residents living in proximity to the two municipal locations, and within the community generally;
 - (d) That in the interim, the Field Gun be offered on loan to the Australian Defence Force for safe storage and public display, on the explicit condition that it will be recalled at Council's request, pending a decision about the future location of the Field Gun; and
 - (e) That Officers bring a further report back to Council following the community consultation.
3. Following the Council resolution, key interest groups, experts and the wider community have been consulted. The results are now presented for Council's consideration.
4. A World War 1 Krupp Howitzer (150mm) Field Gun that was captured from the German Imperial Army by Australian troops in September 1918 on the Hindenburg Line in France has been in the Yarra Art & Heritage Collection (the Collection) since the creation of the City of Yarra and the establishment of the Collection.
5. The former City of Collingwood obtained it through the official allocation via the Commonwealth Trophy Committees and it was installed in Darling Gardens, Clifton Hill from around 1921/1922 where it remained there for approximately 90 years.
6. There were three other guns gifted after World War 1 to the local city councils which make up Yarra (Fitzroy, Abbotsford and Richmond), however only this one remains.
7. Throughout the country, many Trophy Guns that have been gifted by the Australian Government have been lost through either neglect, theft or deliberate disposal due to historical perspectives as objects or relics of war.
8. At the time, the allocation of Trophy Guns required the recipients to enter into agreements and the conditions required that three trustees should be appointed by the Council and that these trustees should sign an agreement to comply with the following conditions in respect of the relic:
 - (a) arrange for it to be permanently housed in a public park, garden or building within the town, whichever may appear most suitable, and

(b) for its subsequent preservation and safe custody.

9. After almost 90 years of being in Darling Gardens, by the early 2010s the Field Gun's condition had deteriorated, public safety standards had changed, and a routine Park Safety Audit identified the Field Gun as a potential hazard. The report suggested:

"Recommend removal of hazardous item or relocation to a fenced area where it may be viewed but not accessed by children. NB: The cannon, which is situated 2 m from pathway, is almost 2 m high but lacks any impact absorbing under surface. In addition it is covered in jagged surfaces due to rust and has numerous areas of entrapment. If item not removed, repair hazardous jagged/rusted sections"
10. The discussion about the appropriateness for the Field Gun to remain on display in park or public settings is not new, nor unique to the Collingwood case. Many of these trophy guns have over the past 90 years been disposed of, in some cases buried and many others whose fate is unknown.
11. Some of the triggers for action have been in response to public safety concerns. There are reports of a child being crushed by a trophy gun, whilst in many other cases, the rusting guns have been identified as public hazards and removed from public display, or restored and reinstated.
12. Up until now, restoration of Council's Field Gun has not been a viable given budget constraints. Council's Art and Heritage Collection includes over 800 art and heritage objects, and the entire annual budget for the maintenance of this collection was \$15,000 when the reports identified urgent repairs.
13. The current restoration of the Field Gun is made possible by an application by the Richmond RSL which secured \$20,000 from the Australian Government and further to this the RSL and Australian Defence Force are providing significant in-kind support to enable the Field Gun to be restored. This includes logistical transport, temporary storage and overseeing repair and restoration works to the object to a standard suitable for conservation purposes and for public display.
14. This restoration will make it possible to return the Field Gun to a public space setting.
15. Some existing WW1 guns are installed in the public realm including similar models outside Victoria Barracks in Melbourne and the near exact same gun is installed on a hill within a garden setting at Montmorency RSL in Melbourne.
16. There are public installations of similar guns and it is evident that suitable displays can be developed with safety, aesthetics, as well as reflective and historical qualities at the forefront. There are also employable devices to discourage people from climbing the Field Gun if installed in a park.
17. Council's Risk Management Unit has outlined the requirements to be met in order to approve the Field Gun being re-installed in any proposed public space.
18. These include: that the Field Gun be elevated on a plinth; that the Field Gun be securely attached to the plinth; that signage stating to not climb or touch the Field Gun be installed; that a garden bed surrounds the plinth and that a fence be constructed around the garden bed.
19. The discussion about the appropriateness of these objects for public display remains contested.
20. The City of Collingwood had debated the display of the Field Gun as early as 1933. Cr Marshall, a veteran of the Boer War, unsuccessfully moved a motion for the Field Gun in Darling Gardens along with all such 'implements of war in parks and gardens be removed, and that it be the future policy of the council to refrain from such military displays'.
21. Another fellow councillor defended the display of guns in the community and vowed that he was 'glad to assemble children at the guns and inform them of the horrors which those implements of war inflicted, and asserted that 'the gun was symbolic of their everlasting esteem and regard for the fallen soldiers'.

22. The 1933 motion to remove the Field Gun from Darling Gardens was defeated by 10 votes to 2.
23. In order to assist Council deliberations, Officers have commissioned two expert reports, as well as consulting with Council's Heritage Advisory Panel and the Visual Arts Panel.
24. Various additional stakeholders have been consulted throughout this process, including Kevin Browning, an artillery expert who is also the Director of Collections of the Royal Australian Artillery Historical Company who provided further information into the origins of the Field Gun, its importance and advice on its preservation and significance.
25. A community consultation has been conducted to seek feedback from community members, including a particular focus on those living near the two proposed locations, but any public member has been able to contribute to the survey for the three options Council is considering:
 - (a) restore and re-install the Field Gun in Darling Gardens, Clifton Hill;
 - (b) restore and re-install the Field Gun in Barkly Gardens, Richmond; and
 - (c) restore and de-accession the Field Gun from Council's Art & Heritage Collection and gift to an appropriate organisation.

Option A: Restore and re-install the Field Gun in Darling Gardens, Clifton Hill

26. Darling Gardens in Clifton Hill is the original location of the Field Gun, having resided there from around the mid-1920s until 2013.
27. In general, the guiding principle for the maintenance of historical objects and buildings is not for it to be relocated, according to the Burra Charter: the Australia International Council on Monuments and Sites as the best practice standard for managing cultural heritage places in Australia.
28. The Burra Charter states: *"The physical location of a place is part of its cultural significance. A building, work or other component of a place should remain in its historical location. Relocation is generally unacceptable unless this is the sole practical means of ensuring its survival."*
29. The current 2015 Darling Gardens Master Plan does not make reference to the Field Gun. It has not been located there since it was removed in 2013.
30. The process of developing the Darling Gardens Master Plan, Council engaged with the community on three occasions, including a letterbox drop of 1800 residences. Across the multiple rounds of consultation Council received more than 300 submissions regarding design and functions of the Gardens, one (1) of which requested that the Field Gun be returned to Darling Gardens.
31. A previous City of Collingwood commissioned document, '*Darling Gardens Cultural Significance and Conservation Policies*' by Nigel Lewis Richard Aitken Pty Ltd (1993), makes reference to it as the 'cannon'. Under section 7.7 Buildings and structures, the report states 'Retain cannon in existing location'.

Option B: Restore and install the gun in Barkly Gardens, Richmond

32. The Richmond RSL has advocated for the Field Gun to be restored and relocated to Barkly Gardens so it can sit with the existing ANZAC War Memorial and where there are ongoing community commemorations for the sacrifices made at war and congregations are better accommodated.
33. The 2006-2007 Master Plan for Barkly Gardens includes a reference to retain the existing memorial.
34. The installation of the Field Gun near the existing monument in Barkly Gardens would allow for a considered layout and reflective synergy between two linked assets that provide physical and emotional insights into World War 1 and its impact and connection on local communities.

35. The Brigade that captured the Field Gun (the exact battalion within that Brigade is difficult to ascertain due to inconsistent records) were made up of Victorian Troops, and in particular soldiers from the suburbs of Richmond, Collingwood and Fitzroy.
36. Barkly Gardens also offers a favourable setting when considering its potential relationship with the existing monument as a reflective space, passive surveillance offered and also the joint custodianship arrangements that are possible with the Richmond RSL.
37. It could be argued that locating the Field Gun in another location, such as Barkly Gardens is the sole practical means for ensuring its survival. Most of the WW1 Trophy Guns in Australia have been relocated.
38. It is likely there will be more opportunity for federal or state government funding in the future if the WW Field Gun is placed within a broader memorial setting rather than being installed as a standalone object.

Option C: Do not restore the Field Gun and propose to de-accession the Field Gun from Council's Art & Heritage Collection.

39. Another option for the Field Gun is for it to be de-accessioned from Council's Collection.
40. The Collection Management Policy and Operational Guidelines call for all proposals for de-accession to be submitted to Council's advisory Visual Arts Panel (VAP) for its review and endorsement.
41. A formal de-accession proposal will be prepared for the Visual Arts Panel to consider if Council recommends this course of action. The proposal must include justification for the de-accession and the written recommendation of two experts.
42. Objects proposed for de-accession can only be proposed for de-accessioning if they meet one or more of the following criteria as outlined in section 8.3 in the Collection Management Policy:
 - (a) items that have no relevance to the Policy aims;
 - (b) certain items that are copies, duplicates or reproductions;
 - (c) certain items that are in poor condition or have suffered irreparable damage;
 - (d) items that have a legal ownership established as other than the Yarra Council; and
 - (e) irreparably damaged items with no known provenance.
43. The Field Gun status has already been canvassed with the Visual Arts Panel (VAP) and there was general support for de-accession should Council be able to secure an appropriate recipient, such as a public museum. However, VAP would only formally consider a de-accession at Council's initiation.
44. The Collection Management Policy outlines that: 'De-accessioning is the process by which the City of Yarra may legally and officially dispose of Collection items. All proposals for de-accession are to be undertaken with great caution, thoroughness and consideration. De-accession is not a method for raising revenue. Money raised from the sale of de-accessioned works will be used generally for acquisitions or for the care and development of the Collection.'
45. According to the Policy, if a decision of de-accession is made, then:
 - (a) Council will need to hold the object for 12 months as a cooling period before disposal can take place;
 - (b) Disposal could be in the form of:
 - (i) offering it to another institution;
 - (ii) sale; and
 - (iii) dispose as waste.

46. Appropriate disposal would be determined including offering it to a suitable museum, collecting institution or society. It is understood that the Army History Unit in Canberra is willing to accept Trophy Guns in order to preserve and put them back on public display where possible.
47. Another option for de-accession is to sell the Field Gun and the market would determine the likely sale price. These items are rare and tied to Australia's war history, however, and selling an object like this would most likely result in negative community and media interest.

Community Consultation

48. The community consultation was conducted from 21 September – 26 October 2018. This encompassed:
 - (a) The "Have Your Say Yarra" portal survey via Council's website;
 - (b) A leaflet drop of 2500 flyers to local households/properties around the two proposed locations;
 - (c) Multiple corflute signs about the consultation installed within the two parks;
 - (d) Postcards distributed to local schools and community facilities;
 - (e) Social media post promoting consultation on Council & Yarra City Arts accounts;
 - (f) Yarra City Arts October e-newsletter;
 - (g) Three 2 hour weekend pop up sessions on at the proposed locations in September and October;
 - (h) Direct email to RSL and Historical societies;
 - (i) Presentation to historical groups; and
 - (j) Report to Council's Visual Arts Panel and Heritage Advisory Panel.
49. The Richmond RSL and Richmond & Burnley Historical Society initiated discussions around this collection item during Council's Remembrance Day planning and have provided ongoing feedback and advocacy throughout the scoping of this report and investigation into future options for the Field Gun.
50. The East Melbourne/Combined Tramways RSL based in Fitzroy was invited to provide feedback to Council on the future of the WW1 Field Gun, however no formal response was received.
51. There were 269 responses to the consultation. Respondents were asked to state their preference amongst the three identified options, and were given the opportunity to provide additional comment. Feedback was mixed, with no single option having overwhelmingly more support than others.
52. The overall results, including Have Your Say Yarra survey & direct feedback to Council officers or via social media, are presented as follows.

Option A: Restore and re-install the Field Gun in Darling Gardens, Clifton Hill

Survey Results

53. 84 respondents (31.2%) supported the Darling Gardens option. Of those 62 (74%) live in Yarra or close by, 10 live outside Yarra, with a further 12 not stated.
54. There were 9 people who identified themselves as RSL Members or war veterans who voted for the Field Gun to be returned to Darling Gardens.
55. Respondents who were supportive of the Field Gun going back to Darling Gardens noted its intrinsic links to Collingwood, being gifted to that particular city, the tangible history it offers to park visitors when they view it in the gardens and its presence there since the end of WW1. Respondents noted:

'It sat in the Darling gardens for 90 years. It gave my parents and grandparents the opportunity to bring into conversation and teach me many historical things whilst enjoying the park as a family. I would like the chance to be able to do the same with my grandchildren.'

'The gun was located there for over 90 years; it was originally given to the City of Collingwood; Collingwood was the source of a large number of soldiers (and nurses) who participated in World War I, and around 500 of these made the final sacrifice, leaving stories of loss and distress behind them in the sorrowing suburb. Collingwood Councillor and Mayor Ruthven was awarded the Victoria Cross, as were two other men with Collingwood associations. Although both Richmond and Collingwood are now part of the City of Yarra, and Richmond organisations have been active in working towards its restoration, it seems preferable to retain the gun in the position where it was originally placed. Apart from the broader perspective, the gun has a personal resonance for me as a Clifton Hill resident for 40 years, and frequenter of the Darling Gardens. My son and his cousins used to often clamber over the gun; we felt the warmth of the metal in the summer sun, and its cool smoothness on overcast days. We thought about those poor soldiers fighting in the trenches, and great-great-uncle Samuel who attended nearby Gold St school but gave his life in the north of France. I loathe any glorification of war, but think it behoves us to recall the sacrifices and mistakes of those terrible times.'

'The field gun has a rich history of being in Darling Gardens it would be wonderful to see that history continue. I think it's important to have these historic artefacts in public places where people can see them, interact with them, ask questions and learn, not hidden away in museums where no one will see them unless they seek them out.'

'It was put in Darling Gardens for the reason identified in 1922. That reason should hold precedence nearly 100 years later as we show respect for the people who thought about and made that decision and also to the significant number of Clifton Hill residents who served and died in WW1. Barkly Gardens is too remote and is unlikely to be exposed to a smaller number of people. Should be in view of Hoddle Street for greater exposure.'

Other feedback

56. The Collingwood Historical Society have advised their formal position is for the Field Gun to be returned the Darling Gardens as the original site.
57. The Collingwood Historical Society also referred Council to the Darling Gardens Cultural Significance & Conservation Policies document (1993 by Nigel Lewis Richard Aitken Pty Ltd) which also recommended that the gun be retained in the gardens.
58. However, should Council determine to install the Field Gun in another site in Yarra, it is recommended that interpretive signage displayed alongside it, which outlines the original location and history of the Field Gun within Collingwood.
59. The Heritage Advisory Committee were consulted via email and phone calls as there was no meeting convened prior to the matter being presented to Council. Eight out of twelve HAC members responded to this issue.
60. HAC's preference is for the Field Gun to be placed in an appropriate war museum on the condition that there is a permanent description attached explaining the history of the gun including how it was brought to Australia and how it came to being placed in the Darling Gardens.
61. However should the community support for the Field Gun to be reinstated in Darling Gardens, HAC would support that on the grounds of historic precedent but their view is that the gun should not be fenced.

Option B: Restore and install the gun in Barkly Gardens, Richmond

Survey Results

62. 127 respondents (47.2%) supported the Barkly Gardens option. Of those 72 (57%) live in Yarra or close by, 53 live outside Yarra, with a further 2 not stated.
63. 49 respondents identified as an RSL Member or war veteran outside of Yarra.
64. Some respondents supporting Barkly Gardens noted:

'This significant piece of history should be at Barkly Gardens as it is regarded by us as the City of Yarra's primary ANZAC Memorial site and is also regarded as a significant space for RSL community and Veteran support.'

'As a regular visitor to this park I am aware of how busy it is. As there is already a historically significant installation it makes sense to expand this, continuing the education of our community both now and in the future.'

'Historical war items are best collated and presented together so that those with genuine interest can experience these items at the same location rather than dispersed across the City. Dispersal across the City makes these items vulnerable to vandalism, and easily 'forgotten'. Keeping the field gun within the City is preferable, however gifting it to an external organisation is my second preference. Darling Gardens doesn't appear to be the right 'fit' for such an item. The Gardens are used primarily by dog owners, families with young children, and those traversing between Queens Pde and Hoddle St. The gun is highly likely to be ignored as it does not match the Garden use.'

'To have this important WWI Gun placed at Barkly Gardens, being the City of Yarra's primary ANZAC Memorial site plus our RSL Community support will ensure the WWI Gun is suitably maintained and will ensure its due care along with this Memorial's overall upkeep. Barkly Gardens has had a long historical connection with Richmond RSL and once our clubhouse is re-opened that connection will be re-established and enhanced.'

65. The Heritage Advisory Committee does not support moving the Gun to Barkly Gardens.

Option C: Do not restore the Field Gun and propose to de-accession the Field Gun from Council's Art & Heritage Collection.

66. 58 respondents (21.5%) supported the de-accession option. Of those 47 (81%) live in Yarra or close by, with a further 11 not stated.
67. Some respondents noted:

'It has always disturbed me that we have a machine used to gun down life in a peaceful park like Darling Gardens. My family has sadly been involved in WW1, WW2 and the Vietnam war and it is important to remember these times so we learn from the past but I don't think the gun should be here in an urban garden. There are also a large number of people who are refugees who have fled war living in Yarra and surely they don't enjoy the sight of the gun either. I would prefer to see it given away or destroyed and not displayed in the city of Yarra.'

'Weapons of war are best housed in a purpose-built facility such as a museum or historical society. Displaying such items in public only serves as a reminder of the social ills, loss of life and dislocation caused by war.'

'As a qualified WW1 historian, I am concerned that it may not be appreciated by nearby residents of Darling & Barkly Gardens. Australian participation in WW1 is largely unknown by the community other than the Gallipoli campaign. Therefore if it is gifted to an external organisation with other WW1 relics people who are actually interested in WW1 history will be able to see it. It may be vandalised if displayed alone in gardens.'

68. Four respondents that supported de-accession also raised concerns about the Field Gun being positioned in Darling Gardens due to the Hoddle Street Massacre incident in 1987 which happened at this location.
69. Four respondents supported the Gun being gifted to the 'Collingwood RSL' with one referring to the Soldiers & Sailors building on Hoddle Street, Abbotsford.
70. The Visual Arts Panel (VAP) considered the Field Gun in April 2018 and the overall feedback was that the rightful home for such an object is a military/ war museum where it can be viewed by those who wish to see it, in a context that takes into account its history, value and significance, as well as more opportunities for scholarship and exhibition/education.
71. The VAP questioned whether a contemporary recreation space such as a park is the right setting for an object like a gun; this question is open for debate as parks continue to be a place of War Memorials and other monuments or art installations, as well as active and passive activity for the public.

Other Community Feedback

72. Most community members who supported the Field Gun to be re-installed in either or both parks did not provide feedback around its presentation, however there were a few comments on preference for display including not having a fence or a raised pedestal installation:

'From a heritage perspective the gun best remain in its original location. However part of its heritage is some 90 years of having local children playing on it, so I am not in favour of having a fence around it to prevent this. Having the gun set [on] a large base is also not part of its heritage. If it has to be fenced and on a large base it may be better placed elsewhere. Its heritage in the Darling Gardens has not been as a focus of memorial activities.'

'So glad to see it has been restored. If it's placed outside, please put a roof over it to preserve it for longer. This can be done aesthetically and respectfully.'

Expert Heritage Advice

73. A Statement of Significance & Heritage Impact was prepared for Council by Michele Summerton from Historical Cultural Heritage Projects (see attachment).
74. The report takes the approach that it is important to understand the heritage significance of a place/object before making a decision that could impact on its meanings and values. The report explores the questions:
 - (a) Why and how is the WWI German Artillery Field Gun of cultural heritage significance?
 - (b) How can it be understood in its historical context and broader themes?
75. Using the Heritage Council of Victoria's Criteria in making this assessment, the report recommends Option A, for the Field Gun to be returned to Darling Gardens.
76. Noting that only an estimated 20% of WW1 guns that formed part of the Australian War Trophy Collection (AWTC) have survived, most are no longer in their original locations or historical context, the Field Gun now is a rare example of an object that has remained in situ and of relatively good condition.
77. Dr Bart Ziino is a leading expert on 20th Century History, including Australia in the two World Wars and memory and commemoration of war in Australia and abroad. Dr Ziino prepared a report for Council considering the two proposed locations and the context that could support the installation of the Field Gun.
78. Dr Ziino's report (see attachment) outlines the interpretive possibilities of this object if Council were to re-install the Gun within a public setting; he emphasises the opportunity of addressing its contentious status through time which will enable further engagement and people to ask themselves to consider its meaning and what the Field Gun represents.

79. Should Council determine to re-install the Field Gun in a public location in Yarra, it is proposed to develop community information for distribution that explains the history and provenance of the Field Gun, and explains the rationale for returning this memorial to public display.
80. As Dr Bart Ziino notes, Council has a '*unique opportunity to provide the public with an interpretation of this object that reflects its complex and multifaceted relationship to its community.*'

Internal Consultation

81. Arts & Cultural Services have consulted with relevant teams within the organisation including Open Space and Risk Management.
82. Open Space has given formal advice which in summary outlines that they do not approve of the Field Gun being installed in Barkly Gardens or any other park due to the safety risks and also the visual and spatial impact such an installation may have.
83. The formal response from Open Space is included as an attachment to this report.

Financial Implications

84. The preliminary budget estimated for the restoration and re-installation of the Field Gun is approximately \$38,000 for the sandblasting, historical reproduction paint, replica wheels (to replace lost wooden ones), structural drawings, re-installation including raised pedestal and fence, as well as design and implementation of interpretive elements.
85. A secured Federal Government Grant covers \$20,000 of this and the balance is covered mainly by in kind support via the RSL and Australian Defence Force.
86. The cost break down for just the full restoration of the Field Gun is approximately \$23,500 (with \$10,000 of that covered in kind through the RSL's networks and the rest covered through the Federal grant).
87. It is noted that the \$38,000 is a quoted estimate and if further landscaping and interpretive signage was proposed, such as a reflective garden bed around the elevated Field Gun, then that would add to the total project budget in the order of \$10,000 - \$18,000.
88. Recently Council was unsuccessful in securing a State Government Victoria Remembers Major Grant towards the landscaping and interpretive part of this project.
89. Following feedback through this process however, there may be a more suitable Grant opportunity up to the value of \$30,000 through the Restoring Community War Memorials and Avenues of Honour grants program which has another round opening in mid-December 2018 – early Feb 2019.
90. Following the recent grant process and feedback received, it seems likely that future funding will be easier to secure if the Field Gun is installed as part of a more established memorial setting offered by Barkly Gardens.
91. If de-accession is proposed, then the current Collection Management Policy guides that items should be offered to a suitable museum or institution or sold to a willing buyer. The Collection Management Policy specifies that any profits from a sale of an object from Council's collection, goes back into Collection expenditure for maintenance of other items.
92. There would also be ongoing maintenance costs if Council keeps the Field Gun in its Collection which can be adequately funded through the annual maintenance budget.

Economic Implications

93. There are no economic implications to this report.

Sustainability Implications

94. If the Field Gun is installed once again in one of Council's open spaces on permanent public display, there will be an impact on the landscape and it will reduce open space to a very small extent.

Social Implications

95. The object has clear connections to the civic, cultural historical life of Collingwood and its community, as well as previous serving veterans, their families and descendants. The local RSL and Historical Societies have highlighted its physical, historical and spiritual importance, particularly in light of the Centenary milestone of WW1.
96. The Field Gun, if restored and re-installed in one of Yarra's open spaces, will be visible and accessible to the wider community and public. It will provide an opportunity for the object and its harrowing history to be democratically accessed, and as a result there are implications for local history and education for younger people (and broader sections of society) to learn about the First World War and its aftermath.
97. There will be members of the community and the public who do not want to see guns in the park as objects of war. There is a long tradition of displaying silenced weapons in public spaces in Australia and across the world and it is acknowledged that there can be differing views on this.

Human Rights Implications

98. There are no human right implications to this report

Communications with CALD Communities Implications

99. There have been no specific additional communications with CALD communities with respect to this report.

Council Plan, Strategy and Policy Implications

100. The preservation of the gun should be guided by Council's existing Collection Management Policy which outlines the responsibility to maintain and preserve objects in the Art & Heritage Collection.
101. Any proposed de-accession or disposal of the Field Gun should also be guided by Council's Collection Management Policy.

Legal Implications

102. The Field Gun was removed in 2013 due to an incident with a member of the public being injured while climbing on it.
103. The Field Gun would need to meet stringent conditions to be considered safely installed in the future as outlined by Council's Risk Management team to minimize the risk of future incidents.
104. Both Darling Gardens and Barkly Gardens are Crown Land and managed by Council through a Committee of Management. Should Council decide to re-install the Field Gun in either of these locations, then the State Government will be notified through the Department of Water, Environment, Land & Planning (DWELP).
105. The State Government retains liability for any incident which occurs on Crown Land. There are no obstacles anticipated from DWELP.

Other Issues

106. Council has no storage capacity particularly for objects like this.
107. The Field Gun is currently on temporary loan for safe storage and restoration to the Australian Defence Force and is stored at a Barracks until a determination is made on its future.
108. There might be strong community interest in this issue and also potential media interest and coverage.

Options

109. Council is considering the following options:
 - (a) re-install the Field Gun in Darling Gardens, Clifton Hill;
 - (b) re-install the Field Gun in Barkly Gardens, Richmond; and

- (c) do not restore the Field Gun and propose to de-accession the object from Council's Art & Heritage Collection.

110. In addition to the options explored throughout the consultation, Council could also find another suitable display or storage site for the Field Gun, but none have been identified to date.

Conclusion

- 111. The Field Gun is a rare and important part of Australia's history. Its allocation to the former City of Collingwood was one of civic pride.
- 112. The removal of the Field Gun following a significant public safety incident is not unique, and many similar Trophy Guns had been removed from public display due to public safety concerns or incidents.
- 113. Officers believe the current restoration and a purpose designed display will be able to mitigate the public safety risks associated with the gun should it be placed in a park again.
- 114. The public display of war guns has always been controversial and this is bound to continue into the future. Some members of the community argue that it provocatively glorifies war, others maintain it is a solemn and unique memorial to those who fought in the war.
- 115. Council acknowledges the sacrifices made by veterans through ceremony each year and actively preserves a number of war memorials, including the WW1 Sportsman's Memorial in Edinburgh Gardens.
- 116. The current level of funding allocated to the maintenance of Council's collection makes it very difficult to effectively manage larger monuments and objects such as the Field Gun to ensure it is conserved and made safe.
- 117. Whilst external funding and in-kind support are key to restoring the Field Gun, maintaining these items to contemporary standards will remain an ongoing issue for Council.
- 118. The Richmond RSL have expressed their interest to be the overseer and caretaker of the Field Gun in partnership with Council if it is installed in Barkly Gardens; however, they have strongly expressed their primary desire which is to have the Field Gun returned to public display.
- 119. Mr Browning has noted about the Field Gun (full report attached): *'Whilst no doubt the importance of the gun to Veterans goes without saying... if the history of the gun and what it really represents was known by the citizens then that importance would be held right across the whole community. It was the forebears of the citizens that put themselves in harm's way and no doubt the families of those veterans sacrificed a great deal and underwent much fear for their loved ones. Council needs to...understand that the gun is not a symbol of war. It is a symbol of the sacrifices our forebears gave for the freedoms we so love and enjoy today.'*
- 120. There is a consistent sentiment between local RSLs and historical societies to have this item restored, made accessible to the community and greatly prefer to have the Field Gun installed in the public realm for its accessibility and historical/civic significance.
- 121. Both Darling Gardens and Barkly Gardens are viable locations for the Field Gun, with each proposal having advantages.
- 122. Darling Gardens offers the historical connections for the Field Gun is recommended by the Heritage Consultant, Collingwood Historical Society and conditionally by the Heritage Advisory Panel.
- 123. Barkly Gardens is more popular location with surveyed respondents, and there are many precedents of such trophy guns being relocated. It has the advantage of being a site of an existing war memorial and a place of active commemoration ceremonies and public events.

124. The Richmond RSL members are active and have offered to become custodians of the Field Gun in partnership with Council should it be placed with the War Memorial in Barkly Gardens that the RSL has been actively managing. This would help Council with the ongoing management and preservation of the Field Gun and this has been demonstrated in this current phase where the RSL has negotiated to be removed and restored and secured the in-kind support of the Australian Defence Force.
125. Each option provides benefits to the community, and officers believe that no one option is significantly better than others. However, the heritage considerations and expert advice along with the long history of the Field Gun's location suggests that reinstatement of the Field Gun to Darling Gardens may be the most appropriate action.

RECOMMENDATION

1. That:
 - (a) Council determines for the WW1 Field Gun to be reinstated in Darling Gardens after restoration;
 - (b) appropriate landscape design be developed to ensure the Field Gun is displayed in the most sympathetic and safe setting;
 - (c) interpretive signage be installed alongside the Field Gun to explain its history and provenance;
 - (d) prior to installation, community information is developed and distributed to explain the history and provenance of the Field Gun, and to explain the rationale for returning this memorial to public display;
 - (e) Council thanks and acknowledge RSL members who have contributed to its current restoration; and
 - (f) ongoing maintenance requirements of the Field Gun to be noted and referred to future budget considerations.

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Attachments

- 1 [↓](#) Collingwood Gun Restoration
- 2 [↓](#) Report - Dr Bart Ziino
- 3 [↓](#) Report - Field gun
- 4 [↓](#) Collingwood Gun Background by Kevin Browning
- 5 [↓](#) Attachment for Report - Other WW1 Guns on public display
- 6 [↓](#) Darling Gardens Maps 1930 & 1957 showing Cannon location
- 7 [↓](#) Proposed new location of the field gun at Barkly Gardens

Attachment 1 - Collingwood Gun Restoration

**Statement
of Significance
&
Heritage
Impact**

Collingwood WW1 Trophy Gun

formerly in Darling Gardens, Clifton Hill, City of
Yarra, Melbourne

Date: 28 November 2018

Prepared by:
Michele Summerton
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For:
City of Yarra

Attachment 1 - Collingwood Gun Restoration

Introduction

This report has been prepared to assist the City of Yarra in making a decision on a WWI German Artillery Field Gun that could impact on its heritage significance.

The report takes the approach that it is important to understand the heritage significance of a place/object before making a decision that could impact on its meanings and values. It therefore explores the questions –

- Why and how is the WWI German Artillery Field Gun of cultural heritage significance?
- How can it be understood in its historical context and broader themes?

The report uses the Heritage Council of Victoria's Criteria in making this assessment.

History

Australian servicemen during WW1 captured 1,340 enemy guns and mortars, which led to the creation of the Australian War Trophy Collection (AWTC). In relative terms this ordnance display formed the largest collection of its kind ever assembled by an allied army.

By September 1922 some 987 war trophy guns had been distributed throughout Australia specifically for memorial purposes to local government councils, schools, halls and other public institutions such as hospitals. According to Mark Clayton, 'Though never previously acknowledged, the trophy gun was by far the single most common WW1 commemorative form' in the Australian civic landscape.¹ More numerous than the well-known digger monuments and cenotaphs, they were the first of all war memorials to be erected in Australia and stood in marked contrast to memorials that followed with traditional cemetery iconography in marble and granite. Devoid of names and dedications, the trophy 'forcefully represented collective rather than individual effort ... In this respect at least the trophy gun seemed a more appropriate symbol, one that accurately reflected the egalitarianism of the ANZACs themselves'.² The trophies captured by the Australian forces were the largest guns seized during the war and were the largest collection per head of population than any other combatant nation. To many, these triumphal relics of the war were imbued with iconic meaning and national pride. They also stood as a constant reminder of the terrors of war and what communities on the home front endured, and to some these instruments of war were an unwelcome feature in the civic landscape.

¹ Clayton, Mark, Mark Clayton, 'To the victor belongs the spoils: a history of the Australian War Trophy Collection 1914–1993', MA Public History thesis, Monash 1991, p18. By contrast a survey published in 1991 by Inglis and Phillips estimated that the sum of all other Australian memorials including statues, cenotaphs, columns, halls, clocks, parks, rotundas and avenues amounted to about 1455 items.¹

² Clayton, p95

Attachment 1 - Collingwood Gun Restoration

Australia's first large consignment of 180 guns arrived in mid-1918 and was displayed in Melbourne's Domain, St Kilda Road under a small military guard. Taken during the Battle of Amiens, the most decisive conflict of the war, with Australia's troops gallant in the victory, each gun represented a well-documented act of heroism; a trophy captured from the battlefield that was both symbol and historic artefact of allied victory and enemy defeat. The guns manufactured and used by Germans had the most symbolic value as trophies, and knowing that these weapons were manufactured by the German Krupp company from ore mined in Australia further sanctioned their return to these shores as a matter of principle and recompense.

Troopers collected the 'rewards of victory' with great enthusiasm with the units maintaining monthly lists and taking pride in noting details of all markings and fixing labels and the date of capture on each item. Virtually every gun and mortar went first to Melbourne, where the Australian War Trophy Collection (AWTC) and the Australian War Records Service (AWRS) were headquartered. The first consignment of 220 guns arrived in 1919 on the SS Bulla. Although it was generally expected that few trophies would need to be maintained in serviceable condition, standards were adopted for their care during and after shipment and comprehensive instructions prepared for each class of weapon. Prior to their voyage each item was greased and a decision made regarding its indoor/outdoor storage, with small items generally to be housed indoors. All had their detachable parts removed to guard against souvenir pilfering and these were identified and packed away to be re-attached later.

In just three months early in 1919 some 1,000 trophy applications including 300 from regional and rural municipalities arrived to claim a weapon for their communities. This overwhelming interest was largely generated by the visit of Prime Minister Billy Hughes to the front in February where he was shown a 15-pounder gun. Admiring its monumental qualities he remarked "we must have that" for Melbourne or Sydney, to which troopers replied "we'll get you one for every city".³ Quickly reported back home, his comment gained such momentum that delegations and applications for gun trophies were still being received as late as 1928.

At first there was no domestic precedent for trophy distribution unlike Britain, Europe and the United States and deciding on a system for allocating 1,340 guns equitably was no easy task. Canada and the USA opted for the principle of proportional enlistments and Australia adopted the policy of proportional population despite widespread public protest of it being unfair and leading neighbouring communities to draw critical comparisons and with trophy sizes, which inevitably became synonymous with civic importance. Williamstown councilors were outraged over their allocation of a machine gun when the local high school was given a canon. St Kilda and Malvern were initially each offered a mere trench mortar, while the local private school, Caulfield Grammar received a German field gun. There was also concern that a unit of troopers which had captured a gun would not see it allocated to their home town or municipality. Prahran residents were upset to learn that a 105mm howitzer field gun captured by local men was mistakenly allocated to Richmond; this was later resolved with an amicable swap.⁴

³ *Argus*, 3 February 1919

⁴ Clayton, p72

Attachment 1 - Collingwood Gun Restoration

By October 1919 a War Committee had been appointed to each state and a workable policy was up and running with the proportions decided for each state.⁵ Towns with a population of more than 10,000 would receive 2 guns and 2 machine guns, and 1 gun would go to towns of between 3,000 and 10,000, while towns of 300 to 3,000 residents were to be allocated 1 machine gun.⁶ The distribution for cities as it stood in 1920 would provide 20 guns, 40 machine guns and 10 mortars each to Melbourne and Sydney; with Brisbane, Adelaide, Perth and Hobart receiving smaller allocations in that order.⁷

In March 1921, another 6 field guns, 5 trench mortars and 22 machine-guns were allocated to 33 of Melbourne's suburban and outer municipalities: Prahran would receive its field gun captured by the 22nd Battalion near Geneve, France; South Melbourne, a 77mm gun captured by the 46th Battalion in August 1918 during the final offensive; Richmond, a 77mm gun also captured by the 46th Battalion in August 1918; Essendon, another 77mm gun captured by the 46th Battalion; Brunswick, a 4.2 gun captured by the 22nd Battalion; and Collingwood, which was to receive a '5.9 howitzer captured by the Australian Corps on the Western Front'. Unlike other municipalities, the details of location and date of capture were not included with Collingwood's trophy and these still remain somewhat unclear today. Several trench mortars and machine guns were to go to several suburbs which included Fitzroy, Coburg, Northcote, Brighton, Kew, Preston, Sandringham and outer areas such as Doncaster and Werribee. Along with each trophy the Committee was to supply a 'complete history of its capture, and suggestions for its mounting and display.'⁸ Trophy transfers were formally signed on a printed Agreement, which bound the recipient to a small number of obligations. Signed by 3 appointed trustees and an ex AIF member, it stated that custodians were to:

(a) Arrange for it [the trophy] to be permanently housed in a public park, garden, or building within the town, whichever may appear most suitable, and for its subsequent preservation and safe custody.

(b) Arrange a simple ceremony, at which it should be formally taken over.

(c) Bear all expenses connected with transport and installation after arrival at the nearest railway station.⁹

The government made a total of 3,497 offers to municipalities and sometimes waited months for replies. This could have been due to residents being unhappy with their allocated weapon, but may also have reflected complacency or perhaps even an unwillingness to want a trophy in their community. Although letters were sent to advise that unclaimed trophies would be pooled and allocated elsewhere, deadlines for notification of acceptance were usually extended and guns continued to be available throughout the 1920s.¹⁰ The Soldier Settlement district of Werribee South for example received its Howitzer gun on 7 September, 1927.¹¹

⁵ Ibid; *Argus*, 18 October 1919 p14

⁶ *Argus*, 26 March 1920, p6

⁷ Ibid.

⁸ *Argus*, 19 March 1921, p18; some of the gun sizes appear to have been reported inaccurately

⁹ As per Collingwood contact dated 27 April 1920 reproduced in Kevin Browning's report

¹⁰ Clayton, p74, 75

¹¹ Pers com Werribee RSL, 26 November 2018

Attachment 1 - Collingwood Gun Restoration

The idea of allocating a captured war gun or gun of any kind to a school would strike most people today as profoundly unthinkable and perverse. Yet numerous types of trophy guns were prized by schools and installed in their buildings and yards in the belief that they would teach children about war and the higher duty of sacrifice. Schools were some of the first recipients of captured guns, and newspaper articles suggest that boys' grammar schools in particular competed for them. In June 1921, Brigadier-General HE (Pompey) Eliot presented Caulfield Grammar School with an 18lb (77mm) field gun, which had been captured at Villers-Bretonneux on 8 August 1918.¹² In August he officiated at another handover to Camberwell Grammar School.¹³ That year Scotch College received a large Turkish gun, which took 'pride of place in front of the Prep School' until moved to the 'horse paddock'.¹⁴ The recipients were not confined to boys' schools but included several state secondary schools attended by girls and boys. Elliot officiated at Coburg High School in September 1921 to present yet another gun captured at Villers-Bretonneux. Addressing the pupils on the subject of 'Unity, Service, Sacrifice', he said 'there was no room in this country for anyone who accepted the privileges made available by our flag, and gave nothing in return', and in handing over the trophy recounted its capture and then unfurled a Union Jack on a new flag pole in front of the school.¹⁵ Not surprisingly, all trophies gifted to schools have since been removed. The whereabouts of most of them are unknown, except for the Scotch College gun, which lays buried in the school grounds.¹⁶ Just prior to WW2, it collapsed and crushed a schoolboy to death.¹⁷ Brighton Grammar also buried its 75mm gun.¹⁸



Many photographs taken soon after guns were allocated show children perched on their barrels, carriages and wheels. Footscray's 210mm Howitzer and 75mm mortar have since been removed and their locations are now unknown

¹² *Table Talk*, 16 June 1921, p19; its location is unknown today

¹³ *Herald*, 12 August 1921, p8; the gun is not included in the Artillery History Register and its location is unknown

¹⁴ Clayton, preface. The gun is now buried in the school grounds

¹⁵ *Argus*, 13 September 1921, p8; the gun has since been removed and its location is unknown

¹⁶ Time has not allowed the author to locate these items

¹⁷ Clayton, p107

¹⁸ Memorials Register

Attachment 1 - Collingwood Gun Restoration



Scotch College's 105mm gun after it was moved to the 'horse paddock'



Geelong Grammar's 77mm gun has since been removed and its location is unknown

The Catholic newspaper, the *Advocate* was not alone when it protested against the display of war trophies in schools, questioning that 'it seems strange that many of those very people who are striving to introduce Bible instruction into the State Schools are also seeking war trophies for school grounds, and striving to inculcate feelings of race hatred which are contrary to the spirit of Christianity'. It proposed that the 'large stock of German guns on hand' be melted down as 'old iron, or a few placed in a war museum as gruesome relics of the greatest tragedy in the history of mankind'. It wasn't a lone voice; a number of municipal councilors objected to the practice of distributing German guns as trophies of war, 'and otherwise promoting a feeling of militarism amongst school children'.¹⁹ The *Socialist* newspaper published in Melbourne reported that the French city of Perigueux had unanimously voted to refuse to have these reminders of war placed in its community squares and parks and urged that they

¹⁹ *Advocate*, 21 April 1921, p19

Attachment 1 - Collingwood Gun Restoration

instead be melted down with the money given to war widows and orphans.²⁰ Some very agitated South Melbourne councillors, one a returned soldier, voted to oppose the acceptance of a field gun but lost their cause by just one vote.²¹ In neighbouring Port Melbourne, a councillor objected to a machine gun being put on display in the local RSL arguing that 'we have no use for such scrap iron' here and 'many other residents as well as I do, detest the sight of manslayers. These things are repugnant to me'.²² Over in Perth, the mayor of that city in commenting on a proposal in England to scrap captured guns said that if 'people scrapped their war trophies it would be better in the interests of those working for peace ... they only appeared to remind us of the tribulation, suffering and sorrow which people had endured during the war'.²³ By 1933, some Collingwood councillors were now uncomfortable with guns in parks and gardens and argued forcefully for the removal of the Howitzer from Darling Gardens, but their motion was convincingly defeated by 10 votes to 2.²⁴ Although fifteen years had passed since the Armistice, the majority of Collingwood's councillors still revered the large German gun, which remained 'symbolic of their everlasting esteem and regard for the fallen soldiers'.²⁵



Unidentified large field gun in the Domain, St Kilda Road, Melbourne showing corrosion already eating into the carriage (Museum of Victoria image)

Many of these large WW1 guns had been standing outdoors exposed to the elements since 1921 and now were beginning to weaken from corrosion placing both the trophy and the public at risk. Although the AWRS had taken steps to care for the scores of trophies as they were processed and also required recipients to maintain the items, it was inevitable that their steel and timber fabric would decline. Initially, loads of the guns had been 'parked' for months outdoors in the Domain camp on St Kilda Road,

²⁰ *Socialist*, 26 March 1920, p2

²¹ *Herald*, 7 April 1921, p6

²² *Age*, 24 March 1921, p10

²³ Reported in *Horsham Times*, 14 September 1928, p6

²⁴ *Age*, 5 April 1933, p12

²⁵ *Ibid*

Attachment 1 - Collingwood Gun Restoration

which provided pedestrians with ‘a comprehensive view’ of numerous ‘field pieces, large and small, of intricate mechanism and simple, and of the latest types in the war period and of earlier design ... All bear significant marks of severe war damage. All are thickly coated with rust, and any post-war use or value that might have been left in them when they were removed from active service has not been appreciated by the exposure of months in the Domain’.²⁶

Clayton writes that maintenance demands and public injuries increased during the inter-war period to the extent that they ‘undermined the trophy’s cultural and spiritual importance’ and as a result ‘during world war two, councils were actively seeking to divest themselves of these responsibilities’.²⁷ Aware of its obligations, Hawthorn began exploring ‘some other way of complying with the conditions of the trust agreement’ that would allow for the removal of its 150mm Howitzer guns from its municipal park location. Geelong, which had two 150mm Howitzers, also tried to do the same.²⁸ At some point, Ballarat’s guns flanking the city’s memorial arch were removed due to their deteriorated condition and Werribee South’s gun, which had stood in front of a community building since 1927 was dumped in a market garden.



Ballarat’s ‘Avenue of Honour Arch’ with its flanking guns, which appear to be the 2 Howitzers allocated to the city. The impressive monument stands today with its associated avenue of over 3,000 trees and additional memorial plaques dedicated to later conflicts. Due to their deteriorating condition the guns were removed and are in the care of the council, with one having been restored. It is currently on loan to the RSL and has been relocated to their quarters at Invermay Park, Midlands Golf Club, where it is interpreted and displayed in a glass-fronted enclosure. The Avenue of Honour, Arch and other associated structures are included in the Victorian Heritage Register, H2089. (Image from State Library of Victoria)

²⁶ *Age*, 4 March 1921, p6

²⁷ Clayton, p107

²⁸ *Ibid*, p108

Attachment 1 - Collingwood Gun Restoration



The recently restored Howitzer, one of two from Ballarat's Avenue Arch of Honour. It is on loan to the RSL, during which time the league is responsible for its care and management



Ballarat's severely corroded and degraded trophy guns, including the two Howitzers originally flanking the arch. One of these was recently restored (c.2012) and relocated to Midlands Golf Club.



Werribee South's 105mm Howitzer gun, originally located at the Soldiers' Settlement in front of its modest weatherboard memorial hall, which was later used as a school. After removal to the rear of the building it deteriorated and ended up on private property. In 1994 it was recovered by the police and later restored, and today stands outside the entrance to the Werribee RSL quarters

Attachment 1 - Collingwood Gun Restoration

According to Clayton, it was during the post-WW2 period that many of Australia's 1,340 WW1 trophies and mortars were destroyed or lost and by the early 1990s as few as 20% remained.²⁹ Private collectors have preserved a significant number of guns, some of which have returned to public display in new locations in parks (Ballarat) or outside RSL buildings (Werribee). Much of this restoration and research activity has been stimulated by commemorative activities associated with ANZAC centenaries and events. Remembrance and awareness of our memorials and their history and our participation in war however has also stirred up anti-war feelings and for some has been the

cause for renewed moral anguish. The Woollahra council was concerned by 'changing community attitudes towards [these] bellicose symbols', and feared the trophy gun's potential to generate 'heated and somewhat emotional debate.' It recognised that 'at the minimum' there was 'a moral obligation' for council to preserve its gun, and that this would have to be balanced against the need 'not to offend any person or group.' The matter was finally resolved when council decided that inaction was the most appropriate course of action. It may have been rediscovered but like many of Australia's surviving trophy guns, it faced an uncertain future.

The situation at Woollahra is in many respects indicative of the dilemma now confronting all trophy owners and custodians. These first generation war memorials have been severely degraded to the point where they nearly all require major restorative surgery and financial outlay. Only a fraction of these, moreover, are preserved in their original trophy-memorial contexts. And yet, although depleted by almost 80% the Australian War Trophy Collection remains the world's largest, and most important world war one artillery collection. These scattered remnants have now acquired immense historical and technological significance, a point that is generally understood by councils, private collectors and mainstream heritage agencies (e.g. the Australian War Memorial) alike.

But how can a service organisation like a municipal council possibly justify a \$37,950 [this was the approximate cost of conservation treatment in the early 1990s] expenditure on such a non-essential service as the restoration of a park gun, something that offers little more than a recreational benefit? The sense of moral obligation is often there, but this is seldom matched by the necessary financial and technical services. For many trophy guns in this eleventh hour reawakening may have come too late in the century to be of any practical benefit.

Then again, it would seem to matter little even if the resources were available to these modern day custodians. For what they'd be preserving would be the history and the technology, rather than the memories and the sense of spirituality which once set these guns and mortars apart as the building blocks of an enduring national ethos.³⁰

Mark Clayton's final paragraphs in his thesis submitted in the early 1990s remain pertinent to the issues today facing the former City of Collingwood's Darling Gardens gun. Now a relic without wheels and pitted by rust, it is in need of conservation treatment to repair and arrest the deterioration of its fabric.

²⁹ Ibid; p112
³⁰ Ibid, pp110-113

Attachment 1 - Collingwood Gun Restoration

Compared to the condition of the Ballarat guns however, the carriage, shield and barrel have survived somewhat better over their more than 100 years of existence and remain together as a unit. The gun's gradual decline appears to have accelerated since its removal from the park, which was necessary due to public safety concerns.

Conserving the gun's fabric to a stable degree (as opposed to restoring it) and reinstating the wheels is an easy and practical decision to make. However, deciding what role the gun has in the community is more complex matter. The public display of WW1 guns, particularly the Collingwood gun, has always been controversial and this is bound to continue into the future. Some members of the community argue that it provocatively glorifies war, others maintain it is a solemn and unique memorial to those who fought in the war.



Collingwood's Darling Gardens Howitzer currently stored in the City of Yarra depot showing the intact barrel and shield



Collingwood's Darling Gardens Howitzer showing the relatively intact workings behind the shield

Attachment 1 - Collingwood Gun Restoration



The location of the Collingwood Howitzer prior to its removal from the gardens



The Collingwood Howitzer prior to its removal from the gardens showing the relatively remarkable condition of the steel fabric, which appears to be protected by a wax coating

Attachment 1 - Collingwood Gun Restoration

Statement of Cultural Heritage Significance

The former City of Collingwood's WW1 Trophy Gun

What is significant?

The former City of Collingwood's WW1 German field gun was offered to the municipality in 1920 as one of many war trophy guns and mortars allocated to councils by the government after the Armistice. The 1,340 weapons captured by Australian servicemen led to the creation of the Australian War Trophy Collection and included the largest guns seized during the war and proportionally the largest number of items amassed by the combatant nations. As claimed by Mark Clayton, they were the first of all commemorative war memorials to be erected in the Australian landscape and originally were more numerous than the familiar digger monuments and cenotaphs that followed in the form of traditional cemetery iconography crafted in stone.

They were distributed to municipal councils for public display in parks and gardens, school yards and at entrances to civic offices, hospitals and community halls. Collingwood's acceptance of the gun is documented in an Agreement between the State Trophy Committee and three Trustees appointed by the Collingwood Council and is dated 27 April 1920. The gun, a 150mm Heavy Field Howitzer Model 1913, was manufactured by the German company, Krupp in 1915. It was reputedly captured by the Australian Corps in France on 18 September 1918, and was among the first big guns shipped to Australia on the SS Bulla in 1919. It was placed in Collingwood's Darling Gardens in accordance with the Agreement, which required the gun to be 'permanently housed in a public park, garden, or building' and for the Trustees to ensure 'its subsequent preservation and safe custody'. Around the same time, the former cities of Richmond and Abbotsford were each allocated smaller 77mm guns, and Northcote a 150mm Howitzer which have all since been lost or removed from their districts.

No information is currently available on the social and historic role of the gun as a war memorial in Darling Gardens. The long history of its association with the park, where it continued to stand for close to 100 years is yet to be revealed. This is common to many of these memorials, which stood rather anachronistically as relics in parks and other civic places and then silently disappeared. One period in the gun's history however does stand out and reflects a shift in the values and meanings held in the community for these types of memorials. This was in 1933 when one Collingwood councillor, Cr Marshall, a veteran of the Boer War, irreverently and unsuccessfully moved that the gun in Darling Gardens along with all such 'implements of war in parks and gardens be removed, and that it be the future policy of the council to refrain from such military displays'. The debate became disorderly with Marshall continuing to say that he was appalled at the manner in which the horrors of warfare were being glorified in their beautiful gardens. 'Such objects should be held up to the vilification of the younger generation as the destructors of all art, beauty and progress. These displays were absolutely in conflict with Australian sentiment. On two occasions the populace of the Commonwealth, in no uncertain voice, declared itself against war. Why the desire to perpetuate the greatest curse that had

Attachment 1 - Collingwood Gun Restoration

ever befallen civilisation? They had to contemplate their own soldiers being killed alongside such guns'. Outraged by these words, one fellow councillor defended the display of guns in the community and vowed that he was 'glad to assemble children at the guns and inform them of the horrors which those implements of war inflicted, and asserted that 'the gun was symbolic of their everlasting esteem and regard for the fallen soldiers'.³¹ Convincingly defeated by 10 votes to 2, Marshall nevertheless continued to pursue the matter at the next council meeting and unsuccessfully urged that the gun be given to the captain of the German navy cruiser currently visiting the city 'as a friendly gesture with fraternal greetings for the co-operation of both nations in peaceful progress'.³²

For many people in the community, the trophies were symbols of civic pride and imbued iconic meaning, but for others they represented the horrors and glorification of war. With less than a fifth remaining today, trophy guns are much less visible in our community, yet these surviving memorials still provoke ambivalent and sometimes conflicting attitudes. Unlike many other examples, which have been relocated or destroyed, the Collingwood gun has weathered through controversy while remaining in its original park setting. It is relatively intact compared to other, similar guns from WW1 and despite the loss of its wooden wheels remains a good example of its kind.

How is it Significant?

The Collingwood Trophy Gun is of historical and scientific (technological) significance to the City of Yarra. It satisfies the following criteria:

Criterion A

Importance to the course, or pattern of Victoria's cultural history

The Collingwood trophy gun is of historical importance for its association with Australia's and Germany's involvement in the Great War. It exemplifies the values held by many Australians during the war and its aftermath and the profound attitudinal shifts that occurred over subsequent decades.

The gun is significant for its enduring association with Collingwood and its clear provenance to the Darling Gardens.

Criterion B

Possession of uncommon, rare or endangered aspects of Victoria's cultural history

The gun is significant as one of a small number of WW1 trophy guns which remain in their original location.

Criterion D

Importance in demonstrating the principal characteristics of a class of cultural objects

³¹ Age, 5 April 1933, p12

³² Age, 11 April 1933, p11

Attachment 1 - Collingwood Gun Restoration

It is significant as a relatively intact, representative example of a large Howitzer field gun which demonstrates the technology of WW1 artillery and warfare. Manufactured and used by Germans and captured by Australian servicemen, it was among the largest of the 1,340 enemy guns and mortars to be shipped to Melbourne for distribution throughout Australia as war trophies, which were and later enshrined as memorials.

Considerations

What is proposed?

Review the location options for the WW1 field gun formerly situated in Darling Gardens, Collingwood/Clifton Hill

How have options been explored?

They have been explored through community consultation and reports.

What impact will relocation have on the gun's significance?

- It will negatively affect the gun's historical significance by severing the its long association with Darling Gardens and the municipal area formerly known as the City of Collingwood.
- The gun will lose its importance as one of the few WW1 guns that remain in situ.

Is relocation essential for the field gun to survive?

No

Does the original location of the Field Gun contribute to its significance?

Yes

What changes to its original setting are proposed?

The gun requires conservation treatment before it is returned to public display. This will necessitate reviewing/upgrading its siting, presentation and interpretation

Is it respectful of its heritage values?

The current draft design response to the Barkly Gardens location option does not enhance the gun's heritage values. The gun should not be painted in a camouflage pattern but simply presented in its natural brown metal.

How can its heritage values be retained? Is it possible to keep all the significant elements and distinctive characteristics?

Do as much as possible to conserve and interpret the gun but as little as possible to change its overall fabric/appearance, historical integrity and function. Preferably reinstate the gun in its original Darling

Attachment 1 - Collingwood Gun Restoration

Gardens location (this does not mean the exact site that it formerly occupied). Provide interpretation to explore the history and context of the gun from various perspectives.

Could the siting and presentation of the gun impact on its heritage values?

Yes.

Will the gun enhance its setting?

This is possible to achieve.

How can it be interpreted to enhance its heritage values and convey its special meanings?

Take a 'low key approach' in physically presenting the gun and sensitively explore its values and meanings, including the polemical side to the history of trophy guns in the community

The following options have been considered and discounted:

- Selling the gun – not appropriate; this is contrary to the original Agreement.
- Deaccession – this would negatively impact on the gun's historical significance
- Relocation to Barkly Gardens – this is not the preferred option (see Statement of Significance). Removing the gun from its original context will impact on its heritage values. The gun's individual meanings and values could be subsumed into the commemorative fold of the war memorial site

The following option is recommended:

- Repatriation to Darling Gardens – this is the preferred option for maintaining and enhancing the gun's cultural heritage significance. The gardens offer potential for the gun to be sensitively and meaningfully interpreted to enhance its heritage value and varied meanings so as to broaden understanding of WWI

Attachment 1 - Collingwood Gun Restoration



Detail of boys playing on the Darling Gardens field gun in May 1933. The image was published in the *Herald* when Collingwood councillors were having heated discussions on returning the gun to Germany. *Herald*, 16 May 1933, p22

Attachment 2 - Report - Dr Bart Ziino

Report on historic field gun, late of Darling Gardens Clifton Hill.

25 October 2018

Dr Bart Ziino, Senior Lecturer in History, Deakin University.

Trophy guns such as the German howitzer once located in Darling Gardens were once very prominent in the landscape of urban and suburban Australia. They are certainly less prominent today, and City of Yarra has a unique opportunity to provide the public with an interpretation of this object that reflects its complex and multifaceted relationship to its community.

I would suggest that there is value to the community in approaching the gun with an understanding of the differing sentiments that have coalesced around this object since first installation nearly a century ago. In this way members of the public will have an opportunity to appreciate that the First World War and its sacrifices drew complex and difficult responses from the people of Collingwood. The location of the gun in either the Darling Gardens or Barkly Gardens, Richmond, is likely to impact on the kinds of interpretation available, given the different contexts in which it would be placed.

Interpreting an object such as a trophy weapon from the First World War requires that an attempt be made to explain the reasons for its original placement on public display, but also its history in the community, including its continuing meanings and functions today.

In 1921, a wide range of trophy weapons were allocated to local municipalities under a federal scheme, and thus became an index of communities' contribution to war. Thus large weapons like the one under consideration could be particularly valued by local communities as an affirmation of their sacrifices, while other smaller trophies were derided as an affront to community pride. This was why the Collingwood council unanimously accepted the howitzer, while numerous councillors expressed disgust at the presentation of a damaged machine gun only a year later.

There are multiple and conflicting stories to tell around Collingwood's field gun, which has a uniquely controversial history in the Darling Gardens. On one hand the gun is an acknowledgement by the federal government of what Collingwood contributed to the war, a measure of sacrifice on the part of both those who enlisted and the families who watched them depart. The gun is also an indicator of pride in what their soldiers achieved: victory in a war most believed was worth winning. In this sense the gun can be read as triumphal, and a marker of pride, but also as an acknowledgement of what communities endured in sending their loved ones away to that terrible war.

On the other hand, the gun has also been the locus for expression of anti-war sentiment in Collingwood. The striking examples are the several motions put by Councillor Laurie Marshall in 1933 with a view to removing the gun – and any others like it – from public view. Marshall, a Boer War veteran and pioneer aviator among other things, interpreted the gun as an instrument of

Attachment 2 - Report - Dr Bart Ziino

killing, ‘a relic of barbarism’ that might well have been responsible for the deaths of Australian soldiers. He even recommended returning it to Germany as a gesture of goodwill and amity, at a time when fears of future wars were beginning to rise again.

The conflicts that could inform interpretation of the gun were very much on show in multiple council meetings in 1933. The heated debates that occurred over the future of the gun made headlines around Australia. To Councillor Marshall the gun stood as a symbol of tragedy; to the Town Clerk Norman Graham – a returned soldier – it reflected the glory of the soldiers’ sacrifices and achievements. Councillor William Ruthven, a returned soldier and Victoria Cross recipient, declared that the gun commemorated the deeds of soldiers, but he was also prepared to see the gun as cautionary: a symbol of destruction around which children could be instructed in the horrors of war, while recognising the sacrifices of those who died.

Clearly there are multiple perspectives on this object historically, a reality that is surely reflected in the community today. In interpreting this object for the public, Council does not need to seek out or identify a single ‘proper’ meaning. It is likely that the public will be much more engaged if asked to consider the various meanings attributed to the object in the past, so that they might reflect on what the experience of war means to residents today.

Proposed locations

1. Darling Gardens

The gun has a long and sometimes contentious history, and that history is tied to its public display and use in the Darling Gardens. The gun was accepted into the trusteeship of the councillors of the then Loch Ward of the City of Collingwood. They and their successors chose to retain it even when directly challenged to remove it, and retained it still when many other municipalities were divesting themselves of such objects several decades after the war. The attached image shows the gun in the Darling Gardens.

The Burra Charter prefers that historical objects be retained in their original context as far as possible, and those principles could certainly be upheld in this instance. The stories to be told about the gun do relate specifically to its history of public display in those gardens.

2. Barkly Gardens

Locating the field gun in the Barkly Gardens would place the gun in the context of the existing memorial (erected by the then City of Richmond) and the commemorative activities and ideals attached to that memorial. This would make the gun more frequently a part of public commemorative activities, and likely draw more members of the public to take the time to examine it. Whether its display in the context of the existing memorial would make it more

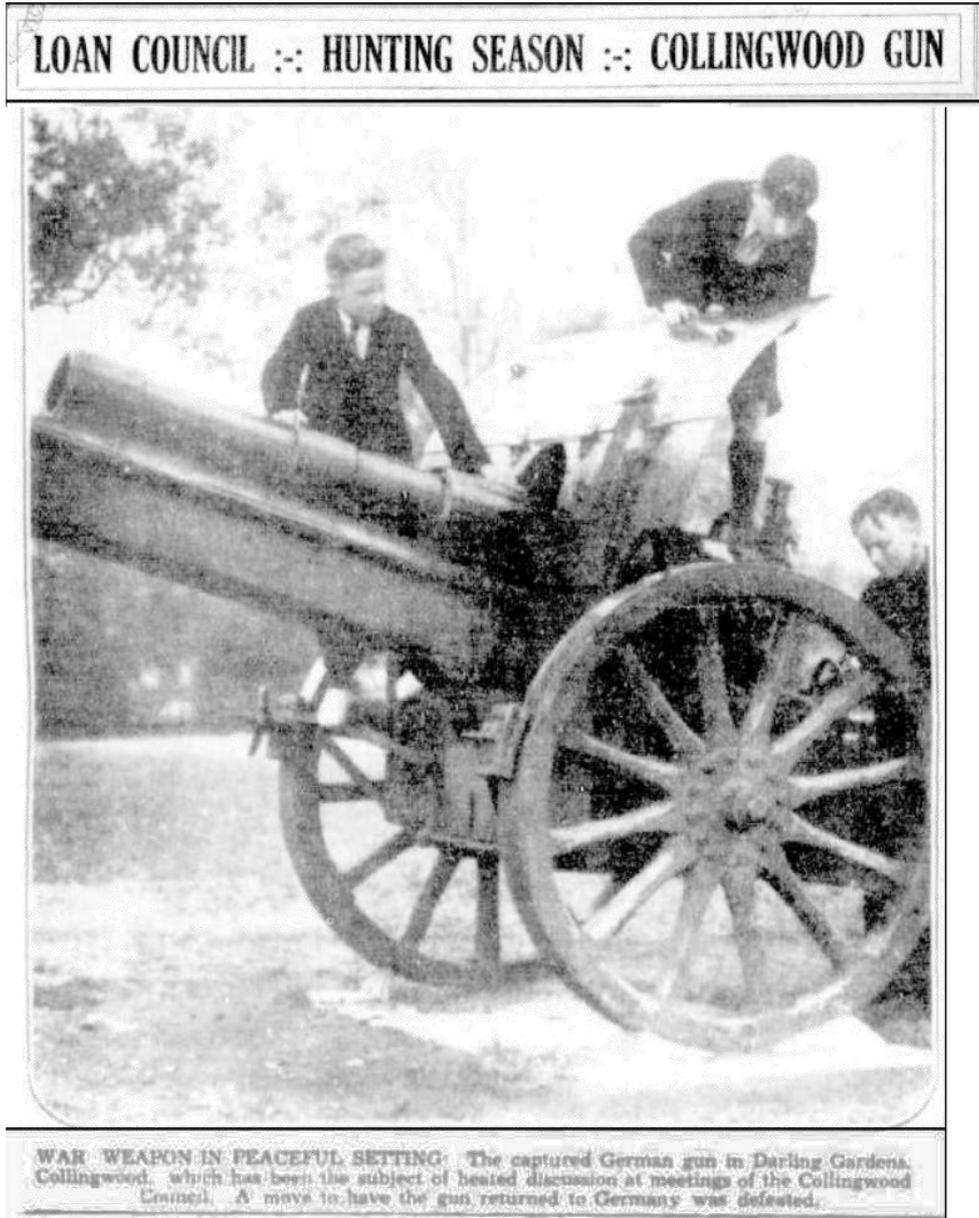
Attachment 2 - Report - Dr Bart Ziino

difficult to tell multiple stories about the gun's contentious history is an open question, but one worth considering. Certainly the memorial and the trophy gun would be in a dialogue with each other.

I would emphasise again that the artillery piece under consideration has a unique history, in which Collingwood residents have expressed multiple perspectives on the First World War and its sacrifices. This gives City of Yarra an opportunity not available elsewhere to engage the public in a way that asks them to think again about that war, what it meant to people in the past, and what it might mean today.

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Attachment 2 - Report - Dr Bart Ziino



Herald (Melbourne), Tuesday 16 May 1933, page 22

Attachment 3 - Report - Field gun

JUDE SCHAHINGER

Conservator of Objects

Report – Howitzer 150mm Field Gun
ABN no 47 581 549 094

Date issued: 31st January 2018

Client City of Yarra
Contact Louisa Marks
Address PO Box 168
Richmond
Victoria 3121

Phone 9205 5029

Email louisa@yarracity.vic.gov.au

This German Howitzer 150mm Field Gun is currently stored outdoors and directly on the ground adjacent to a council depot in Burnley. It sits on a driveway between commuter vehicles, under trees and is partially covered with a deteriorating blue poly tarp. It was initially moved from a public park in 2013 and at that time was examined by this conservator to assess condition and provide parameters that needed to be met in order to safely move it. Its removal was deemed necessary after a member of the public was injured whilst climbing /playing upon it.

The current location of the gun is poor with respect to its long term preservation, in addition, access to the public remains a liability. I understand it is no longer on council owned property.

2018 site

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1

Attachment 3 - Report - Field gun



Condition:

As with the previous inspection elements of the gun are in poor condition but overall the gun remains structurally robust. Plate elements overall show losses, deformation and sharp edges. When compared to images taken in 2013 the condition does not immediately appear different but this may be deceptive. In its previous location the gun was in the open air well supported off the ground on steel struts, now it is directly on the ground subject to the accumulation of organic matter and has restricted air flow. The deteriorated poly tarp is doing little more than directing water into voids on and around the gun and as well as restricting any airflow that may aid it in drying out.

At present all crevices, cracks and voids are full of fine organic debris that have fallen from the melaleuca directly above. This is not only harbouring moisture, but provides an acidic environment that will accelerate all corrosion rates. Moisture was apparent in all areas where the organic debris was observed and along all contact points to the ground.

The above conditions are creating a prime environment that will accelerate any and all existing corrosion sites and will assist in creating new ones. If this historic item is to remain a viable artefact steps must be taken to ensure corrosion is halted.

Immediate Action Required Relocate the gun to a more suitable and stable storage environment.

Parameters that need to be met are as follows:

ACTION	COMMENT
Remove all debris from all crevices as soon as is practical and cover with a waterproof tarpaulin, ensure there is airflow to enable it to thoroughly dry out.	This does not need to be done by a conservator, however it does need to be thorough with attention to detail uppermost. Every last crumb of organic matter and soiling needs to be removed.
Remove to new dry location	Undercover would be ideal though an open site that

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Attachment 3 - Report - Field gun

	<p>has unrestricted airflow around the gun would suffice. If this is the case the site needs to be well away from trees so as to avoid the same problems currently observed. Covering it then is not necessary.</p>
<p>Ensure there is at least a 10cm gap between the gun and the ground.</p>	<p>This can be achieved by blocking beneath with hardwood 'sleepers'. Ensure the timber and the gun are separated by an intermediary layer such as black plastic or Ethafoam to avoid corrosion sites developing between the timber and the metal.</p>
<p>Consider conservation / restoration.</p>	<p>Decisions need to be made regarding the long term future of this gun. It is not currently in a state that would allow it to be relocated into a permanent public site ie park. So if it is placed in appropriate long term storage.....what then? Restoration is generally undertaken by military enthusiasts so this could be a realistic option to consider.</p>



2013



2013

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Attachment 3 - Report - Field gun



2018



2018

Relocation:

As before....Establish access and departure routes prior to commencement. The gun can be lifted directly onto a flat bed crane truck. The original weight of the gun was around 2.25 tonne and this needs to be conveyed to contractors to ensure the weight is well catered for. 'Rated' synthetic slings are preferred to chains. All heavy lift contractors should have them.

The lifting point will either be the axles themselves (the pivot point of the overall weight) or from around the body of the gun in front and behind the 'shield'. Again lifting contractors should and will test for the right balance before commencing the lift. Secure the gun to the flat bed with synthetic tie downs. Once at the storage facility ensure the gun is supported off the ground on wooden blocks.

The relocation of this gun appears to be straightforward – I do not anticipate problems if all processes are approached logically and with care.

Completed 31st January 2018

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Attachment 4 - Collingwood Gun Background by Kevin Browning

Collingwood Gun

Report prepared by Kevin Browning

Collection Manager at Royal Australian Artillery Historical Company

The Gun

The gun at Collingwood is a 150 mm Heavy Field Howitzer Model 1913, manufactured by Krupp in 1915 and reportedly captured by the Australian Corps on 18 September 1918. Brought to Australia as a War Trophy in 1919 it was allotted to Collingwood in 1921 and displayed in Darling Gardens from where it was removed in 2013.

Its German designation is 15 cm schweres Feld Haubitze M13 (sFH13). It is the short (kurz) version with barrel length 14 calibres (14 x 150mm), a long (lang) version was introduced during the war with a barrel 17 calibres (17 x 150 mm) in length. See attachment 1 for further information. By late November 1917 the sFH13 had become the Germans principal gun of battle. 3,409 sFH13 were produced by Krupp and Rhinemetall during the war. An unknown number were also produced by other manufacturers. The gun was called the 5.9 (inch) by the allies who respected it for its effect on dug outs and trenches and as a counter battery gun.

Capture Details

This gun, serial number 548, was manufactured by Krupp in 1915. It was brought to Australia as a War Trophy, possibly on the SS Bulla in April 1919 and according to AWM93 27/1/107 was stored in the Domain, Melbourne c. June 1919, 3rd Row. The capture of this gun is recorded in the Australian War Memorial card system (as used by Bill Billet in War Trophies - From the First World War 1914 – 1918 and confirmed by myself) as being captured on 18 September 1918 by the Australian Corps. The card system consists of a single card for each gun on which is recorded basic information obtained from other records.

Information on the card for this gun is unusual for the capture unit to be so broad, Australia Corps could be any of the 60 Australian Infantry Battalions or other Australian units. Usually the battalion is indicated or at least the Brigade (four battalions to a Brigade). Experience has also shown the card record are not always correct, errors possibly being introduced when the information was transcribed from other records. There is also the possibility some 'poetic licence' was used. The lack of capture information makes it difficult if not impossible to determine the exact capture details from unit diaries.

The Australian War Memorial file AWM93 27/1/107 contain records describing each gun when they were held in the Domain, Melbourne. For 548 it records 'Gun No.548 Trail; yes, Shield; yes, Barrel; yes, Con. of gun; good, Camouflaged; yes, Marks; 24th Battalion.' This suggests the gun was captured by the 24th Battalion. The Argus of 19 March 1921 in its article on the distribution of captured enemy guns (Attachment 2) provides date of capture for some of the guns but nothing for the Collingwood gun. So where the capture date of 18 September has been determined remains a mystery.

Captured weapons were usually marked at the time of their capture with the name of the capturing unit. So assuming 24 Battalion captured this gun a search of their War Diary for September 1918 shows the unit was being rested on 18 September. They were next to see action in early October. On the morning 5 October 1918 during the attack on Montbrehain 24 Battalion captures included a field gun. The unit inflicted great losses on the enemy but themselves suffered heavily, 49 killed 80 wounded and 5 missing. After breakfast on 6

Attachment 4 - Collingwood Gun Background by Kevin Browning

October the Battalion and other infantry units of the Australian Corps, withdrew for a well-earned rest. Little did they know at the time but it the end of the fighting for them. 24 Battalion was part of 6 Infantry Brigade along with 21,22 and 23 Battalions, all Victorian units. During this action 22 Battalion was on the left of the 24th. See Attachment 3 for 5/6 October 1918 copy of War Diary.

Work continues to identify the guns captured by the Infantry Battalions (60 in number) and Infantry Brigades (15) but it is unlikely they will reveal any information on the capture of this gun. Very few of the battalions recorded the serial number of individual guns simply supplying quantity and calibre. Calibre does not provide identification of the type of gun.

Allocation of War Trophies

The allocation of war trophies (field guns, mortars and machine guns) was undertaken by the Commonwealth Trophies Committee who set up State Trophy Committees to distribute the trophies to the towns and municipalities. Initial allocation had been given to the Australian War Museum (now Australian War Memorial) and Army units linked to a capturing unit in the Australian Imperial Force. Remaining items were then made available to the State Committees who quickly found they had insufficient to meet the demands. Additional trophies became available and eventually the French Government provided more from their stocks. But that was to occur after the Collingwood issue. In all some 3,250 cities and towns throughout Australia were allotted trophies.

The basis of issue was on population for the towns and the Municipalities were given a stock for allocation which was to be arranged by the Mayor of the City. The article in *The Age* (Attachment 2) overviews the allocation but I highlight that of the 33 trophies only six field guns were available and of these Collingwood received the largest. Across Australia the dissatisfaction with what was received was widespread so Collingwood was well served.

Before the trophy was allotted certain conditions had to be agreed. The conditions required that three trustees should be appointed by the Council and that these trustees should sign an agreement to comply with the following conditions in respect of the relic:

- Arrange for it to be permanently housed in a public park, garden or building within the town, whichever may appear most suitable, and for its subsequent preservation and safe custody.
- Arrange a simple ceremony at which it will be formally taken over,
- Bear all expenses connected with transport and installation after arrival at the nearest railway station.

The Gun at Collingwood

According to documents held at the Australian War Memorial the Collingwood Council accepted the conditions and an agreement dated 27th April 1921 and signed by E. Coulson, B.W. Tapner and W. Marshall, was forwarded to the committee. A copy of that agreement is at Attachment 4. The gun was subsequently sent to Collingwood. No record in papers available on Trove have been found indicating when the gun arrived nor when the ceremony was held. Perhaps local papers may contain this information.

No doubt some citizens of Collingwood would have been offended by the presence of the gun and this is often the case throughout other localities but often they were the minority and in my opinion they viewed the object in a fashion counter to the intention of its display. In 1933 this certainly came to a head in Collingwood in April 1933. According to *The Age* of 11

Attachment 4 - Collingwood Gun Background by Kevin Browning

April 1933 'Cr. L. Marshall, of Collingwood, has given notice of his intention to move at the next meeting of the council:

That this council, on behalf of Collingwood, present to Germany the captured German gun now in Darling Gardens as a friendly gesture with fraternal greetings for the co-operation of both nations in peaceful progress in the future, '.

The Council meeting was certainly stormy and reported widely. Recorder (Port Pirie, South Australia) ran the story on 8 May 1933, see <https://trove.nla.gov.au/newspaper/article/95996035?searchTerm=Collingwood%20koln&searchLimits=>. Also in hindsight 1933 is significant for events in Germany and I wonder how Cr Marshall reflected upon his action in later years.

Whilst many today may see these weapons as supportive of war I think the reply given in 1933 by the then Councillor of Collingwood, William Ruthven, a recipient of the Victoria Cross for his actions during World War I whilst serving with 22 Battalion, still holds true and in this centenary year of the conflict in which it was captured it is even more relevant:

'Cr. Ruthven, V.C., speaking with considerable feeling, said the gun in Darling Gardens had been accepted by the council as a trophy commemorating the deeds of their, soldiers..... He, for one, would be glad to assemble the children at the guns and inform them of the horrors which those implements of war inflicted. The gun was symbolic of their everlasting esteem and regard for the fallen soldiers. The motion was defeated, by ten votes to two, only the mover and seconder voting for it.' (The Age, 5 April 1933 p12).

Future Display

The above holds background on the gun and its significance to Collingwood and the commitment agreed to by the Council. Over the years the gun has fallen into disrepair. Direct exposure to the elements is a threat to an object like this but even now after nearly 100 years it is in reasonably good condition. Rust is evident in some areas and would need to be arrested and some minor parts replaced. The major damage is to the wheels which are now totally absent. This is to be expected for timber wheels supporting nearly one tonne. I believe Council should restore the gun and place it back on display to honour their original commitment for it 'to be permanently housed in a public park, garden or building within the town, whichever may appear most suitable, and for its subsequent preservation and safe custody'. To ensure the gun is maintained in the best order possible it should be covered with a shelter to protect it directly from the elements. Whilst this represents an initial cost the long term savings should make this worthwhile.

While it would appear the gun has been a toy within the park and subsequently climbed on by many individuals over the years it is inevitable that someone would have injured themselves and whilst this did occur in 2013, no doubt other injuries have occurred over the years. The dangers of such injuries resulting in legal action against Council, especially in this modern era, is understood and must be avoided in future. Therefore a barrier to prevent people of all ages from climbing on the gun is essential. Signs indicating the object is a symbol of the sacrifices given by the Australian Forces over many years to give us the freedoms we so much enjoy could be used to further discourage people from climbing on it.

Attachment 4 - Collingwood Gun Background by Kevin Browning



One of two guns displayed in a park in Unley, South Australia shows an example of what the Council may possibly consider to deter people climbing on the gun. A shelter over the gun would be recommended.



Sunbury, Victoria (left) and Jamestown, South Australia (right) display historic guns in an enclosed environment. The initial cost is recognized but the savings in future costs will make up for this in a reasonably short time through reduced maintenance costs for the display item as well as its long term protection

Restoration

The cost of restoration is also something I can only comment upon. It is dependent upon so many factors and an actual cost would only be possible to determine by obtaining quotes. The least costly would be to have the work undertaken by a group of capable volunteers supported by specialists where required. Estimation of the cost of restoration of the gun is between \$4000 and \$15,000. Work would include the conservation of the ironwork, removal of rust, replacement of rusted items and possibly painting. The latter to be done in two part paint.

Attachment 4 - Collingwood Gun Background by Kevin Browning

Whilst the latter is not heritage correct the aim here is the long term preservation of the item with minimal future costs.

The major cost will be the replacement of wheels and again here the cost will vary greatly depending on the wheelwright selected. I know three that I could recommend and also know that their prices may vary significantly although the quality of their work is very comparable. Two of them have in recent times manufactured the type of wheel required (for Moss Vale, NSW and Ballarat. Cost will also vary on whether the iron work for the wheels (hubs and tyres) is available. My recommendation would be for a quote to be obtained from them all. I would estimate the wheels would cost in the order of \$10,000 plus. Placing the gun on stands to take the majority of the weight off the wheels is also essential.

Disposal Options

Gifting. Should Council decide that it will not restore the gun and place it back on public view than the Council should gift the gun to an organization willing to restore the gun and place it on public display. This would generate least detrimental comment from the wider community.

Sale. There are collectors who would willingly take the gun off Councils hands. Recent sale of guns have attracted some unusual prices. The value may lie anywhere between \$4000 and \$30,000 plus. It would of course depend on many factors and no doubt the greater the advertising the greater the return but great advertising will bring with it a wide knowledge of what is happening and with it wide condemnation. It is difficult to place a sale value on the gun. World War I guns are sought after and rare.

Questions

To answer your specific questions from your email. World War I guns are certainly rarer than those of World War II mainly because there were fewer of them brought to Australia. There are more World War I war trophy guns in Australia than there are from World War II. This is because following World War II there was no policy to bring back trophies from that war. But there are far more allied guns of World War II in Australia than there are from World War I. In fact I would suggest there are fewer than 20 field guns used by the Australians during World War I but over 1000 from World War II. Few private collectors in Australia have World War I guns and those they do hold are only because they saved them from the scrap heap when Councils 'lost interest' in them.

Many collectors like to display their guns along with the vehicle that was used to tow it. Therefore they are interested in acquiring a gun from World War II or later. World War I guns were moved generally by horses and the cost and difficulty involved in training and running a team is much greater as are the safety restrictions. I would therefore suggest someone looking to obtain a gun from World War I is looking more towards its future financial benefit. But having said that I repeat without these people we would have lost a great number of these war trophies.

You also mention 'Peter and the RSL, as well as the History Society, have articulated the importance of the gun to Veterans and the significance on a local and national level for the community'. Whilst no doubt the importance of the gun to Veterans goes without saying but if the history of the gun and what it really represents was known by the citizens than that importance would be held right across the whole community. It was the forebears of the citizens that put

Attachment 4 - Collingwood Gun Background by Kevin Browning

themselves in harm's way and no doubt the families of those veterans sacrificed a great deal and underwent much fear for their loved ones.

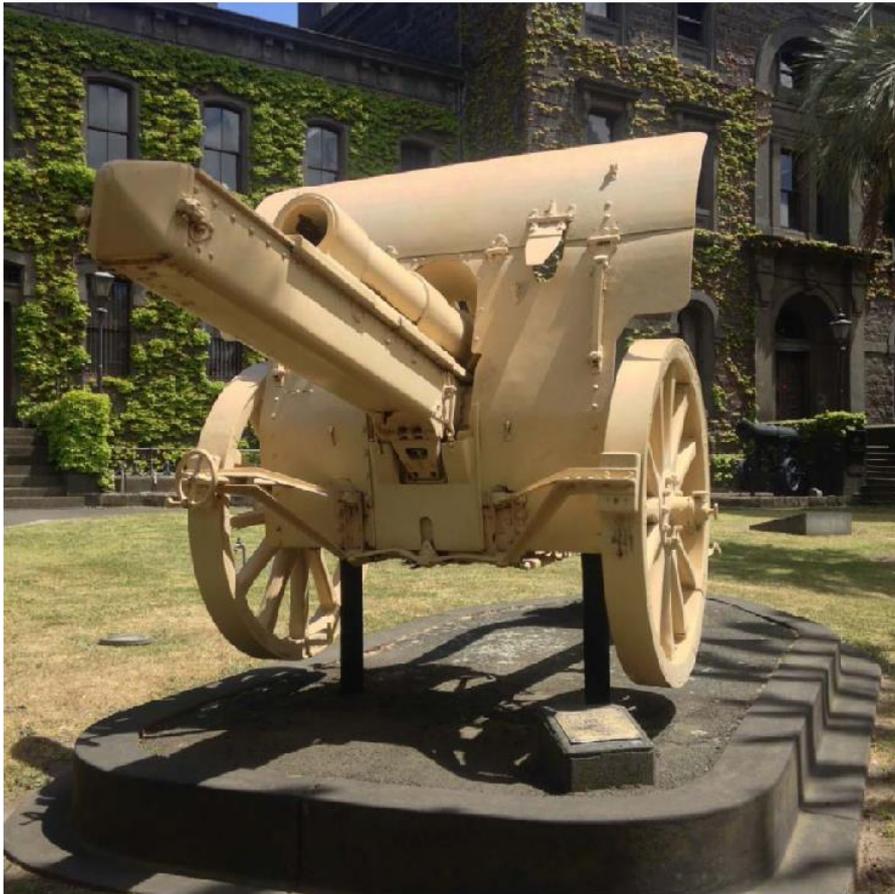
Council needs to be convinced and understand that the gun is not a symbol of war. It is a symbol of the sacrifices our forebears gave for the freedoms we so love and enjoy today.

Attachment 5 - Attachment for Report - Other WW1 Guns on public display



WW1 150mm Krupp Howitzer Gun installed at Montmorency RSL captured by the 22nd AIF Battalion at the Mont St Quentin Battle in September 1918 in France. Restored through State and Federal funding and launched in 2006.

Attachment 5 - Attachment for Report - Other WW1 Guns on public display



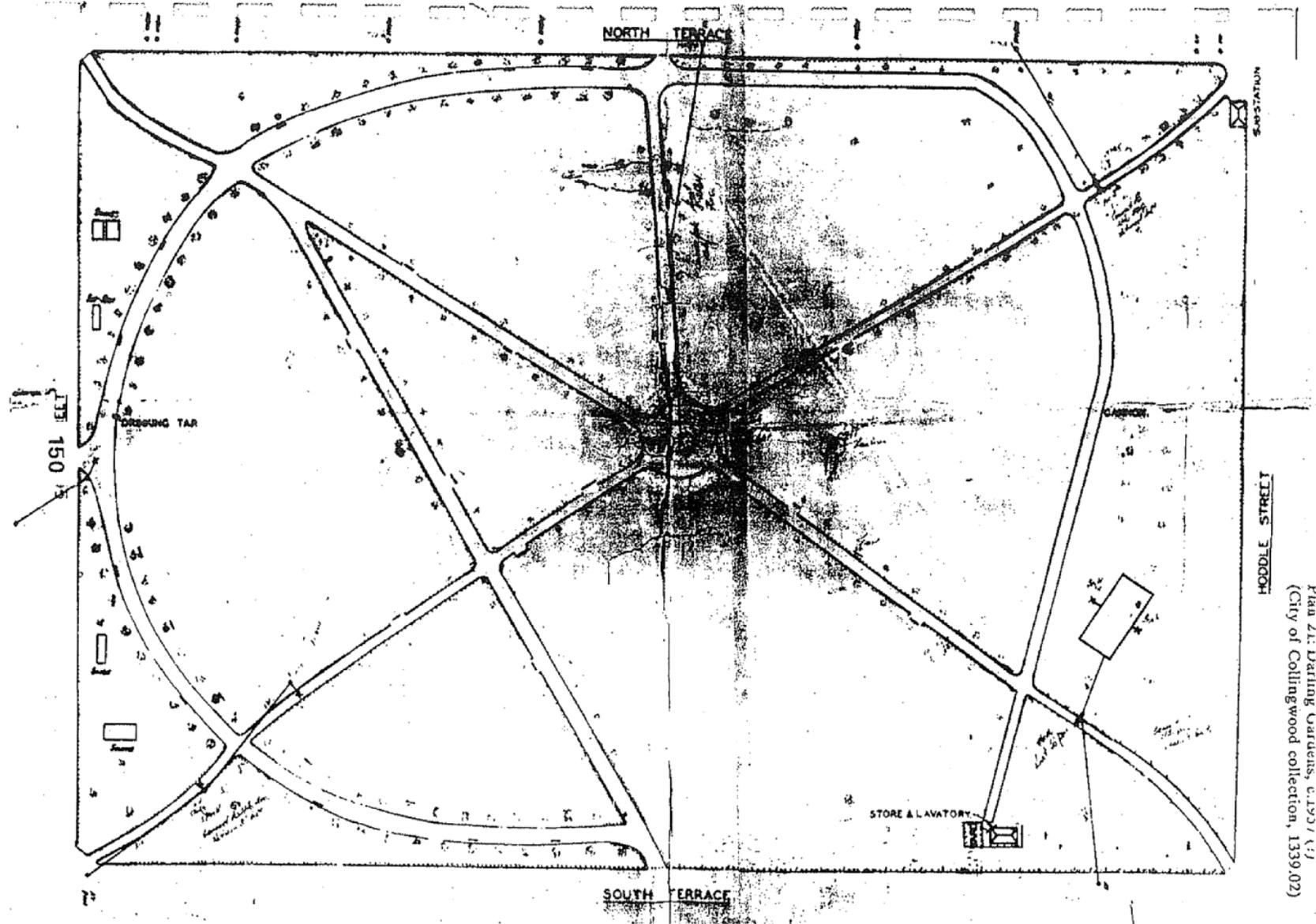
Turkish captured 150mm Howitzer Field Gun installed outside Victoria Barracks in the collection of the Australian Defence Force. The plaque in front of the gun states that it was captured on the 8 November 1917 by the Australian Mounted Division near Huj, during the offensive against the Gaza-Beersheba line which culminated in the occupation of Jerusalem.

Attachment 5 - Attachment for Report - Other WW1 Guns on public display



German captured Krupp Howitzer 21cm Versuchsmorser Nr 3M1907, Barclay Square, Red Cliffs, VIC.

Attachment 6 - Darling Gardens Maps 1930 & 1957 showing Cannon location



11.2 Multi Year Arts and Culture Funding Review

Executive Summary**Purpose**

To seek Council endorsement for proposed changes to the multi-year arts and culture funding program, and to refer budget implications to the mid-year review for further consideration.

Key Issues

Yarra City Council's multi-year arts and culture funding program is a part of the Community Partnership Grants (CPG), offering a total of \$230,000 per year in cash support for arts and culture programs within the City of Yarra.

These grants three years of fixed funding and was designed to provide security and reduce administration costs to enable creative activity to be developed over a three year period as well as to support creative organisations to build greater capacity and deliver the best outcomes in Yarra. Key Yarra events Victoria Street Lunar Festival and Johnston Street Fiesta are funded through this program.

The scheme was implemented in 2012 after a major program review. The current agreements will expire at the end of 2019 and a funding application process should be initiated by February 2019 to enable Council to make a determination for grants starting from January 2020.

A number of submissions for increased funding were received by Council from existing grant recipients during the 2018/19 budget process. At the time Council resolved to note these submissions and refer them to an imminent review of the program, which is this process.

The program has been fixed since 2012 and has not grown with the Consumer Price Index, had this been applied, as it is with the Annual Community Grants, the program should have grown to \$259,000.

Council has a number of options in relation to the future of the program and these include:

- (a) Closing the funding program;
- (b) Leaving the program unchanged; and
- (c) Changing elements of the program.

The review included consultation, benchmarking against other local, state and federal funding programs and considering the changes in the creative sector in Yarra. The consultation indicated that levels of funding in the program has put a number of key projects under financial stress and not enabling these activities to be undertaken.

Financial Implications

The program is currently budgeted at \$230,000 in cash each year and \$200,000 in contracts and services procured by Council. The officer recommendation is for the cash grants to be increased to \$300,000 from 2020-2021.

Recommendation

1. That Council replace the current three year arts and culture funding program, with a two year arts and culture funding program, to apply to projects funded from 2020 onwards;
2. That Council endorse the draft Arts and Cultural Biennial 2020-2021 Grant Guidelines, including the creation of a new funding stream called Engage Yarra;
3. That Council refer this report to the 2018/2019 mid-year budget review in relation to the proposal to increase the total funding pool from \$230,000 per annum to \$300,000 for the 2019/2020 budget year; and, subject to such approval, invite applications for:

- (a) The Creative Yarra funding stream, with a maximum funding ceiling of \$30,000 from a funding pool of \$130,000;
 - (b) The Engage Yarra funding stream, with a maximum funding ceiling of \$30,000 from a funding pool of \$100,000; and
 - (c) Celebrate Yarra funding of \$35,000 for Johnston Street Fiesta and Victoria Street Lunar Festival respectively with \$5,000 of this be tied to event management personnel, from a total funding pool of \$70,000.
4. Note that a further report will be brought to Council in 2019 to determine the recipients of the Biennial Funding for 2020-2021.

11.2 Multi Year Arts and Culture Funding Review

Trim Record Number: D18/171969

Responsible Officer: Director Community Wellbeing

Purpose

1. To seek Council endorsement for proposed changes to the multi-year arts and culture funding program, and to refer budget implications to the mid-year review for further consideration.

Background

2. Yarra City Council's multi-year arts and culture funding program is a part of the Community Partnership Grants (CPG), offering a total of \$230,000 per year in cash support for arts and culture programs within the City of Yarra.
3. The current scheme was implemented in 2012 after a major program review. In that review Council endorsed the establishment of two, three year funding schemes:
 - (a) Creative Yarra – maximum grant is \$20,000 in a total pool of \$170,000 and open to all applicants; and
 - (b) Celebrate Yarra – maximum grant is \$30,000 in a total pool of \$60,000 and open to by invitation applicants only.
4. The funding pool did not include provisions for consumer price index adjustments and as such has been fixed at \$230,000 since 2012.
5. The current agreements will expire at the end of 2019 and a funding application process should be initiated by February 2019 to enable Council to make a determination for grants starting from January 2020.
6. A review of both funding schemes is warranted given the time the program has been in place and the changes in the community. A number of submissions for increased funding were received by Council from existing grant recipients during the 2018/19 budget process. At the time Council resolved to note these submissions and refer them to a further review of the program. Officers have since conducted a review and this report details the findings and provides recommendations for Council's consideration.
7. The review included:
 - (a) A benchmarking review of the multi-year grants available with other comparable Councils and State and Federal Government bodies;
 - (b) Community consultation through an online survey;
 - (c) Interviews with the two current Celebrate Yarra recipients; and
 - (d) Consideration of the submissions made to Council by several current CPG recipients during the budget consultation process.

Creative Yarra – current program

8. Creative Yarra offers three years of fixed funding for individual creative practitioners and organisations to deliver arts and cultural activities within the City of Yarra. It was designed to provide security and reduce administration costs to enable creative activity to be developed over a three year period as well as to support creative organisations to build greater capacity and deliver the best outcomes in Yarra.
9. The grant round is extremely competitive. Recipients received grants from \$5,000 to \$20,000 per year.

10. In the Creative Yarra 2017-19 round, 34 applicants requested a total of \$571,000 per annum. The 12 successful applicants shared the \$170,000 grant pool.
11. The funded projects are wide ranging: from supporting including young people and filmmaking, marginalised young people and the arts, circus arts, projection arts, craft and design, visual arts, music, dance, and performance.
12. The program favours a partnership model of funding where Council's contribution is only a part of the funds required: Council's contribution to the funded projects in the current round varies from 9% to 64% of the total project budgets.
13. The 12 recipients 2017-2019 round are included in attachment 3 to this report and demonstrate the range of activities and organisations funded, as well as the financial contribution from Council against the total project costs projected for year one of the grant.
14. All recipients report to Council annually on the progress of their grant.

Benchmarking against other local governments, State and Federal arts agencies.

15. Multiyear funding is offered by many local, state and federal governments. Of the grants reviewed, Yarra's multi-year funding ceiling amount is at the lower end, the total pool is in the median range, as tabled below (data accurate as of September 2018), however it is the only Council offering multi-year funding for individual practitioners.

Council	Years of funding	Amount	Total Funding Pool
City of Darebin	No multiyear funding offered	\$0	NA
City of Moreland	2 years (up to)	\$5,000 to \$8,000 ceiling amounts	\$50,000
City of Stonnington	3 year	\$20,000-\$60,000 for organisations	\$130,000
City of Yarra	3 years	Up to \$20,000 for organisations Up to \$10,000 for individuals	\$170,000
City of Port Phillip	3 years	Up to \$30,000 for organisations	\$180,000
City of Melbourne	3 years	\$30,000-\$300,000 for organisations	\$2.7m

16. External bodies also provide a pool of funding support for community groups across Victoria to access including:

Funding Body	Years of funding	Amount	Total Funding Pool
Creative Victoria	4 years	Up to \$25m (over 4 years)	\$113m (over 4 years)
Australia Council	4 years	\$75,000-\$300,000 for small to medium sized organisations	\$13m

Celebrate Yarra – current program

17. Celebrate Yarra supports two of Yarra's community produced large scale street based festivals, namely Fiesta and Lunar.

18. Celebrate Yarra is a non-competitive application process, on a by invitation only three-year partnership program for the community organisers who deliver Johnston Street Fiesta and Victoria Street Lunar Festival. It recognises these two major street based events are unique to Yarra and stimulate local economic activity while also making a significant contribution to cultural tourism in Yarra.
19. Whilst the cash grant awarded to the two community organisations is relatively low for events of this scale, Council makes significant contributions in-kind that are valued over three times the value of cash grant.

NAME OF PROJECT	DESCRIPTION	AMOUNT REQUESTED	AMOUNT GRANTED	TOTAL PROJECT BUDGET (excluding in-kind)	ADDITIONAL COUNCIL IN-KIND
Victoria Street Lunar Festival	Victoria Street Lunar Festival as one of the most popular and recognised Lunar New Year celebrations in Victoria, drawing people from all over City of Yarra and City of Melbourne.	\$30,000	\$30,000	\$144,000	\$99,907
Johnston Street Fiesta	To celebrate the discoveries of the Americas, and unite Latin American and Hispanics to showcase our culture, colours, and different kinds of food to the Non-Hispanic speaking people and join us in our celebrations.	\$30,000	\$30,000	\$189,000	\$101,975

20. The State Government made a number of commitments to the community in November, amongst these were a commitment of an additional \$50,000 per year for three years for the Victoria Street Lunar Festival and an additional \$100,000 for Johnston Street Fiesta.
21. The details and the implications of this funding is still to be confirmed.
Benchmarking against other local governments for their local Lunar celebrations support
22. Comparing cash and in-kind support by other local governments for lunar festivals indicates Yarra's support is at the high end of the range.

Council	Cash Grant Value	In-kind Support
City of Greater Dandenong	\$33,000	\$5,000
City of Maribyrnong	\$60,000	\$7,500
City of Monash	\$60,000	\$20,000
City of Yarra	\$30,000	\$99,907
City of Whitehorse	\$23,500	\$110,000
City of Melbourne	Confidential information available to Council on request	Confidential information available to Council on request

External Consultation

23. The consultation conducted for the review of these grants included feedback from current recipients and the broader community.
24. An online survey reviewing the Creative Yarra grant was open to the community from 22 August – 9 September 2018. Questions covered the grant experience from application through to acquittal and impact, for current and former applicants and recipients. Respondents were also asked to comment on the current funding model and suggest possible changes to the value and length of the grant.
25. There were a total of 48 respondents to the survey. The majority of respondents (80%) had been through Council's grant application process. Fifteen of those respondents had previously applied for Creative Yarra funding. Respondents were broadly positive about the multi-year funding program as it provided security, enabled planning and a longer term vision, and the improved ability to leverage external funding. In some cases it also enabled the employment of part time staff.
26. The survey results highlighted opportunities for improvement such as better promotion of existing Council services, such as, grant writing workshops and in-kind support. Some respondents drew attention to the timing of the Creative Yarra grant round and the need for applicants to apply for an annual grant as a fall-back option before knowing if they have been unsuccessful in the Creative Yarra funding round.
27. There was a strong response to questions regarding changes to the funding model with the majority of respondents seeking at minimum a CPI increase over the length of the partnership and just under 50% suggesting the annual funding cap be raised by at least \$10,000 for groups. There was roughly equal support for multi-year funding terms of two, three and four years.
28. There was strong request for an increase in the ceiling, and the majority requested for the ceiling to be increased to \$30,000 per organisation. Some requested for this to be more significantly increased to \$50,000.
29. Council officers met with representatives from the Victoria Street Lunar Festival and the Johnston Street Fiesta. Both organisations sought greater level of cash funding and Fiesta have sought a longer term of funding.

Internal Consultation (One Yarra)

30. City Works, Community Partnerships, Economic Development and Finance were consulted for this report.

Financial Implications

31. The program is currently budgeted at \$230,000 in cash each year and \$200,000 in contracts and services procured by Council.

32. The program has been fixed since 2012 and no consumer price index (CPI) increases have been included each year since 2012; Council's annual grants is aligned to CPI increases each year.
33. Allowing for CPI increases to \$230,000 from 2012-2018 would have brought the program to \$259,000 by 2018.
34. The officer recommendation is for this budget to be increased by \$70,000 per annum to a total of \$300,000 from 2020-2021, balancing the demand from the community, allowing for the CPI increases that had not been factored in over the previous 6 years, and considering all the other demands on Council's budget.
35. It is anticipated that a total pool of \$230,000 for the two open streams will enable the Council to support a similar number of community organisations at the increased ceiling amount. In a scenario where Council determines to offer the full amount to all organisations, about 8 organisations will be able to be funded.

Economic Implications

36. Council's combined in-kind and cash investment of \$430,000 generated \$1,272,664 worth of activity within the funded projects (year 1 data). Major events such as Lunar Festival and Fiesta are a major tourism drawcard and generate flow on benefits for the local communities where these events are hosted.
37. Creative Victoria research in 2018 reveal that Victorian festivals collectively attract approximately nine million people each year, around 35% of attendees are tourists (intrastate, interstate and international). Victorian festivals provide employ 12,000 people, engage 31,000 volunteers and provide opportunities for 80,000 creative practitioners.
38. 2010-11 the total contribution of the arts and culture sector was: \$11.4 billion of annual Victorian GSP and 110,000 Victorian full time equivalent jobs.
39. In Yarra alone, a recent live music report indicates music generates almost \$130 million in income for 2017.

Sustainability Implications

40. All supported projects are encouraged to adopt sustainable practices including but not limited to sustainable travel and sustainable waste management.

Social Implications

41. Council's Annual Customer Service Survey indicate the Yarra community values arts and cultural services, scoring 8.30. Comparing with other valued services - less important to our residents than green waste collection and more important than the Fitzroy Swimming Pool.
42. Our residents have reported that the arts and cultural services in Yarra are "excellent" rating it below their satisfaction with pet registration and above green waste collection services.

Human Rights Implications

43. The UN Declaration of Human Rights recognises the right to freedom of artistic expression and creation, which includes the right of all persons to freely experience and contribute to artistic expressions and creations, through individual or joint practice, to have access to and enjoy the arts, and to disseminate their expressions and creations.

Communications with CALD Communities Implications

44. Council's CALD communications guidelines have been adopted in the preparation of this report.

Council Plan, Strategy and Policy Implications

45. This report relates to Council Plan objectives:
 - (a) A healthy Yarra: Community health, safety and wellbeing are a focus in everything we do;

- (b) An inclusive Yarra: Inclusion, diversity and uniqueness are welcomed, respected and celebrated; and
 - (c) A prosperous Yarra: Local businesses prosper and creative and knowledge industries thrive.
46. Economic Development Strategy objectives:
- (a) Promote the City of Yarra as an outstanding visitor destination incorporating its unique precincts and cultural assets and experiences; and
 - (b) Provide targeted and relevant services and assistance to facilitate business growth, especially for SMEs, and entrepreneurs, with a greater focus on quality digital services and information.
47. Arts and Culture Strategy priorities:
- (a) Support artists working across all art forms and at all stages of their careers. Yarra is a creative city of artists with numerous creative assets and many artists as residents. Yarra is home to an expansive number of galleries, peak cultural organisations, live music venues, studios and creative hubs and Council plays a key role in nurturing creativity; and
 - (b) Foster and promote the distinctive strengths of Yarra's creative community to build capacity of the sector and to capitalise on opportunities such as tourism. Council will recognise and celebrate diversity in the arts and respond creatively to the needs of different communities, localities and cultures.

Legal Implications

48. Funded organisations and individuals enter into formal funding agreements with Council.

Other Issues

49. On 26 June 2018, Council held a Special Meeting for the purpose of considering submissions previously presented to the Council, and to make a decision in relation to the Annual Budget for 2018/2019.
50. Five funding recipients from Creative and Celebrate Yarra (the Village Festival, Victoria Street Lunar Festival, Gertrude Street Projection Festival and the Fringe Festival) made submissions to Council requesting increased grant funding. These submissions were noted and referred to a future review, which is this process.
51. In its submission to Council on 26 June 2018, the Village Festival raised the issue that for many years it has only been able to provide artists with a guarantee of \$50.00 compared to the casual rate as set by Fair Work Pay Guide - Live Performance Award 2010 at \$190.74.
52. The rate arts organisations are able to afford to pay in most cases do not reflect the artists' contribution of creative and intellectual capital or hours invested in preparation and performance. Whilst many artists have agreed to accept low or no pay for their work, increasing the funding available would better enable arts organisations to appropriately reimburse artists.
53. Over the past years the community grants assessment panel has consistently highlighted the need for artists to be paid appropriately for their work, and for their in-kind donations of their time to be properly accounted so that the public is aware of the quantum of the contributions artists make to Yarra.
54. Financial stress in the arts is well known though not necessarily well documented, particularly as it relates to appropriate remuneration. This can be understood in the broader context of an underinvestment in the industry, but also due to the implications of being transparent about not being able to comply with the Standards.

55. Officers understand that for many organisations, the funding provided through Creative and Celebrate Yarra only partially covers the costs associated with these events. Council has been alerted to the financial stress that a number of organisations funded through this program are going through.
56. Further to this, a significant number of new arts organisations are expected to move into the Collingwood Arts Precinct shortly and this will most likely mean more demand for Council funding support.
57. There is a strong connection between the Annual Community Grants and the multi-year grants, as organisations will seek funding for their projects from these pools, so closing one stream or changing the funding available will have an impact on the other.

Options

58. Council has the following options available in relation to the Creative Yarra funding program.

Option 1 - Close the multi-year funding program

59. Closing the multi-year funding program would result in some savings for Council.
60. Should Council determine to close the multi-year program, it would be reasonable to expect an increased demand on the annual program.
61. Alternatively, Council could re-invest savings into increasing the amounts available through the annual grants program
62. There is a strong community expectation that Council will continue to build on the multi-year funding program. Yarra residents and Yarra artists value creativity in our community. This is evidenced by annual customer feedback and by the high regard for Council's arts and cultural services.

Option 2 - Leave the multi-year funding program unchanged

63. Whilst the funding level of Council's Creative Yarra program sits in the middle in comparison to neighbouring Councils, fixing the ceiling funding amounts to \$20,000 has put significant viability stress on some of the projects that have been funded in the past few years.
64. The majority of the feedback from the community have sought an increase in the level of funding provided.
65. Whilst there has been some election commitments to supporting both Lunar and Fiesta, these are yet to be realised and there is no corresponding commitment to supporting the type of work currently funded by Creative Yarra.

Option 3 - Modifying the multi-year funding program elements

66. Council has the challenging task of:
 - (a) Balancing its budgets;
 - (b) Providing a level of funding to community organisations that will assist with financial viability;
 - (c) Providing security to funded organisations that enables longer term planning and development; and
 - (d) Enabling new applicants to have an opportunity to apply.
67. Given all these challenges, Council could consider maintaining a multi-year funding program and changing all three elements to achieve a balance of competing challenges by:

3 a) Changing the ceiling amounts applicants can seek

68. Increasing the funding ceiling for the program from \$20,000 to \$30,000 for the Creative Yarra would bring Yarra's streams up to greater parity with comparable local governments and also respond to the feedback received in this review.

- 69. However, increasing the funding ceiling without an increase in the total pool would most likely reduce the number of projects Council will be able to support.
- 70. Celebrate Yarra funding, when combined with the in-kind contributions, compared to other local government festivals of this nature appears to be at the higher end. However, both community festivals have requested more funding. Given that both these community organised festivals are face higher expectations with respect to public safety and risk management. Council officers spend considerable time helping organisers meet these commitments. To better manage expectations and manage risk, Council could consider allocating a specific increase tied to funding event management personnel.

3b) Increasing the total funding pool of the program

- 71. Increasing the pool would enable Council to respond the increasing cost pressures faced by artists. The total funding pool has not increased with CPI for the previous 6 years and applying a CPI compounded adjustment alone would bring the pool to \$259,000.
- 72. To increase the ceiling amount without an increase in the total pool would most likely reduce the number of projects Council is able to support.

3c) Changing the duration of the funding

- 73. Council could consider extending the length of the funding term from three years to four years to be in alignment with State and Federal funding bodies, or it could reduce the term to two years as a minimum.
- 74. Reducing the length to two years has the distinct advantage of enabling the cycles to changeover more frequently and offer new opportunities for more applicants.
- 75. Extending the length would provide even greater security to the funded organisations. However, as the two Celebrate Yarra grants are non-competitive it is not expected the duration of the funding will significantly affect the two festivals. There would be little value in changing the non-competitive nature of these agreements as the festivals are so closely tied to the community organisations that have created the events.

3d) Create a new category within the creative Yarra funding program

- 76. Council could consider a new category to ensure that arts development and engagement arts are distinctly recognised. Creating two distinct categories, such as Creative Yarra, and Engage Yarra, would mirror the annual grants program, and articulate Council's two priorities: creative innovation and community engagement in the arts.
- 77. Feedback from Council’s arts advisory panel members have recommended creating sub-categories in funding to clearly identify Council’s priorities and enable the panel members to compare projects against similar objectives in the highly competitive funding rounds.
- 78. For example, it is difficult to compare an artist working alone in a creative development project with a community festival where hundreds of non-artists are engaged in arts and cultural activities.
- 79. A summary of the proposed funding changes can be found in the below table.

Funding Stream	Current Maximum amount per recipient	Current total pool per stream	Proposed Maximum amount per recipient	Proposed Total Pool per stream
Creative Yarra	\$20,000 – organisations \$10,000 - Individuals	\$170,000	\$30,000 – Organisations \$15,000 - Individuals	\$130,000
New Stream - Engage Yarra	\$0	\$0	\$30,000	\$100,000

Celebrate Yarra	\$30,000	\$60,000	\$35,000*	\$70,000
Total combined Pool		\$230,000		\$300,000

*\$5,000 to be tied to event management

Conclusion

80. Yarra residents and Yarra artists value creativity in our community. This is evidenced by annual customer feedback and by the high regard for Council’s arts and cultural services.
81. Yarra is a leader in arts and culture and the envy of many local government authorities for the many economic, social and cultural benefits it delivers.
82. The multi-year funding program supports creative activity in Yarra, across multi-disciplines, engaging with diverse makers and audience members.
83. The multi-year funding program generates high level of economic return for Council – every dollar Council invests in our community organisations returns three fold to our city within these projects alone, and not considering the flow on economic, cultural and social returns.
84. However, consultation with the Yarra community has indicated that levels of funding in the program has put a number of key projects under financial stress and not enabling these activities to be undertaken.
85. A majority of those consulted request for Council to increase the funding stream to a \$30,000 ceiling.
86. Further to this, Yarra is in the unusual position of being an inner Melbourne council, despite gentrification pressures, of welcoming a new cohort of creative organisations with the development of the Collingwood Arts Precinct; many who depend on private and public funding for their operations.
87. Other reports indicate Yarra remains the home of a large number of musicians and artists.
88. Victoria Street Lunar Festival and Johnston Street Fiesta are important community cultural celebrations for Yarra. Both events have gone through significant changes as the level of risk and safety management has changed for large scale public events.
89. Council’s support for the two major street based events through Celebrate Yarra demonstrate the high level of collaboration and support Council provides to these two community driven festivals.
90. A targeted new allocation for staffing costs would support the two community led large-scale street festivals to employ suitably qualified staff to assist with festival management, that may result in better engagement with the existing businesses on the street for Johnston Street Fiesta and with more capacity to seek sponsorship and other streams of funding as in the case for Lunar Festival.
91. Given the reviews of these programs are infrequent - the funding levels have been fixed over the last 6 years (in effect a decrease in real terms over the last period), the strong request from the community for an increase, a modest increase and a change to the length of funding is recommended.
92. Growing the open streams to \$230,000 will enable the Council to support a similar number of community organisations at the increased ceiling amount. In a scenario where Council determines to offer the full amount to all organisations, about 8 organisations will be able to be funded. In the last two rounds between 12 and 9 grants were awarded.

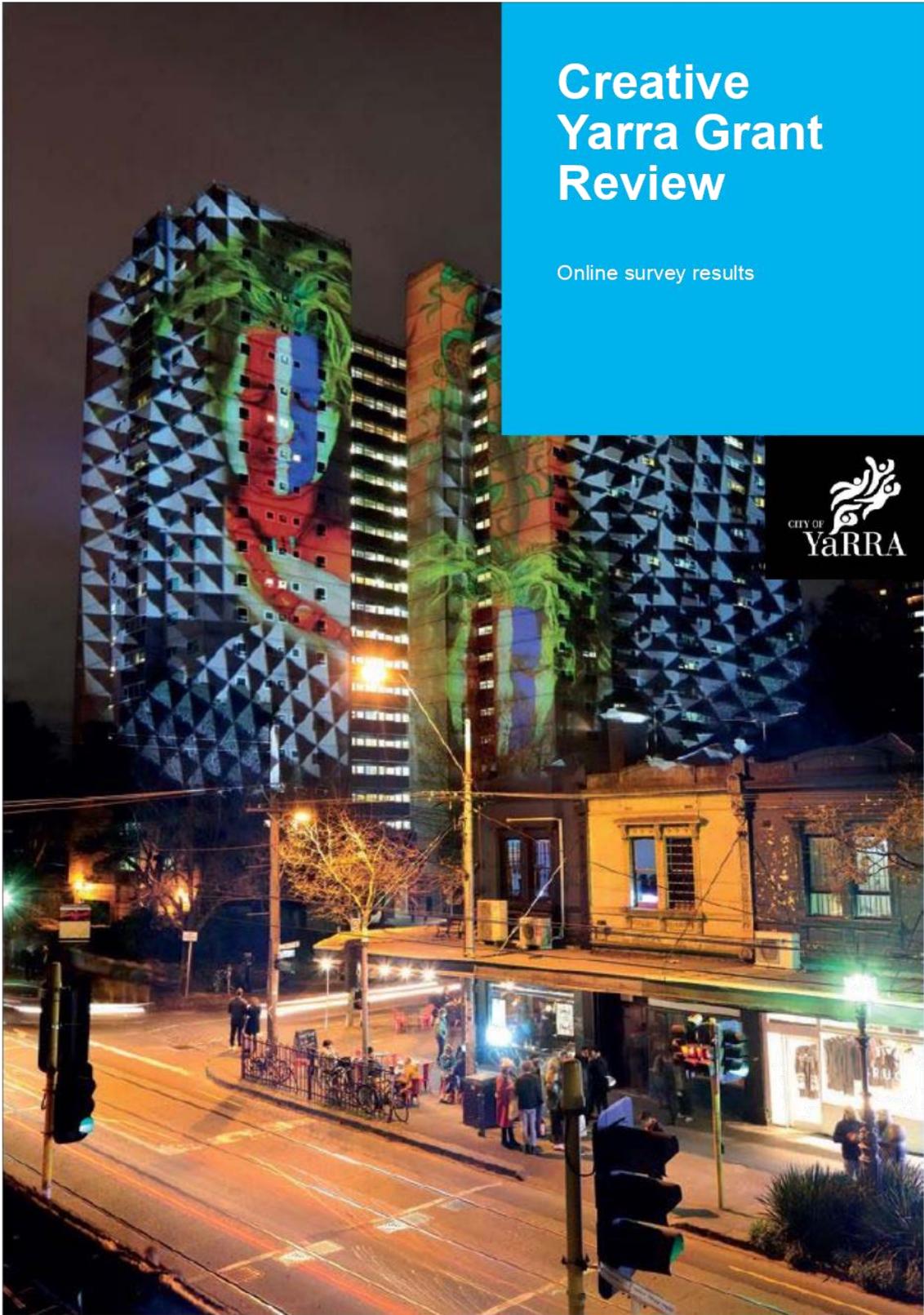
RECOMMENDATION

1. That Council replace the current three year arts and culture funding program, with a two year arts and culture funding program, to apply to projects funded from 2020 onwards.
2. That Council endorse the draft Arts and Cultural Biennial 2020-2021 Grant Guidelines, which includes the creation of a new funding stream called Engage Yarra;
3. That Council refer this report to the 2018/2019 mid-year budget review in relation to the proposal to increase the total funding pool from \$230,000 per annum to \$300,000 from the 2019/2020 budget year; and, subject to such approval, invite applications for:
 - (a) The Creative Yarra funding stream, with a maximum funding ceiling of \$30,000 from a funding pool of \$130,000;
 - (b) The Engage Yarra funding stream, with a maximum funding ceiling of \$30,000 from a funding pool of \$100,000; and
 - (c) Celebrate Yarra funding of \$35,000 for Johnston Street Fiesta and Victoria Street Lunar Festival respectively with \$5,000 of this be tied to event management personnel, from a total funding pool of \$70,000.
4. Note that a further report will be brought to Council in 2019 to determine the recipients of the Biennial Funding for 2020-2021.

CONTACT OFFICER: Siu Chan
TITLE: Unit Manager Arts, Culture and Venues
TEL: 9205 5045

Attachments

- 1 [↓](#) Creative Yarra Grant Review SURVEY RESULTS - 2018
- 2 [↓](#) Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT
- 3 [↓](#) 2017-2019 Creative Yarra Grant Recipients



Creative Yarra Grant Review

Online survey results - September 2018

The online survey was distributed to all grant applicants and to anyone who were interested in participating in the survey, 48 responses were received. The survey was administered through the online survey tool Survey Gizmo from 21 August to 9 September 2018. Respondents were invited to provide their feedback on the Creative Yarra Grant process, outcomes and format in order to help Council shape the future of the funding program to better suit community needs and aspirations.

Headline results:

- Eight out of 8 existing grant recipients received suggest the multiyear funding program provides greater security and 7 out of 8 report that it reduces administration costs for grant applications.

"Creative Yarra funding has been key to our sustainability and growth. It enabled us to engage a part-time staff member dedicated to developing community programs within the City of Yarra. The multiyear support has allowed us to strengthen these community relationships and build trust over long periods rather than one-off engagements."

"The capacity to plan has enabled us to leverage external funding. We have matched the Creative Yarra funding with a philanthropic contribution because of its multi-year nature."

- Some respondents were happy with Council's systems and processes and other have identified areas for improvement. Many acknowledge and appreciate the support received from Council and Officers.

"City of Yarra staff are amazing and extremely helpful. Cannot ask for more."

- Identified areas for improvement include:
 - More funding
 - More marketing assistance
 - More networking and professional development opportunities

"At \$20 000 maximum and \$170 000 available, there are too many good artists / organisations that either won't apply, or will be knocked back. Does City of Yarra want to be a local government where vibrant arts and culture is seeded, grows and flourishes? This needs additional investment."

"The maximum amount per organisation and the total funding pool are serious issues. Running a multi-day, outdoor arts festival, \$20 000 gets sucked up before you even arrive on-site to set up. If Council wants to keep festivals that not only serve the local community, but are of metropolitan / state / national significance, it needs to invest much much more. \$800 000 amount suggested is a great deal more than current total of \$170 000, but it is by no means ridiculous. City of Maribyrnong recently invested \$85 000 per year (matched by \$110 000 per year from Creative Victoria) in an arts festival that only occurs every second year."

"Dedicated social media and marketing support of projects to raise awareness within the community."

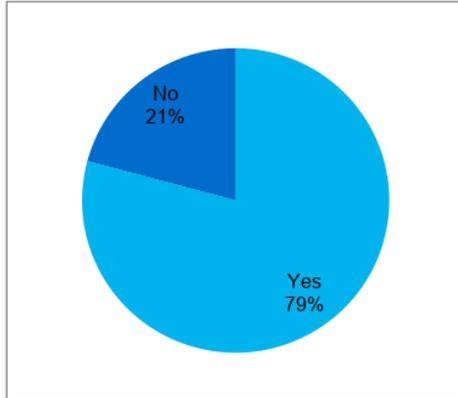
- The strongest preferences were for 3 year, 2&4 year length of funding.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Results

Applications and grant success

Q1: Have you ever applied for a Yarra Arts Grant? (select all that apply)



Grants applied for:	Count
Creative Yarra	15
Room to Create	3
Small Project Grant	21
Annual Arts Grant	25
None	10

Q2: Please identify your successful grants: (select all that apply)

In total 28 respondents had been successful in applying for a Yarra Arts Grant and 10 had applied unsuccessfully.

Successful grants	Count
Creative Yarra	8
Room to Create	2
Small Project Grant	16
Annual Arts Grant	16
None	10

Q3: Are you a current Creative Yarra recipient?

All 8 respondents who had received a Creative Yarra grant were current recipients.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Creative Yarra Grant outcomes

Q4a: Do you think Creative Yarra has achieved the following:

	Yes	No	Total
Greater security for you or your organisation?	8	0	8
Reduced administration costs related to applying for grants?	7	1	8

Q4b: Why not?

Comments (1)

I don't see the connection between why Creative Yarra would 'reduce admin costs related to applying for grants'.

Q5: In what ways have you been able to build your capacity?

Comments – capacity building (8)

Creative Yarra funding has been key to our sustainability and growth. It enabled us to engage a part-time staff member dedicated to developing community programs within the City of Yarra. The multiyear support has allowed us to strengthen these community relationships and build trust over long periods rather than one-off engagements. This work has resulted in a new, multifaceted program, titled Concentric Curriculum. This program of workshops, events, lectures, performances, textual and visual artworks now runs parallel, and in tandem with, our exhibition program to enable artists and arts professionals to become creative collaborators and co-producers with our local community.

During the launch year one we were clearly able to communicate that this was a longer term commitment, which fostered increased interest and longer term planning from the organisation as well as independent artists

Having the security of triennial funding has meant we can plan for success with a long term vision for our event to enable growth and maximise impact.

It has enabled us to plan longer term, transition some key roles within our organisation from volunteer to part professional, engage more fully with community, arts & trader stakeholders. Deliver a festival that has an impact with our community at a number of engagement levels.

Support from Creative Yarra has enabled SEVENTH Gallery to realise several key initiatives this year to build our capacity including: - diversifying our income streams through a major commercial partnership, sponsorships, donations and a Creative Victoria grant - restructuring our exhibition spaces - eliminating artist fees and financially compensating all artists for the first time since we launched in the year 2000

The grant has allowed me to create a new work, make connections with community members, produce a script that could be used to support an application for further support. All these things build on my capacity as a writer and artist.

The three-year funding has allowed the Centre for Projection Art (nee Gertrude Projection Association) to develop within the City of Yarra and provided some of the operational costs associated with the

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Comments – capacity building (8)

Gertrude Street Projection Festival. Without the funding the festival could not happen but likewise the cost to produce festivals of this nature has significantly increased year of year and that is not reflected in the funding.

We have built our capacity around elements of delivering the Edinburgh Gardens Festival. This has included: community development; arts development; audience development; building sponsor relations; event management; compliance.

Q6: Has it helped you or your organisation in any other way?

Comments – helped in other way (6)

Administrative support has enabled us to recruit several new board members from culturally diverse backgrounds including our first Indigenous curatorial mentor. We have begun a process of decolonising our programs and structure through a series of access, inclusion, education and community engagement initiatives. We have greatly enhanced the cultural diversity of our annual exhibition program, which as also impacted audience development in turn. These initiatives have reinforced our reputation as a space that is both financially and culturally accessible, inclusive and safe, and we are committed to continue to provide a platform for risk, experimentation and creative expression with emerging and underrepresented artists.

It has been very worthwhile to have funding locked in place to try and leverage other funding and support.

Projection as an art form has evolved over the 10years and it has enabled us to stay relevant. It has also enabled us the breathing space to build the corporate structure behind the organisation, recruit new Board members, improve our philanthropic contributions and commercial partnerships.

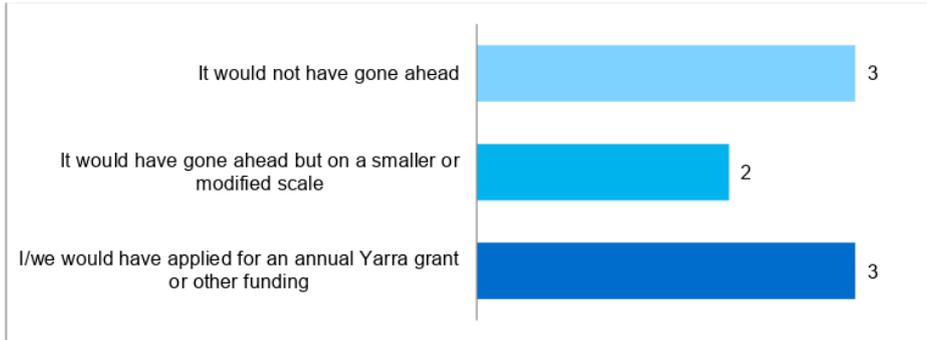
Small organisations such as Bus Projects thrive when provided with long-term support. Creative Yarra helped us to instil trust with other stakeholders at a State and Federal level to further stabilise our operations.

The capacity to plan has enabled us to leverage external funding. We have matched the Creative Yarra funding with a philanthropic contribution because of its multi-year nature.

These funds represent around 10% of our overall budget and as such have assisted greatly.

Q7: What would have happened to your project without Creative Yarra Grant funding?

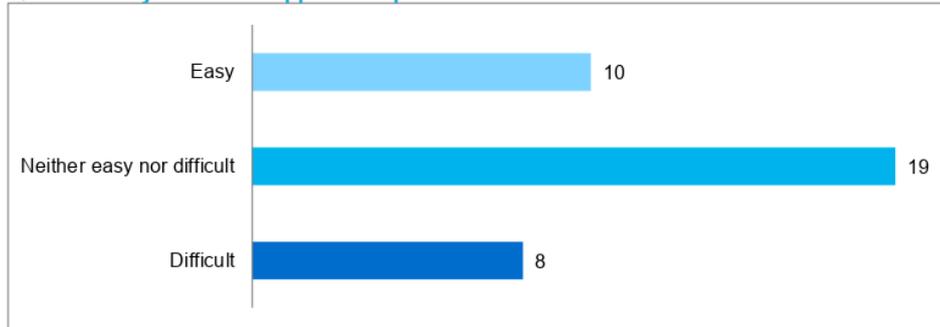
Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018



Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Process review

Q8: How did you find the application process?



Q9: How could the grant application process be improved?

Comments – application process (31)

A more concise application form.

As a volunteer organisation it is difficult to find all the necessary time to complete. To have people who work in the Arts community who are often already working long hours on low incomes, devote more time to a process that often does not succeed although all the grant criteria has been meet and positive feedback from Council Officers received.

As we are the auspice body, we assist with the preparation of the budget only.

Can't remember distinctly, but typically these grant systems have a tendency to ask for very similar information several times.

I am pleased with the process. Council staff are knowledgeable, listen and give good advice.

I an interview process would be easier because I am dyslexic. I needed a lot of help from a lot of people to complete my application. It was very stressful because it took me around 100 hours. The unfortunate part is that it will look rushed because I am dyslexic. That said I had it edited and I met with the council several times for support.

I answered difficult because I think there is too much red tape and time spent on applications for relatively small amounts of money (eg \$5,000). Also I think you should not have to provide letters of support or references if projects are under \$20,000. Let's face it everyone competitive in a grant round is already a known quantity and you're just asking for free labour.

I recall that it was adequate and reasonably straight forward.

I received NO FEEDBACK after being told I was NOT successful. Despite telephoning numerous times. I applied again the next year and was again unsuccessful. Again no feedback. This sucks.

I think it was good. The communication was effective, positive and efficient, which is great.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

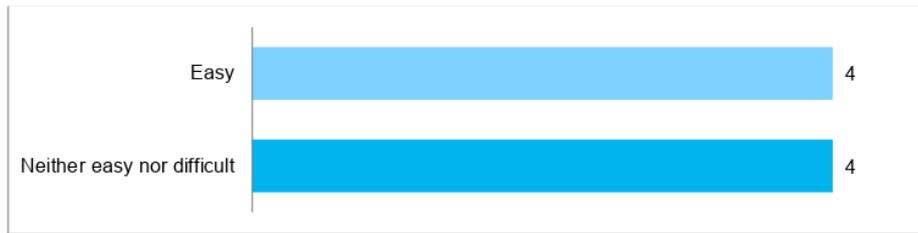
Comments – application process (31)
I think the grant process could be improved through having an 'additional/support documents' sections where new files can be uploaded. An example could be to provide a further detailed project description here.
I thought I'd written a good application and even sat with a council officer and went through but wasn't successful - possibly have some workshops to assist how to write successful grants
If you employ people with a knowledge of real art and people with less prejudices about the artists background and ideoligies.
It was onerous for the small amount of funding offered. It took a long time, and we do not receive salaries. So it was days of work for no result in the end.
It was pretty silly that we needed to apply for an Annual Grant as a fallback option to 3 year Creative Yarra grant. These should be separated in time, so that only unsuccessful 3-year applicants do an annual grant submission.
More funding, across more grant rounds.
No feedback - application process was achievable
Not sure if this is still the case, but when I applied the application requested to indicate the minimum amount that the project needs from the city of yarra in order to go ahead. While I understand the rationale of this question, and know that it leads to potentially more projects being funded, it is ultimately encouraging an unsustainable practice for the artists who have been funded. It encourages self-exploitation, and the exploitation of other artists, as payment for their labour is always the first to go, and will probably lead to the artist having to pay for the shortfall out of their own pocket. This was the case with my project, and I know for others who have received less funding than they needed.
Smooth and clear process
The annual grant application process is lengthy, it could be shorter.
The application process was clear and informative, and staff were helpful, so no improvements are necessary.
The grant application process is easy, no suggestions on how it can be improved
The level of detail required in project planning, community engagement and past experience is excessive. The recipients are all highly experienced producers - the funding process should ask what we plan to do, but evidence of past success should carry more weight. This application could be shorter and more streamlined
There are some duplicated/vague/redundant questions/info fields. The latest VicArts online form is pretty good at the moment, and could potentially be used as a model to optimise the Yarra one.
There could be potential to streamline some of questions within the application process that overlap.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Comments – application process (31)
This would simplify the process for applicants, and make the application process more accessible.
Think more strategically about why you're asking what you're asking, and what use you'll make of our responses.
This is difficult, but the dates could somehow correlate with major Yarra galleries notification times for successful applicants. eg Centre for Contemporary Photography, C3 etc. This may ensure greater funding opportunities/ options for artists.
We actually did the application but it was not submitted due us answering "various" to a question which required a fixed value and us not leaving enough time to find and correct the error in the document. The explanation of the project and its public output gets VERY lost in the bureaucratic nature of the proposal and the necessity to provide fixed values for things such as audience numbers, something impossible when the public outcome may have various different incarnations. For something like a creative development grant, it would be more useful to both the grant recipients and I think, the funding body, to concentrate on how the process will arrive at the desired outcome. Whilst I understand the council has many social aspects to integrate, I think at least for its creative development grants, a look over the simplicity and ease of use of the Creative Victoria Creators fund grants could be useful. They Provide templates and keep the written answers to a minimum, asking only what they need to to undertstand the project. I respect the Yarra Council's desire to reflect a diverse and inclusive community, however the irony is that 23 pages of questions (that's what our unsubmitted application for a \$14 000 grant (which didn't include any artist fees came to)), scares away the very people you are seeking to represent. For example, my Argentine husband, is an accomplished artist with English as a second language. Whilst he now speaks English quite well, his written English lags behind and he could not make head or tail of the application so of course, would not consider writing a grant application. I understand you offer help in this matter, which is to be applauded, but the busy nature of life means that sometimes it is difficult to take up this option. A process which asked well directed questions, but less of them, may inspire some people to come forward and attempt to describe their project.
We found the grant process and requirements appropriately comprehensive.
We have enjoyed working with Lizzy Sampson and Brona Keenan and thank them for their generously, support and cross promotion of our programs. In future SEVENTH will apply for additional administrative support. The management team work excessive unpaid hours beyond their part time wage of \$200 per week, to realise over 60 exhibitions and 12 public programs annually. Unlike other artist run initiatives SEVENTH have channeled their resources to pay artist fees, which has significantly lifted the quality of our exhibitions and programs, but placed additional pressure on our management team and our limited resources to realise ambitious projects.
it's a while ago, so i cant really recall. The Arts staff where very helpful which was great

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Q10: How did you find the acquittal process?



Q11: How could the acquittal process be improved?

- Comments – acquittal process (6)**
- At times complicated but fortunately the artform produces very visually dynamic work that makes for great looking acquittal resource.
 - I think there should be more opportunity to tell a story. For example, to share audience insights, to include a video (or audio, or even photos), to explain the development process.
 - No improvement needed.
 - Smooth acquittal process
 - The acquittal process was standard.
 - We found that the acquittal wasn't too onerous for a small part-time team to complete. We appreciated the patience of the Yarra Arts team as it sometimes takes longer to complete than anticipated.

Q12: Have Council staff been helpful throughout the grants process?

All 8 respondents answered "yes".

Q13: How could staff better assist throughout the grants process?

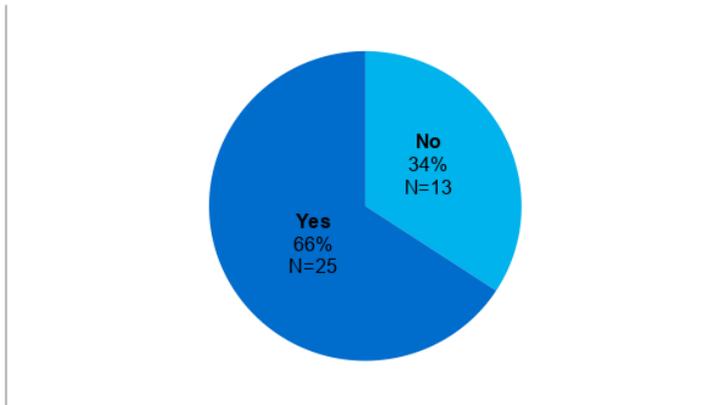
- Comments – staff assistance (5)**
- City of Yarra staff are amazing and extremely helpful. Cannot ask for more.
 - No suggestions, we are happy with the level of support!
 - Not really much more I think they could do. Always helpful when needed, communication is key to the relationship which at times needs a bit of work from both us and them, but really overall quite professional.
 - Our contact (Brona) has been amazing.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Comments – staff assistance (5)

There has been a high turnover of staff in the last couple of years, including temporary appointments, which has made it difficult to get consistency (although given these changes, it hasn't been bad at all).

Q14: Are you aware that Council also provides in-kind support such as venue hire, waste management and support with road closures?



Q15: What other Council support would be of value to your projects?

Comments – other Council support (24)

1. Advice and contacts as a conduit to engaging with specific sections of the Yarra community, for the development of public and education programs. 2. Increased investment in the Creative Yarra program, to assist organisations facing commercial rental increases, as a support and incentive to stay within the City of Yarra. 3. Potential for connections to the City of Yarra economic development and business units to provide advice and connections to corporate partnerships, that help to build more sustainable cultural facility revenue models.

A bigger funding pool. Understanding that the artist's time for admin is limited and they are mostly not paid a wage to attend meetings, answer multiple emails and phonecalls (in contrast to the council officer at the other end of the line). More transparency around the out of time projects and festivals and events hires.

Additional support for management wages would enable SEVENTH to invest more time and resources into our financial sustainability and resilience moving forward. We would also like to invest in better online presence for the documentation of our exhibitions, discursive projects, public programs and texts, as a means to develop our online audience locally and internationally.

Allow artist's to put promo of their shows on council website, and not be "hidden" down the bottom of the page! Look at other council websites to see how they PROMOTE artists in their own area. Yarra's website is crap.

Art venue tours, info sessions with Yarra Arts grants forums with examples of completed projects

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Comments – other Council support (24)
Creative arts networks for people needing casuals, employees, volunteers for their project
Budget/ marketing/ timeline templates A list of cultural communities and people to talk to for advice in cultural compliance. A list of Yarra galleries / venues and programs they might be taking part in, such as "Space to Create". This would help arrange suitable marriages between project and event.
Building on the business and trader sponsor/partnerships.
Continuing to be able to leverage marketing channels, such as through libraries/rec centres as well as newsletters etc
Dedicated social media and marketing support of projects to raise awareness within the community.
Having some paid staff to assist with admin of the festival and events would be great.
Help to achieve curatorial projects that involve the community. The help could be a 30 per cent received after the outcome is achieved. This would keep the programs lively while lowering risk.
I contacted Venues and Events and even though I am a Creative Yarra recipient, I was told I would have to pay commercial rates. I had to be auspiced by an organisation I am working with. It would be great if recipients could get access to discounted venue hire.
In-kind marketing support. We partnerships with other Councils and they provide flags, tram stop barrier signage and other in-kind marketing throughout their municipality.
Introductions and set up of initial meetings with other council departments that might take an interest in projects of mutual benefit.
It is a common problem, however, it's worth emphasising that the major challenge for our small visual arts organisations is securing a stable, subsidised, lease from which to deliver programs (not one-off venues). Competing in the commercial rental market leads to the majority of resources going to landlords and not to supporting artists. Strategies to link our small arts organisations with Council owned buildings may be even more useful than funding discrete projects or programs.
Not sure
On line publicity or links to exhibitions within Yarra, in order to increase community awareness and visitation for exhibiting artists and galleries.
Something cool would be temp parking permits for performers if they are participating in an event supported by City of Yarra. Also would be cool to have proactive guidance on avenues for organisations like ours to have inclusivity and diversity collaborations with other local orgs/community groups committed to those principles
Space and studios along with venue support.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Comments – other Council support (24)

To provide the local artists with studio spaces. Some unused buildings in Abbotsford could be used for studios.

Triennial funding. Financial support for volunteer recognition.

With the Collingwood precinct opening soon, there should be long-term partnerships on artist studios or something where you fund local experts to support us directly as artists.

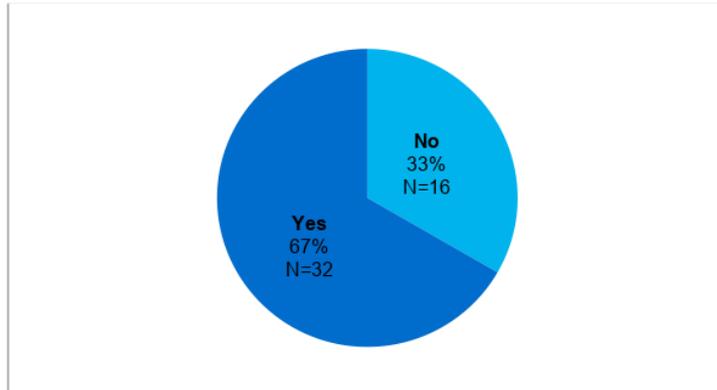
With the Shaping Change project I found it very helpful to have assistance with sourcing an appropriate venue and site for the installation and exhibition opening. It was also great to have help with who to contact at Vic Track for example, when we were considering doing part of the project at Richmond Station.

events where creatives could connect

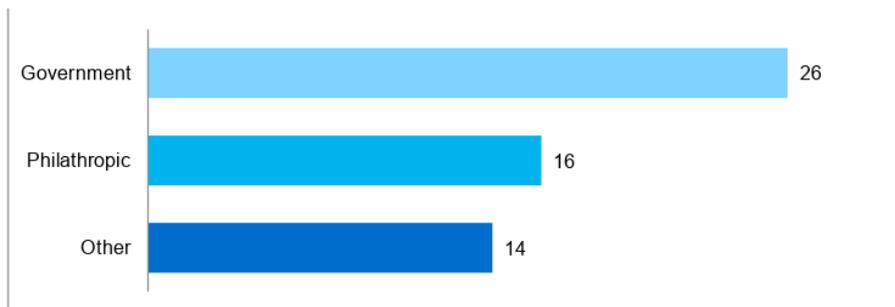
Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Other funding

Q16: Do you or your organisation currently receive funding from other sources?



Q17: Where did you get this funding from? (select all that apply)

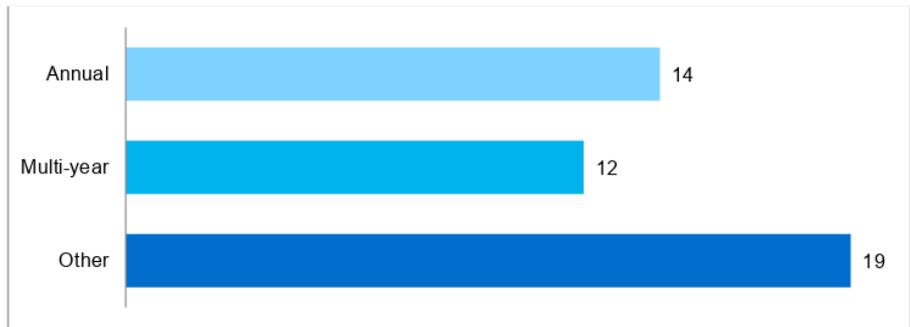


Other funding sources (13)	
Arts organisations	
Community donations, Master classes (training artists)	
Contract Fees; Sponsorship	
Corporate Sponsorship - Midsumma raises 70% of its funding from non-government funding sources	
Crowd fund; own funds.	
Event sponsors, individual donors	

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Other funding sources (13)
Hosting organisation
Membership & Gallery Hire
Modest in-kind and cash corporate partnerships (project based)
Other council
Other grants. Donations.
Private Commissions/ past govt grants
University

Q18: What type of funding is this?



Other types of funding (16)
Project based
Project-based
Annual membership and exhibition programming
Australian Post Graduate Award: PhD Scholarship
Intermittent
Occasional project based funding, for example a current one-off project by Public Records Office Victoria

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Other types of funding (16)
Once off payment so far.
One off grants
One-off project grants
Project
Project based.
Project by project, year by year
Project by project.
Project specific
project and residency
project or PD

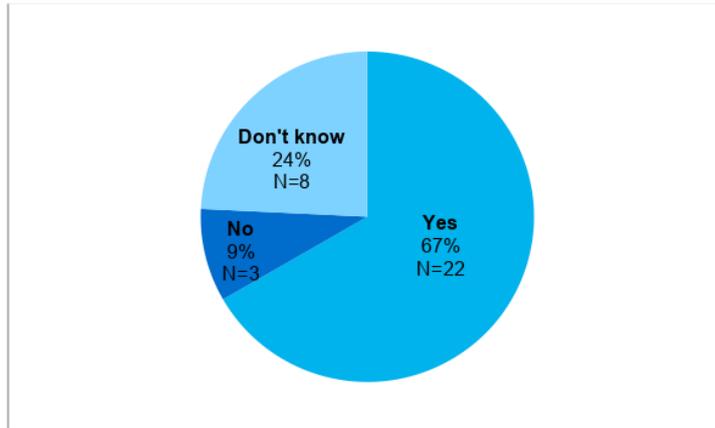
Q19: How much do you receive?

\$ per annum	Count
Nothing	2
Less than \$5,000	2
\$5,000-less than \$10,000	5
\$10,000-less than \$20,000	3
\$20,000-less than \$50,000	2
\$50,000-less than \$100,000	4
\$100,000-less than \$500,000	3
\$500,000-less than \$1,000,000	2
More than \$1,000,000	2

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Future interest and suggested improvements

Q20: Would you or your organisation consider applying for multi-year arts funding in the future?



Q21: How would multi-year funding benefit you or your organisation?

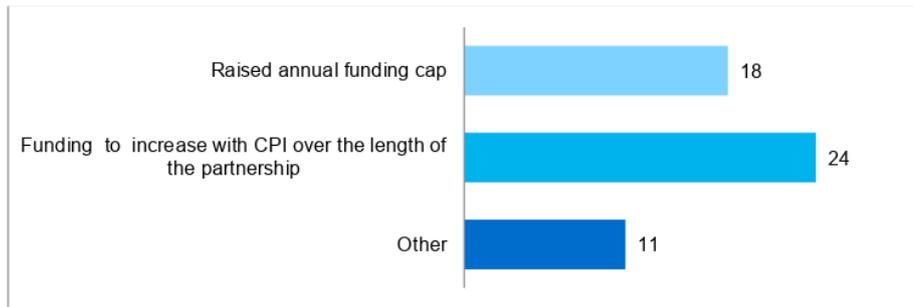
Comments – benefits of multi-year finding (22)
\$50,000 per year would allow Midsumma to make a more ambitious application proposal to City of Yarra
3-5
Assistance for production costs and affiliated promotional material
CCP works in an iconic purpose-designed building, with professional staffing and a commitment to the fair compensation of the artists it engages with. The organisation is particularly challenged to maintain its nationally-regarded standards of exhibition and program delivery by the contraction of corporate sponsorship in recent years, lingering impacts from the reduction of Australia Council funding (CCP now receives Visual Arts and Craft Strategy support but was defunded in 2016 through the four-year funding program), and most critically a commercial rent increase that will take effect from 2019, delivering a 35% increase in this core expense area.
Commitment to art practice, support in making more ambitious work
Depends on project
Future planning
Helps to run better projects that have a greater impact

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Comments – benefits of multi-year finding (22)
In precarious and isolated working conditions with diminishing and competitive funding, having the stability to work as an artist over time means less time wasted pursuing other employment, applying for grant after grant and accepting work that diverts the authentic creative focus of my practice.
It will create a stable foundation that allows time and space to grow and also it will allow experimental works
It would assist with planning for long term projects and provide a solid commitment for rent /financing materials/labour ect
It would enable us to employ a producer to help us promote our work and engage more widely.
It would increase budgeting and planning security.
More complex projects could be undertaken and completed
More sustainable artist wages.
Planning & able to fund the start-up for each year's festival
Stability and long term growth opportunities
The ability to create and show new work locally
The ability to prepare a pre-planning budget for the next financial year
We would be able to pay a regular staff member for part-time hours, to oversee core operations, coordinate volunteers and have the archive open to the public more freely.
Without funding we are unable to develop and create the work. In other words the funding is crucial to the success of any project.
enable us to plan, to embed growth /development into our project(s)

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Q22: Would you like to see any changes to the current funding model? E.g.:



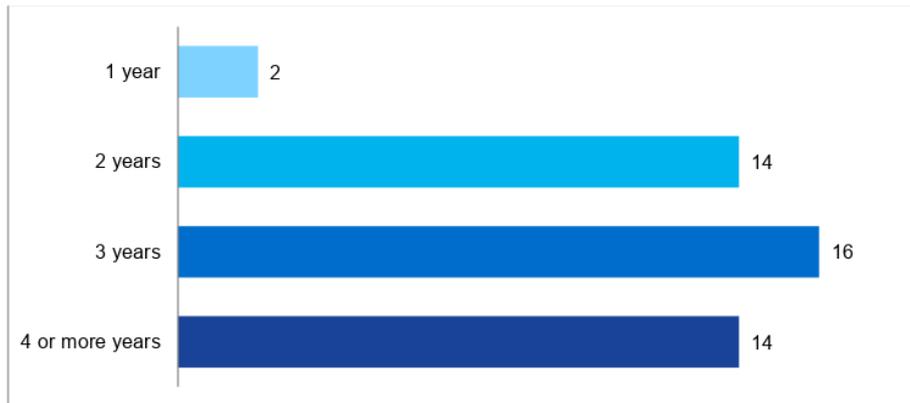
Suggested amount for raised annual funding cap	Count
Additional \$10k p/a	1
\$30,000 company \$15,000 individual annually	1
\$30,000	3
\$30,000, but only if the pool itself is increased	1
\$35,000	1
\$20,000 to individuals and \$40,000 to groups	1
\$50,000 orgs \$30,000 individuals	1
\$50,000 per year	1
\$50,000 - \$70,000	1
\$500,000	1
\$800,000 per year	1

Other suggested changes to funding model (11)
Additional funding support for individual programs
An amount that includes sustainable wages for artists.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Other suggested changes to funding model (11)
Equal opportunity for all
International projects funded if also exhibited in Yarra
More funding for event/project based applications
More opportunity for emerging artists
Other in kind support guaranteed in contract eg venues, risk management; guaranteed cross-Council partnerships, rather than constantly burdening artists to do this work for you.
Peer review. Not yarra art staff. Always same result.
Strategic Partnerships negotiated with Council (non-competitive)
Would be beneficial to have some \$1000- 2000 grants for individuals pursuing a small creative start up
add a free rental office/art space

Q23: What is your preferred partnership length?



Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Q24: How else could Creative Yarra Grants be improved?

Comments – suggested improvements (4)

No other suggestions, thank you!

Operational funding is of utmost importance to us to provide the Gertrude Street Projection Festival. Volunteers in operational roles eventually burn out or don't provide the highest levels of work. We need to employ staff to attract sponsors and engage donors so we can continue this fabulous, community engagement, arts festival.

Our event is by design low impact... no street closures, no rubbish, no noise, using volunteers whenever we can and relying on COY staff as very little as possible, in fact rarely at all... these additional costs to COY are not factored into the funding with other events. We deliberately do not use external Traders during the event, all are existing in the area. Local community, domestic & international tourism spend dollars that stay local. A dollar for dollar return on COY funding, which is not the case with some other festivals. I think there should be greater consideration to the total cost of events, above and below the line.

The maximum amount per organisation and the total funding pool are serious issues. Running a multi-day, outdoor arts festival, \$20 000 gets sucked up before you even arrive on-site to set up. If Council wants to keep festivals that not only serve the local community, but are of metropolitan / state / national significance, it needs to invest much much more. \$800 000 amount suggested is a great deal more than current total of \$170 000, but it is by no means ridiculous. City of Maribymong recently invested \$85 000 per year (matched by \$110 000 per year from Creative Victoria) in an arts festival that only occurs every second year.

Q25: Do you have any other comments about Yarra's multi-year funding program?

Any other comments (22)

A 2 yr project would be better managed and monitored compared to 3 yr/ a lot can happen over 3 yrs and that will slow opportunities for others applying. What I'm saying is less people will be on a 3 yr rotation with more money. I'd prefer to see more artists moving thru with grants every 18-24 months.

A two-year partnership length to allow a pre-planning budget and to assist with raising sponsorship and philanthropic support for the following financial year.

As evidenced by the list of supported organisations, Yarra's multi-year funding program recognises the need to foster a variety of types of organisation, artform specialisation, and operational scale. Since moving to Yarra in 2012, Bus Projects has felt welcomed and valued by Council.

At \$20 000 maximum and \$170 000 available, there are too many good artists / organisations that either won't apply, or will be knocked back. Does City of Yarra want to be a local government where vibrant arts and culture is seeded, grows and flourishes? This needs additional investment.

Does Yarra Arts talk to Yarra Business (Eco Dev) and tourism to increase the funding pool and take a co ordinated approach to supporting arts orgs and artists? Pool marketing budgets and funding?

Having secure funding for 3 years means projects have time to be effective and cost efficient while also giving stability to the organisation and staff.

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Any other comments (22)
I am very dissatisfied with the Yarra multi year funding program
I think it is beneficial to organisations and established artists rather than early to mid career artists like myself
I think it would be great if there was another fund for assisting the administrative aspects of individual's creative practices.
If you give \$\$\$ to fund a group, MAKE SURE they exhibit 100% Yarra artists!
It is great that you offer multi-year funding
It is great to see such a strong and active arts program on multiple platforms. Also a really positive experience with staff too. Thank you.
It would be great to know more about this initiative. I wasn't aware of the multi-year funding program!
It's a great concept and opportunity for artists and allows for development over time.
Needs significantly more money, annually indexed, or you won't be able to attract and keep artists here anymore. Need to also make sure you get in on the ground floor with Collingwood precinct now.
Overall I think it works well. I would like to see some additional support to help with the application process and improved communication between us and Council, as a volunteer organisation we do our best. We could always use more money but I'm sure that everyone would say the same.
Possibly rather than a grant, the City of Yarra could contract the Centre for Projection Art to run the festival. We have done this in the past for Stonnington, who provided \$40,000 for 12 projection sites with no other input on our part for other festival activities (ie festival hubs etc). We love doing this festival in Yarra and are happy to seek sponsorship for individual projection sites but would be good if Yarra could provide the operational funding to allow the Centre to pay staff to find this funding.
This is the critical funding stream for cultural organisations such as the Centre for Contemporary Photography. While Annual and Small Project Grants make a genuine and appreciated impact in delivering discrete projects, it is multi-year funding on which an organisation can budget and plan for significant projects in future years with confidence, and an ability to maximise impact.
This program is vital to the artistic vibrancy of the City of Yarra.
We need a place where locals can simple hang/display a piece of work. There is nowhere that I know of that allows this. Juried work might get into a gallery but not simple local work. There are really no textile type groups around that I know of either.
We will be applying for the first time in 2019.
Yes, funding should be given in bursts according to outcomes. I can achieve AMAZING outcomes but I

Attachment 1 - Creative Yarra Grant Review SURVEY RESULTS - 2018

Any other comments (22)

can't write a grant application. That way the money can be allocated towards the quality of the outcomes rather than the quality of the grant applications. This is how we can create social change!!!!

Attachment 2 - Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT

Arts & Cultural Multi-Year Grants 2020 – 2021 Guidelines



DRAFT SUBJECT TO COUNCIL ADOPTION

INTRODUCTION

The City of Yarra is abundant with creative energy generated by a unique mix of talented people and diverse communities engaged in arts and culture. It is this collective energy that makes the municipality one of Australia’s most productive arts and cultural centres and contributes to Yarra’s unique identity.

Yarra’s creativity is expressed in many ways and Council takes an active role in supporting a range of people and communities as they participate in, and contribute to, our creative culture. To this end, Council offers a number of funding initiatives that help to realise Strategic Objectives in the Council Plan.

ENGAGE Yarra & CREATIVE Yarra offers two years of fixed funding from January 2020 to December 2021 for individual creative practitioners and organisations to deliver arts and cultural activities within the City of Yarra. They are designed to provide security and reduce administration costs so that we can enable creative activity to be developed over a two year period, support our creative organisations to build greater capacity and to deliver the best outcomes in our City.

Successful applicants are offered two years of funding, with annual CPI adjustments, but no further guarantees of future funding can be assumed. Successful applicants may apply for other funding initiatives offered by Council, but cannot be funded by multiple funding initiatives for the same activity.

ENGAGE Yarra & CREATIVE Yarra are open to organisations providing dynamic and valuable arts and cultural activities in the City of Yarra and prioritises those with a proven track record and well-articulated plans. Organisations may apply for operational and/or project funding. These streams are also open to individual creative practitioners who will need to demonstrate a commitment to realising a project or body of work over a two year timeframe and be able to clearly demonstrate the outcomes of this work in their proposal.

The proposed activities may take any art form but must be of high cultural and artistic merit and show a clear relevance with Yarra’s community. Whilst innovation and dynamism are valued, the activity does not need to be new.

CELEBRATE Yarra is designed to provide security and reduce administration costs so that we can enable community-based cultural festivals and strategic events to be developed and presented over a two year period. These activities should stimulate economic activity or make a significant contribution to cultural tourism in Yarra.

APPLICATION PROCESS

Applicants will submit a full application to be assessed by a community panel. The final decision is made by Council.

Application	Key dates
Applications open	
Information Session	TBC
Applications close	
Final decisions advised	

For more information please call Arts and Culture on 9205 5555

Attachment 2 - Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT

Arts & Cultural Multi-Year Grants 2020 – 2021 Guidelines

Funding starts	1 January 2020
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Yarra City Council reserves the right to change or amend dates should the need arise.

ASSESSMENT CRITERIA

Council will prioritise proposals that will rate highly across the following criteria.

A. CAPACITY

Practitioners, producers and/or administrators are highly/uniquely skilled and driven. For example:

- High quality artistic and/or cultural development practice.
- Proficient in administration, project and/or production management.
- A commitment to rigorous process and exceptional creative outcomes.
- The organisational structure and/or demonstrated resources required to successfully undertake the proposed project or activities.

B. RELEVANCE

The activity is connected to the City of Yarra and builds on local character in one or more of these ways. For example:

- The applicant organisation(s) is located in Yarra.
- The creative practitioner(s) live or work in Yarra.
- The proposed activity takes place in Yarra.
- The activity is connected to Yarra:
 - Involves issues or themes that are of relevance to the City of Yarra.
 - Engages with members of the Yarra community.
 - Contributes to and reflects local culture, identity and diversity.
 - Involves creative use of Yarra's venues, parks, streets, buildings – including Council owned and managed venues – studio spaces, theatrical spaces, live music venues or the public domain.

C. OPPORTUNITY

Two year funding will make a significant difference. For example:

- Creative impact and growth.
- Skills and knowledge development.
- The opportunity to experiment and explore a theme, idea or concept in depth.
- Personal and community impact, including relationships and partnerships.
- Organisational and/or program development and sustainability.

FUNDING STREAMS

Council recognises the different attributes associated with specific areas of practice and as such asks that applicants elect the funding stream that most closely aligns with their proposal.

There are three streams:

For more information please call Arts and Culture on 9205 5555

Attachment 2 - Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT

Arts & Cultural Multi-Year Grants 2020 – 2021 Guidelines

1. ENGAGE YARRA (submissions via Expression of Interest)
 - o Organisations
 - o Individuals
2. CREATIVE YARRA (submissions via Expression of Interest)
 - o Organisations
 - o Individuals
3. CELEBRATE YARRA (submissions by invitation)

ENGAGE YARRA supports activities that showcase, celebrate and promote local cultures, people, places and arts practice. It supports projects that enhance community participation and engagement in arts and cultural activities. Priority is given to proposals that enable collaboration and participation in strong creative projects between artists and non-artists, that value and highlight diversity and that encourage engagement with new audiences.

CREATIVE YARRA supports professional artists and art organisations to produce and present new or existing work in any medium via funding that supports projects, programs, operations and/or administration. Priority is given to proposals that demonstrate outstanding artistic value and creative practitioners or organisations who present ideas that require longevity to be developed and realised.

CELEBRATE YARRA is a closed and by invitation two-year partnership program with the community organisers who deliver Johnston Street Fiesta and Victoria Street Lunar Festival. It recognises these two major street based events are unique to Yarra and stimulate economic activity while also making a significant contribution to cultural tourism in Yarra.

ELIGIBILITY CRITERIA

Applicants for the Arts & Cultural Multi-Year Grants must meet the following eligibility requirements: (Please note that ineligible applications will not be assessed.)

- Applicants must be an incorporated or formal Not-For-Profit organisation or community group and have an ABN.
- Individuals can apply but must have an ABN.
- Applicants must be locally based and/or be applying for a program, service or activity that is of benefit to the Yarra community.
- Projects must have a public outcome within the City of Yarra boundaries.
- Applicants must have acquitted previous Yarra City Council grants and have no outstanding debts to Yarra City Council.
- Appropriate insurances, working with children checks, WorkCover and superannuation coverage are required to be held by recipients of funding.
- The project must take place throughout 1 January 2020 and 31 December 2021.
- All required supporting material to be submitted at the time of application.

Ineligible Applications

- A program that is considered the responsibility of State or Federal Government.
- Activities that take place outside the City of Yarra (including touring costs), unless a component of an ongoing project has a proven and direct benefit to the Yarra community.
- A new building, capital works or facility maintenance works.
- The purchase of equipment only. Equipment may be purchased as part of a broader project.
- Activities that are sponsored by gambling businesses.
- Core school curriculum activities.
- Projects with the singular purpose of promoting religion.
- Training, study or academic research in Australia or overseas.

For more information please call Arts and Culture on 9205 5555

Attachment 2 - Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT

Arts & Cultural Multi-Year Grants 2020 – 2021 Guidelines

- A project that will be offered for assessment in the above training courses.
- Applications that are solely for attending forums, workshops and conferences.
- Competitions, prizes, award exhibitions or exclusively fundraising events.
- Retrospective funding of projects.
- Neighbourhood Houses are funded through Council's Neighbourhood House Funding Program therefore are not eligible to apply directly for support, however they are able to apply as an auspice for another community group or an individual artist.

HOW TO APPLY

Creative Yarra applicants are required to submit their applications and supporting documentation using the online form. The online form can be found at the following website:

<https://cityofyarra.smartygrants.com.au/>

Submitting Your Online Application

Applications must be received by TBC

No late applications will be accepted

Typed, emailed, faxed or hard copy applications will not be accepted

You can return to <https://cityofyarra.smartygrants.com.au> at any time to view your application, but once it is submitted it cannot be changed.

Applications are not submitted until you hit the **submit** button. When you submit your application you will receive an automated email acknowledging that your application has been received with a copy of your application attached. This will be sent the email address used to register on SmartyGrants. If you do not receive this email of receipt your application has not been submitted.

Attachments and Supporting Documents

Creative Yarra applicants are requested to submit the following materials with their online application:

- CVs or short biographies of key artist/s and organisers, outlining their relevant experience;
- Examples of previous projects or programs relevant to this application. This could include images (maximum of 5), sound files, DVD presentation or other media (under 5 minutes duration in total) and web links. All files must be compatible with Windows System. Examples are to be accompanied by a complete listing;
- Letters of support (maximum 5). If your project requires the support of another organisation to develop or proceed then a letter acknowledging this support is required; and
- Public Liability Insurance Certificate of Currency and latest audited financial statement (please do not send the complete Annual Report).

For more information please call Arts and Culture on 9205 5555

Attachment 2 - Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT

Arts & Cultural Multi-Year Grants 2020 – 2021 Guidelines

Attachments Note:

If you are attaching files, you need to allow for sufficient times for the file to be uploaded to the page. You should not navigate to another page until the file has been successfully attached, otherwise the file upload will be cancelled.

There is a maximum file limit of 25 megabytes. However, it is strongly recommended you try to keep files under 5 megabytes.

To attach a file follow these steps:

- Select *Attach a file* and choose the file you wish to upload and click *Select*.
- The file will begin to upload and the progress bar will be filled in as the file is uploaded.
- When the file upload is completed, the progress bar will disappear and a link to the uploaded file will be available, along with the option to remove the file.

As an alternative to uploading large files you may consider providing links to websites such as YouTube, YouSendIt and Dropbox.

Be mindful that the time available for the Assessment Panel to view support material is limited.

Prepare a Project Budget

When preparing a budget for your project please consider the following:

- Due to the competitive nature of grant programs, successful applicants may not be granted the full amount they request. A smaller amount may be recommended if the project will still be viable. Therefore it is important to ensure that your budget is as detailed as possible so that the assessment panel can be clear on which items they are supporting; and
- Applications may be strengthened by applying for and securing other funding for your project. Please include all funding in your budget and mark whether the funding is confirmed or unconfirmed.
- The Creative Yarra Application requires a detailed budget for the first year and an indicative budget for subsequent years, loaded into the template provided.

Acquittal

If you or your organisation previously received funding from Council and the project is completed, you will need to submit an Acquittal Report.

To be eligible for a grant, organisations and/or individuals must have acquitted any previous grants from Yarra City Council. Acquittal reports can be submitted online <https://cityofyarra.smartygrants.com.au/>

For more information please call Arts and Culture on 9205 5555

Attachment 2 - Arts & Cultural Biennial 2020-21 Grant Guidelines DRAFT

Arts & Cultural Multi-Year Grants 2020 – 2021 Guidelines

Interpreter Assistance

For more information please call Arts and Culture on 9205 5555

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Attachment 3 - 2017-2019 Creative Yarra Grant Recipients

2017-2019 CREATIVE YARRA FUNDING GRANT RECIPIENTS

NAME OF PROJECT	DESCRIPTION	AMOUNT REQUESTED	AMOUNT GRANTED	TOTAL PROJECT BUDGET (year 1)
Gertrude Projection	Projection Yarra : The Gertrude Street Projection Festival and Gertrude Projection Association Operational funding	\$20,000	\$20,000	\$145,500
Fringe Furniture	Fringe Furniture is a bold and tested forum for the burgeoning creative industry behind object design – where art meets function in the physical creation of furniture, homewares and interior design. The event spanning 17-days, taking in 3 weekends, is set in and around the Abbotsford Convent.	\$20,000	\$15,000	\$90,234
Polyglot – 5678 Film Club	5678: a three-year filmmaking project with City of Yarra young people and Polyglot Theatre, building a new generation of CALD filmmakers as they transition from children to teenagers.	\$20,000	\$20,000	\$81,930
The Village Festival	<p>The Village Festival will run an annual contemporary multi-arts festival in Edinburgh Gardens in October/November.</p> <p>The Village Festival will feature the latest work emerging from the new wave of young artists, midcareer artists in full flight, and quality local community presentations.</p>	\$20,000	\$20,000	\$113,800
Sidesault-at-the-Melba	Sidesault-at-the-Melba will support up to five innovative, local circus companies to produce and premiere work of national and international significance.	\$20,000	\$17,000	\$102,500
Liquid Architecture	<p>POLYPHONIC SOCIAL is an ongoing investigation by Liquid Architecture exploring collective authorship of sound, and the sociality possible when many voices are heard simultaneously.</p> <p>Polyphony describes a 'texture' in which two or more independent voices are discernible, so a 'polyphonic methodology' has much artistic and social potential: to make difference audible, to 'sound' disobedience, choreograph</p>	\$18,000	\$18,000	\$43,500

Attachment 3 - 2017-2019 Creative Yarra Grant Recipients

2017-2019 CREATIVE YARRA FUNDING GRANT RECIPIENTS

	dissonance, and explore harmonies.			
Michelle Lee – single ladies project	<p>What is it like to be a single woman living or working in inner city boroughs like Fitzroy and Collingwood, once working class dives and now destinations for hipster consumption and million dollar townhouses? For cosmopolitan and 'successful' women aged 20-70, who possess the social and cultural capital these gentrified neighbourhoods demand, what is the cost of living your life on one income where there is increased importance on female identity that is attached to living a consumer-driven lifestyle even as women continue to earn less than men?</p> <p>'Single ladies' is a project where the artist will respond to these themes by researching, writing and presenting a collection of three one-act fictional plays about single women in Fitzroy and Collingwood.</p>	\$10,000	\$5,000	\$10,000
The Boite – Sounds and Spaces	<p>The project will maintain connections with artists and organisations in Yarra and develop new work with new partners. Included in the annual Yarra season will be performances at Gertrude Street Projection Festival, North Fitzroy concerts, collaborations with The Timor Leste community, Forest Collective, The Festival of Slow Music, Casa Cultura, 3CR and with Abbotsford Convent, The Boite's new home.</p>	\$20,000	\$10,000	\$37,500
Shelly Lasica	<p>Ongoing research and collaborative performance project that will build on Shelley Lasica's choreographic legacy, as well as her highly recognised skills as mentoring emerging artists. Support from the City of Yarra, will enable Shelley to develop a new work that will result in multiple outcomes, including, publicly open research sessions, discussions, an online research platform, performances and a publication.</p>	\$10,000	\$5,000	\$14,131

Attachment 3 - 2017-2019 Creative Yarra Grant Recipients

2017-2019 CREATIVE YARRA FUNDING GRANT RECIPIENTS

Bus Projects	Bus Projects' 2017-19 program of exhibitions, events, publications and offsite projects will celebrate the new work of a diverse range of Australian artists, writers, curators and graphic designers. A total of 210 exhibitions will be presented, including 30 solo shows of commissioned new work, to showcase the vibrancy and innovation of local artistic practice today.	\$13,000	\$10,000	\$199,500
Seventh Gallery	The administration of the gallery and to the development of meaningful public programming and curatorial outcomes. The exhibitions would address two crucial needs in the community – professional development opportunities and cross-organisational interface.	\$15,000	\$10,000	\$107,207
Jesuit Social Services – Spectrum of Practice	A modular framework for high quality community art-making. Each module comprises a series of workshops for young people run by an established Australian artist, culminating in a public exhibition and workshop for the broader community.	\$20,000	\$20,000	\$31,250

11.3 Update of Revision of Council's Graffiti Management Framework

Executive Summary

Purpose

To update Council on the revision of Council's Graffiti Management Framework (Framework) and seek endorsement of the Framework for public exhibition.

Key Issues

Due to the extensive work done around updating and clarifying Council's policy position for the current Framework, the new Framework only contains some minor revisions.

Additional strategies

There are a number of new strategies in the revised Framework, predominantly around removal.

Additionally, under key result area Planning & Enforcement, the draft Framework includes a proposal to investigate the use of local laws as a tool to manage graffiti on building sites, abandoned buildings and private property, if appropriate.

Change to tiered approach to graffiti removal

Council is prioritising support to private property owners to self-remove graffiti from their properties through provision of graffiti removal kits, discount paint vouchers and advice on graffiti removal, along with advising residents on lighting, greening of space and maintenance of space as preventative measures.

Heritage overlays

The current Framework suggests that a planning permit is required to externally paint an unpainted surface in a heritage area, although an exemption applies when art work is carried out by, or on behalf of Council.

However, Heritage Advisors have noted that painting over any originally unpainted masonry surface on a heritage building will not usually be supported – irrespective of who carries out the work. In fact, the Planning Scheme encourages the removal of paint from originally unpainted masonry surfaces.

The Framework has been updated to reflect this.

Treatments

There is an increased focus on engaging and supporting the community to assist in the rapid removal of graffiti, and a reduced emphasis on the use of alternative treatments such as murals to manage graffiti. This is due to increased tagging of murals in recent years which makes them difficult and expensive to maintain and less effective as a tool to manage graffiti.

Financial Implications

The annual budget for graffiti management is \$760,000 per annum. The cost of delivering the actions within the Framework are covered within the annual budget.

PROPOSAL

That Councillors note the updates to the draft Graffiti Management Framework 2019-2022, and endorse the Framework for public exhibition and consultation.

11.3 Update of Revision of Council's Graffiti Management Framework

Trim Record Number: D18/191607

Responsible Officer: Community Partnerships Unit Manager

Purpose

1. To update Council on the revision of Council's Graffiti Management Framework and seek endorsement of the Framework for public exhibition.

Background

2. There is no definitive best practice approach towards graffiti management, with success meaning different things to different Councils.
3. 'Success' of a graffiti management approach depends on a Council's position towards graffiti (zero-tolerance or a more tolerant approach), and what it hopes to achieve through the implementation of the strategy (for example a total reduction in graffiti incidents or more opportunities for public art).
4. When Council updated the previous 2004 Policy & Strategy (Attachment 1), a number of key changes were made to how Council manages graffiti. These are reflected in the current Graffiti Management Framework 2015-2019 (Attachment 2).
5. A major change included recognising and setting clear boundaries around removal of graffiti from private property, and clarifying the difference between a treatment (which is using graffiti solely as a preventative measure) and curated public art.
6. The previous policy didn't promote the removal of graffiti from private property by Council, but rather promoted the idea of property owners to undertaking this task themselves.
7. However, in practice Council removed graffiti from private property when requested. This left open the problem of managing increasing resident expectations (and escalating costs) for removal.
8. The current Framework prioritises support to private property owners through community education and urban design advice that avoid and reduce incidents of graffiti. However, Council works with the community to remove graffiti from private premises where it has a significant impact on public amenity (for example, where it is deemed offensive), and/or is a shopping centre, a gateway or an area of high prominence.
9. Council is in the process of revising the Graffiti Management Framework 2015-2019, with the draft Graffiti Management Framework 2019-2022 (Attachment 3) set to be completed by mid-2019.

External Consultation

10. It is proposed to put the draft Framework out on public exhibition for consultation from the week beginning 14 January 2019 to the week ending 24 February 2019, although this may be subject to change depending on stakeholder availability. In the event that any change to these dates is necessary, officers will ensure the duration of the consultation will remain the same.
11. Extensive external consultation will be undertaken during the period of public exhibition including (but not limited to) Victoria Police, Department of Justice, Department of Health and Human Services – Office of Housing, Neighbourhood Justice Centre, Business & Trader Associations, and Residents & Resident Associations, and street artists.
12. Consultation will occur via a variety of methods including online (for example, Your Say Yarra) and face to face (for example, listening posts at graffiti workshops and one on one meetings), encouraging input from a range of community members and stakeholders.

Internal Consultation (One Yarra)

13. An internal working group comprising Community Partnerships, City Works, Youth Services, Economic Development, Arts & Culture, and Open Space Maintenance provide strategic direction and leadership.
14. Internal stakeholders will be consulted with over the period of public exhibition.

Financial Implications

15. The annual budget for graffiti management is \$760,000 per annum. The cost of delivering the actions within the Graffiti Management Framework are covered within the annual budget.

Economic Implications

16. There are no obvious immediate economic implications, however a reduction in graffiti may be considered to improve the amenity and attractiveness of some areas.

Sustainability Implications

17. Council employs and encourages the use of environmentally sensitive techniques and materials in the removal of graffiti.

Social Implications

18. Research suggests that graffiti can have a negative impact on community perceptions of safety and public amenity. However, Annual Customer Satisfaction Survey results show that there is no obvious association between perceptions of safety and areas of heightened graffiti levels within the City of Yarra.

Human Rights Implications

19. Council recognises the aspirations of property owners to have their properties free from defacement, and broader community desire for well-maintained local streets and neighbourhoods.
20. At the same time Council supports the right to, and importance of freedom of political and artistic expression, including the rights of street artists to undertake legal artwork.
21. Yarra City Council respects both of these sets of values, and seeks to balance them in the context of a philosophy valuing inclusion and diversity.

Communications with CALD Communities Implications

22. Officers consulted with Council's Community Partnerships Unit about the best way to engage with CALD communities. The consultation period will be publicised through local multicultural services and Neighbourhood Houses, and through key Council networks such as the Yarra Multicultural Advisory Group.
23. The draft Framework and consultation material will be provided in multilingual accessible formats and available upon request.
24. Interpreters will be available for CALD community members attending consultations, upon request.

Council Plan, Strategy and Policy Implications

25. The draft Graffiti Management Framework 2019-2022 supports Objective 1 'A Healthy Yarra' in the Council Plan 2017-2021.

Legal Implications

26. There are no legal implications.

Other Issues

27. Due to the extensive work done around updating and clarifying Council's policy position for the current Framework, the new Framework only contains some minor revisions. These are outlined below.

Additional strategies

28. There are a number of new strategies in the revised draft Framework, predominantly around removal. These include:
 - (a) Utilise the Department of Justice Graffiti Removal Services where applicable;
 - (b) Implement and evaluate a process to assess the criteria for removing graffiti from private property;
 - (c) Establish relevant Memoranda of Understanding with other authorities and asset owners where required, to facilitate ongoing removal of graffiti;
 - (d) Establish workflows that focus on proactive removal and prevention rather than reactive removal; and
 - (e) Carry out collaborative quick removal trials with the community to identify the most effective methods of minimising graffiti.
29. Additionally, under key result area Planning & Enforcement, the draft Framework includes a proposal to investigate the use of local laws as a tool to manage graffiti on building sites, abandoned buildings and private property, if appropriate.
30. This proposal is to explore the options open to Council. No changes to local laws will be implemented without Council's express direction.

Change to tiered approach to graffiti removal

31. Council's tiered approach to graffiti removal previously prioritised support to private property owners through community education and urban design advice that avoided and reduced incidents of graffiti.
32. Now Council is prioritising support to private property owners to self-remove graffiti from their properties through provision of graffiti removal kits, discount paint vouchers and advice on graffiti removal, along with advising residents on lighting, greening of space and maintenance of space as preventative measures.

Heritage overlays

33. The current framework suggests that a planning permit is required to externally paint an unpainted surface in a heritage area, although an exemption applies when art work is carried out by, or on behalf of Council.
34. However, Heritage Advisors have noted that painting over any originally unpainted masonry surface on a heritage building will not usually be supported – irrespective of who carries out the work. In fact, the Planning Scheme encourages the removal of paint from originally unpainted masonry surfaces.
35. This section has been updated to reflect this.

Treatments

36. There is an increased focus on engaging and supporting the community to assist in the rapid removal of graffiti, and a reduced emphasis on the use of alternative treatments such as murals to manage graffiti. This is due to increased tagging of murals in recent years which makes them difficult and expensive to maintain and less effective as a tool to manage graffiti.
37. An example of the change in culture around murals is the large mural recently installed opposite Wangaratta Park in Stewart Street Richmond, which was badly tagged two days after the formal commissioning. This is a huge shift in the respect of an art piece by graffiti offenders.
38. The section on commissioned public art (comprising treatments and curated street art) has been rewritten to reflect this shift.

39. Treatments are now referred to as an example of Crime Prevention Through Environmental Design (CPTED), and the definitions of minor treatments and major treatments (and approval processes) have been removed.
40. Curated street art now sits separately as its own definition with reference to the Public Art Policy 2015-2020.

Options

41. There are no other options explored in this report.

Conclusion

42. The revised draft Graffiti Management Framework 2019-2022 has been drafted to improve Council's response to graffiti management.
43. To improve Council's response to graffiti management, Officers would like to lead engagement with the community in reaching an agreed position and practice, with a view to finalising the updated draft Graffiti Management Framework 2019-2022.
44. It is anticipated that Officers will bring the final version of the draft Framework to Council in May 2019 for consideration.

RECOMMENDATION

1. That:
 - (a) Council notes the draft Graffiti Management Framework 2019-2022; and
 - (b) Council endorse the draft Graffiti Management Framework 2019-2022 for public exhibition and consultation from 14 January 2019 to 24 February 2019.

CONTACT OFFICER: Sarah Jaggard
TITLE: Community Advocacy Team Leader
TEL: 9205 5160

Attachments

- 1 [↓](#) Graffiti Management Policy 2004
- 2 [↓](#) COY Graffiti Management Framework 2015-2019
- 3 [↓](#) Graffiti Management Framework 2019-2022

Attachment 1 - Graffiti Management Policy 2004



Attachment 1

'Whole of Community' Graffiti Management POLICY

Purpose

To outline the Council's position on graffiti management for the municipality using a 'whole of community' approach.

Scope

The 'whole of community' approach includes a set of options for graffiti management encompassing graffiti removal, place management, community education and information, planning and law enforcement and monitoring and review.

This approach encourages partnerships between Council and owner/occupiers, business owners, law enforcement agencies, statutory authorities, utility owners and graffiti artists.

This policy applies to all officers and councillors of the City of Yarra.

The *Yarra City Council and Local Policing Priority Committee* has provided strategic advice to Council on the direction and development of the Strategy. The Committee is a collaborative network of key stakeholders that includes local businesses, residents, schools, Victoria Police and Council Officers.

Definitions

Graffiti refers to the illegal painting or spraying of paint onto a surface without the permission of the owner. Graffiti takes various forms including traditional spray-art, stencilling and tagging. Graffiti differs from legal public art forms (including forms of spray art, mural art, stencilling) as the artist has permission from the owner of the infrastructure to undertake the work. Even when this permission exists, planning approval is required for graffiti on property where it is located in a heritage area.

Graffiti Hotspots are strategic or highly visible areas within the municipality (such as gateways and retail precincts) with extreme levels of graffiti determined through audit and monitoring processes.

Place Management involves the participation of all relevant parties/stakeholders in the development of specific responses to address local issues. This includes urban design elements, heritage overlays, activity centre review, physical infrastructure (e.g. planting, and lighting access to the particular site).

Council Policy

Preamble

Yarra City Council recognises the aspirations of property owners to have their properties free from defacement and broader community desires for well-maintained local streets and neighbourhoods. At the same time Council supports the right to and importance of freedom of political and artistic expression, including the rights of street artists to undertake legal artwork. Yarra City Council

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Vivienne Hadj			1 of 4

Template updated 25 February 2004

Attachment 1 - Graffiti Management Policy 2004

Attachment 1

‘Whole of Community’ Graffiti Management POLICY

respects both of these sets of values, and seeks to balance them in the context of a corporate philosophy valuing inclusion and diversity.

Graffiti on private property without consent is illegal. Council currently does not have the right to enter private property or do anything to clean graffiti from property it does not own. Council does have a responsibility to the community to compel property owners to maintain their assets to appropriate standards.

Graffiti is a problem for the some sectors of our community because it has an impact on people’s perception of safety. Some people feel that an area with graffiti is unsafe and therefore they may avoid areas where graffiti is present. It can increase feelings of fear and disorder in the local community and distort perceptions around the actual level of crime and safety. Graffiti can have a negative impact on the amenity and general sense of safety in our community.

Effective management of graffiti is important to create and maintain quality open and public spaces and to engender civic pride.

Policy

1. Graffiti Removal

- *Council Property*
 - a) Council will remove offensive (racist slogans, swear words, defamatory statements) graffiti from Council property within 24 hours of notification;
 - b) Council will remove inoffensive graffiti from Council property within 5 days of notification;
 - c) Council commits to more effective management of graffiti on its assets through effective environmental design Crime Prevention through Environmental Design (CPTED) and the application of ‘place management’ principles.
- *Private Property*
 - d) Council commits to working with local businesses to undertake programmed clean-ups from retail precincts and municipal gateways;
 - e) Council will provide graffiti removal kits at cost-price to residents;
 - f) Council will support local initiatives which provide graffiti removal services to residents and property owners; and
 - g) the Home and Community Care (HACC) program’s low cost home maintenance service will be used to remove graffiti from the homes of frail older residents and people living with a disability.

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Vivienne Hadj			2 of 4

Template updated 25 February 2004

Attachment 1 - Graffiti Management Policy 2004



Attachment 1

‘Whole of Community’ Graffiti Management POLICY

2. Place Management

- (a) Council will take a place management approach to graffiti hotspots. This approach can include the following elements:
 - (i) consultation with business owners, statutory authorities, artists and residents in developing short and long-term responses;
 - (ii) application of CPTED principles in new developments or to Council assets;
 - (iii) programmed graffiti removal in retail precincts in partnership with business and property owners;
 - (iv) community clean-up events;
 - (v) development of management plans for the co-ordination and implementation of Public Art projects as both a key diversionary measure and for precinct amenity improvement.

3. Community Education and Information

- a) Council will provide community information and education material on graffiti including steps that residents, businesses and property owners can take to remove graffiti from private property.
- b) Council will provide details of its approach to stakeholders through a Communications Strategy.

4. Planning and Enforcement

- a) Council will vigorously pursue the owners of statutory authorities to compel them to maintain their assets appropriately.
- b) As part of the review of related strategic and statutory planning policy, Council will consider the incorporation of graffiti management measures, particularly through amendments to the Yarra Planning Scheme.
- c) Council will advocate to the State Government for legislative changes in relation to the asset management of public utilities and the direction and initiatives of CPV in relation to graffiti management.
- d) Council will work with developers to ensure that CPTED principles are included in their building designs.
- e) Council will review its enforcement response following evaluation of the Strategy following Year 1.

Responsible officer	Document No.	Approval date	Page
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Attachment 1 - Graffiti Management Policy 2004

Attachment 1

'Whole of Community' Graffiti Management POLICY

5. Monitoring and Evaluation

- a) Council will actively promote graffiti reporting and monitor graffiti in the City through a series of interactive tools designed to document the extent of reported graffiti, coordinated centrally through Yarra Access.
- b) Council field officers will undertake regular graffiti audits as part of their routine inspections.
- c) Council will undertake evaluation of its overall approach to graffiti management and associated place management strategies annually.

Consultation

The Strategy has been developed following extensive engagement and consultation with key stakeholders. This engagement process has included:

- *Whole of Community Graffiti Management. Possibilities for Yarra* Discussion Paper (August 2003)
- *Graffiti and Private Property in Yarra*. Community Consultation Paper (November 2003)
- Web-based survey of residents and Community Forums.
- Information from the Annual Community Survey.
- *Yarra City Council and Local Policing Priority Committee*.
- Crime Prevention Victoria.
- Cultural Vitality and Public Space Symposium.

Related documents and attachments

The "Whole of Community' Graffiti Management Strategy" is attached to this policy and establishes a framework for Council to respond to its own property, and to working with private and public property owners, community organisations and graffers, taggers and stencillers in the public domain.

Associated documents:

- *Whole of Community Graffiti Management. Possibilities for Yarra* Discussion Paper
- *Graffiti and Private Property in Yarra*. Community Consultation Paper (November 2003)
- Feedback - Consultations on Graffiti.

Responsible officer	Document No.	Approval date	Page
Vivienne Hadj			4 of 4

Template updated 25 February 2004

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

1 Graffiti Removal

<i>Description</i>	<i>Action</i>	<i>Responsible Unit</i>	<i>Timelines</i>	<i>2004/05 Financial Considerations</i>
Graffiti Removal from Council Assets	1) Continue removal of graffiti from Council buildings.	Assets	Ongoing	\$40,000 (OB) included within the Building Maintenance Budget. \$5,000 (NI + OB) included in Road Maintenance Budget Included in lump sum portion of Open Space and Street Cleaning Contract. \$10,000 (NI) for Community Correctional Services Program
	2) Continue removal of graffiti from road signs by Yarra Road Services.	Infrastructure	Ongoing	
	3) Continue removal of graffiti from street litterbins and Park Assets including playgrounds, furniture and signs.	Environment and Recreation Services	Ongoing	
	4) Removal of graffiti from Street furniture.	Environment and Recreation Services	Ongoing	
Graffiti Removal Service for Property Owners	5) Support a local agency to develop a business enterprise that provides a fee for service graffiti removal function property owners within the City.	Community Partnerships Asset Management	July 2005	For consideration in the 2005/06 Budget.
	6) Use HACC low cost home maintenance service for removal of graffiti from the homes of the frail older residents and people living with a disability.	Aged and Disability Service	Ongoing	Within existing resources.
Graffiti removal from commercial precincts	6) Employ a handyperson to identify, audit and carry-out further clean-up work throughout retail precincts across the municipality.	Asset Management	September - December 2004	\$35,400 (NI) Transfer of 1.0 EFT Graffiti Management from Culture and Community Planning to Asset Management (\$22,600 NI for employment of Special Projects Officer until December 2004)

Notes to Financial column:

OB – Operating Budget
NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

<i>Description</i>	<i>Action</i>	<i>Responsible Unit</i>	<i>Timelines</i>	<i>2004/05 Financial Considerations</i>
Graffiti Reporting	7) Promote the interactive reporting tool on the Council website for graffiti notification.	Culture and Community Planning	Ongoing	Within existing resources.
	8) Log incoming graffiti notifications through the call centre onto MERIT and staff report card.	All Yarra Yarra Access	Ongoing	\$1,000 for printing of staff report card.
	9) Provide monthly reports to Executive and quarterly reports to Council on graffiti notifications and response rates.	Culture and Community Planning	Ongoing	Within existing resources.
Graffiti Removal Kit	10) Provide cost-price graffiti removal kits to local residents to be made available at Customer Service centres. The kits will be available from Council Customer Service centres at a cost of \$12 per kit (\$9 for concession card holders).	Community Partnerships	July 2004	Proposed budget \$2,000 (NI) for 2004/05 financial year.
Community Grants	11) Initiate pilot Graffiti Grants program to fund small, one-off projects that directly address the issue of graffiti.	Community Partnerships	May 2004	\$20,000 was allocated within Community Grants Program in 2003/04 Budget year.
	12) Work with grant recipients where possible to ensure project outcomes inform, support and add value to the City of Yarra graffiti management response.	Community Partnerships	August 2004	
	13) Evaluate the outcome of the projects under this program.	Culture and Community Planning	May 2005	
	14) As part of Council's Community Grants program provide funding to community based initiatives that seek to reduce the impact of graffiti.	Community Partnerships	September 2004	

Notes to Financial column:

OB – Operating Budget
NI – New initiative

Attachment 1 - Graffiti Management Policy 2004



Attachment 3 COMMUNICATIONS PLAN - GRAFFITI

Background

Graffiti is an issue of high importance to the Yarra community. Yarra's 2003 Customer Satisfaction Survey (2003) cites only 54% of respondents as being satisfied with Council's performance with respect to the amount of graffiti present in the municipality.

A draft Graffiti Management Report and Strategy has been prepared by the Culture and Community Planning Branch and is scheduled for adoption by Council in July. Extensive community consultation was undertaken during the preparation of the Report.

In the past Council's approach to the management of graffiti has focussed around community based art projects. As documented in the Graffiti Management Report and Strategy, Council will now focus on the clean up and removal of graffiti across the municipality.

It is necessary to clarify that whilst Council will play an active advocacy role in the removal of graffiti across the municipality it is only responsible for Council owned assets.

Goals and Objectives

The objectives of the campaign are to:

- raise awareness in the community that Council has adopted a multi-pronged approach to the management of graffiti in the municipality that incorporates tangible clean up efforts (focus), public education and public art
- communicate with clarity that the Graffiti Management Report and Strategy is not just another strategy – the strategy is firmly supported by an action plan that outlines practical initiatives and projects that will take place over the next year. In order to achieve this objective, individual projects will be profiled via our existing communications mediums throughout the year
- highlight Council's commitment to working collaboratively with all stakeholders including the Victoria Police, small business owners, property owner occupiers, schools and statutory authorities such as Vic Track, Vic Roads, Connex, Telstra, City Power, City West Water, Yarra Valley Water and Australia Post to ensure the removal of graffiti from assets not owned by Council.

Attachment 1 - Graffiti Management Policy 2004

Target Audience

All residents, business owners and stakeholders of the City of Yarra.

Key Messages

Council has adopted a multi-pronged approach to the management of graffiti in the municipality that combines tangible clean up efforts (removal) with public education and public art.

Council is working in partnership with the Victoria Police, small business owners, property owner occupiers, schools and statutory authorities such as Vic Track, Connex, City West Water, Yarra Valley Water and Australia Post to ensure the removal of graffiti across the municipality

Council will implement a range of practical initiatives over the coming year. These initiatives are to be highlighted via our existing communication mediums (refer to the action plan for timing). Key projects are outlined below:

Clean up (focus)

In relation to the clean up of graffiti Council will:

- coordinate the removal of graffiti from *Council owned assets* such as buildings, street signage and parks, in consultation with Community Corrections
- implement a pilot project for the clean up of the *commercial strip* precinct of Swan Street, Richmond. Upon completion this project will be replicated in Yarra's other major commercial strips
- play a key advocacy role – working with statutory authorities such as Vic Track, Vic Roads, Connex, Telstra, City Power, City West Water, Yarra Valley Water and Australia Post to ensure the clean up of *bridges, poles, fire hydrants, letterboxes, traffic signal and electrical boxes*
- support a local agency to develop a business enterprise that provides a fee for service graffiti removal function for *owner occupiers (private property)*
- provide graffiti removal kits at cost price and paint vouchers to *owner occupiers*
- provide assistance to frail older residents and people living with a disability in cleaning up graffiti on their properties via Council's Home and Community Care (HACC) Program. HACC is a home maintenance program aimed at enabling residents to remain living independently within the community
- provide a graffiti reporting and tracking system so that residents can contact Council (Access Yarra) and report graffiti (refer to P11 of the *Yarra News* Vol 10, No: 1, Feb 04)
- develop feedback cards so that key Council staff from units such as Public Health, Planning, Building, Local Laws, Parking and Road Maintenance are can report graffiti

Attachment 1 - Graffiti Management Policy 2004

- initiate a pilot grants program to fund small one off projects that directly address the issue of graffiti

Public Education

In relation to public education Council will:

- develop and maintain graffiti related information on its web site
- provide an information package to owner occupiers on removal, prevention and public art projects.

Public Art

In relation to public art Council will:

- implement public art projects in hot spot precincts

Actions and Timelines

Communication Medium	Action	Responsibility	Date published	Sign off	Budget/cost
Advertorial	- a series of articles to appear in the YL highlighting specific graffiti initiatives	- Manager Culture and Community Planning to provide updated information -Communications Officer to draft	Weekly	CB, SI	No cost
Yarra News	- feature to appear in the <i>Yarra News</i> followed by a series of articles highlighting specific graffiti initiatives	- Manager Culture and Community Planning to provide updated information -Communications Officer to draft	Bi-monthly August October December February	CB, SI, LW, KM	No cost
CEO Note	- article profiling staff involvement in the graffiti project ie staff reporting on graffiti in the municipality	- Manager Culture and Community Planning to provide updated information -Communications Officer to draft	Fortnightly	CB, SI, LW	No cost
Advertising	- tbc	- Manager Culture and Community Planning to provide final text	tbc	CB, SI	POA
Web site	- information relating to the status of the Graffiti Management Report and Strategy. It should include information for private property owners	- Manager Culture and Community Planning to provide final text (in consultation with communications to ensure messaging is consistent) - Electronic Communications and Design Officers to	- to be updated regularly	CB, SI	No cost

Attachment 1 - Graffiti Management Policy 2004

Brief Media	- initial full briefing of journalists	upload - Manager Culture and Community Planning to provide updated information - Public Relations Officer to arrange	- to arrange asap	LW, KM, LC to attend	No cost
Media releases	- initial media release to inform the community of the adoption of the Policy and Strategy - further media releases to be drafted on an ongoing basis highlighting specific graffiti initiatives as they occur	- Manager Culture and Community Planning to provide updated information - Public Relations Officer to draft	- ongoing	CB, SI, LW, KM	No cost
Media launch	- Mayor to launch the Swan Street Pilot Project	Pam Ford to provide updated information - Public Relations Officer to coordinate	- early July (tbc)	LW, KM	No cost

Evaluation

The communications campaign will be evaluated via the Merit CRM Reporting System, community feedback and future Customer Satisfaction Survey results.

Responsible Officer:

Catherine Buck
Acting Coordinator Communications
and Customer Service

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

2. Place Management

<i>Description</i>	<i>Action</i>	<i>Responsible Unit</i>	<i>Timelines</i>	<i>Financial Consideration</i>
Graffiti Hotspots	<p>14) Develop place management strategies for graffiti hotspots and places with emerging graffiti issues to provide a coordinated and responsive approach to the removal of graffiti, particularly in high visibility areas. Hotspots to be identified through graffiti reporting and internal municipal audits.</p> <p>15) Undertake consultations with the community to develop particular short and long-term responses to managing graffiti in that location.</p> <p>16) Implement Crime Prevention through Environmental Design (CPTED) principles in the development of place management strategies. Issues to be addressed include community information, social, physical, political, artistic, community and cultural development and design responses.</p> <p>17) Develop a management plan for the co-ordination and implementation of Public Art projects as both a key diversionary measure and amenity improvement in hotspot precincts which includes:</p> <p>Public Art Sites.</p> <ul style="list-style-type: none"> • Identification of Council owned sites available for wide ranging and diverse public art initiatives (eg. murals, light sculptures and lighting features, multi-media installations etc). • Working with private property owners to identify their sites for public art projects. 	<p>Community Partnerships</p> <p>Recreation and Open Space</p> <p>Infrastructure</p> <p>Assets</p> <p>Urban Planning</p> <p>Arts and Cultural Services</p>	As identified by Executive and Council reporting processes.	\$11,250 for allocation across municipality.

Notes to Financial column:

OB – Operating Budget
 NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

<i>Description</i>	<i>Action</i>	<i>Responsible Unit</i>	<i>Timelines</i>	<i>Financial Consideration</i>
Graffiti Hotspots (continued)	<p>Public Art Projects.</p> <ul style="list-style-type: none"> • public art funding through Community Grants Program- Graffiti Grants category. • Development of a fact sheet to assist applicants develop public artworks requiring planning permits . • Offer Council owned sites for public art as part of this funding program. 			
Pilot Project - Swan Street Hotspot	<p>18) Initiate pilot project for the retail precinct of Swan Street Richmond (between Punt Road and Church Streets).</p> <p>19) Comprehensive graffiti cleaning and removal program;</p> <p>20) Develop on-going anti-graffiti programs such as:</p> <ul style="list-style-type: none"> ▪ full-fee paying by owner/occupier for graffiti removal; ▪ one-off, part contributions by Council within set budget parameters, per premises. <p>21) Evaluate pilot project, based on the following criteria:</p> <ul style="list-style-type: none"> (a) the reduced incidence of graffiti on the street; (b) the level of satisfaction of residents, shoppers, business and property owners in Swan; (c) the level of cooperation from business and property owners; (d) the cost of undertaking the project. 	<p>Asset Management Economic Development</p> <p>Asset Management Economic Development</p>	As identified by Executive and Council reporting processes.	Swan Street Pilot Project - \$10,976 funding through reallocation of savings made on cleaning Council Assets through the Community Corrections Program.

Notes to Financial column:

OB – Operating Budget
NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

<i>Description</i>	<i>Action</i>	<i>Responsible Unit</i>	<i>Timelines</i>	<i>Financial Consideration</i>
	22) Support and identify community partners for public art in the precinct including; 23) Stewart Street Mural Stage1: completion; 24) Stewart Street Mural Stage 2: evaluation of graffiti levels; 25) Stewart Street Mural Stage 3: initiate artworks in surrounds of Richmond Station and Vic Track properties in the area.	Arts and Cultural Services Youth and Family Support Services Community Partnerships	2004 (Stage 1) 2005 (Stage 2) 2005-06 (Stage 3)	Stage 1: \$6000 has been allocated to Stage 1 project in 2003/04 financial year. Stage 2: New initiative. Stage 3: New Initiative.
Place-base projects	22) Implement and evaluate funded Crime Prevention Victoria projects: <ul style="list-style-type: none"> • Public Art Outcome Project • Stewart Street mural Project • Fitzroy Precinct Project. 	Community Partnerships Family Services Arts and Cultural Services Environment and Recreation Services	December 2004	\$40,000 Grant received from Crime Prevention Victoria. No additional cost to Council in-kind support and operational costs within resources.

Notes to Financial column:

OB – Operating Budget
 NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

3. Community Education and Information

Description	Action	Responsible Unit	Timelines	Financial Consideration
Communications Strategy	23) Develop a communications strategy for the overall Policy and Strategy.	Yarra Access	July 2004	Within existing resources.
	24) Develop a communications strategy with particular focus on the rollout of the pilot projects initiated under the place management strategy.	Yarra Access Economic Development	July 2004	
Information to Residents	25) Develop and maintain Graffiti related information on Council's website. 26) Provide an information package on opportunities for residential response, including: <ul style="list-style-type: none"> • graffiti removal options including business enterprise; • advice about prevention through design techniques; and • public art projects. 27) Provide advice to property owners on graffiti removal and prevention in heritage areas. 28) Showcase and highlight key projects including information from CPV and pilot projects.	Community Partnerships Communications	Ongoing	Within existing resources.

Notes to Financial column:

OB – Operating Budget
 NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

4. Planning and Enforcement

<i>Description</i>	<i>Action</i>	<i>Responsible Unit</i>	<i>Timelines</i>	<i>Financial Consideration</i>
Advocacy on asset management	29) Escalate advocacy approach to statutory authorities, such as VicTrack, Connex, City West Water and Australia Post. 30) In conjunction with VicTrack and the railway operator develop a range of responses addressing the railway corridor, railway land, station entrance and exits.	Chief Executive Officer Director Asset Management Director Community Development	July 2004	Existing staff resources.
Working with State Government	31) Advocate to the State Government for legislative changes in relation to the asset management of public utilities and the direction and initiatives of CPV in relation to graffiti management.	Chief Executive Officer	April – October 2004	Within existing resources.
Strategic Planning	32) Ensure links to the Policy and Strategy in any relevant Council policy and/or strategy, particularly through amendment to the Yarra Planning Scheme.	Urban Planning Culture and Community Planning	December 2004	Within existing resources.
Crime Prevention through Environmental Design (CPTED)	33) Implement Crime Prevention through Environmental Design (CPTED) principles in the development of place management strategies.	Community Partnerships Urban Planning	Ongoing	Within existing resources.
Review of Local Law	34) Following annual review of strategy (see S37) consider review Local Law provisions.	Community Partnerships Building and Regulatory Services Urban Planning	December 2006	For consideration in the 2005/6 budget and following review of Local Law.

Notes to Financial column:

OB – Operating Budget
NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 2: Whole of Community Graffiti Management Strategy (2004/06)

5. Monitoring and Evaluation

Description	Action	Responsible Unit	Timelines	Financial Consideration
Monitoring	35) As part of routine inspections Council field officers to photograph and report graffiti through the MERIT request system.	Asset Management Building and Regulatory Services	Ongoing	Existing staff resources.
	36) Audit information to be used in the identification of graffiti hotspots and generation of work programs for contractors, Community Corrections participants and internal personnel.	Culture and Community Planning	Ongoing	
Evaluation	37) Undertake annual review of the Strategy and make recommendations for change.	Community Partnerships	April 2005	Existing staff resources.

Notes to Financial column:

OB – Operating Budget
 NI – New initiative

Attachment 1 - Graffiti Management Policy 2004

Attachment 4

Whole of Community Graffiti Management Policy Community Consultations Register of Interest

Attendees at Community Forum

Mrs	Winderfred	Cheston	Resident
Mrs	Melissa	Koniuszko	City of Melbourne
Mr	George	Greenberg	Ratepayer
Mrs	Hani	Greenberg	Ratepayer
Mr	Mike	Moore	Resident
Mr	Richard	Butto	Fitzroy Resident's Association (FRA)
Ms	Helen	Foster	Resident
Ms	Caroline	Miller	Resident

Written Submissions

Mrs	Hani	Greenberg	Ratepayer
Mr	Richard	Butto	FRA
Mr	James	Height	Business Owner

Attachment 1 - Graffiti Management Policy 2004

Attachment 5 Summary of Issues Raised in Community Consultations and Public Submissions

Comment		Council Response	Proposed Action
	Scope of Policy and Strategy		
01	47% of properties are "non-owner occupiers" how will they be engaged in the process?	<p>Scope of the Strategy includes the owners and occupiers of private and public property and public utilities.</p> <p>When a property has been reported as having graffiti, the owner of the property is notified by letter and requested to remove the graffiti.</p> <p>Preliminary results from the graffiti reporting tool indicates that in most instances where a rental property is managed by real estate agent graffiti is removed promptly.</p>	<p>Covered within the scope of the Policy and Strategy.</p> <p>No further action required.</p>
02.	Definition of stakeholders needs to be broadened to include traders/local businesses, insurers and the legal system.	<p>The Policy and Strategy includes residents, local businesses and owner/operators of public utilities.</p> <p>The role of legal system will be considered as part of strategy to work with State Government to enhance graffiti management strategies.</p>	Included within the Strategy.
03.	A number of suggestions were made about the structure and layout of the documents including removal of sub-headings within the Strategy, simplification of language	Useful feedback obtained about the structure of both of the documents to ensure greater clarity.	Changes have been made to the structure of both documents.
04.	Principles outlined in the consultations underpinning the policy need to be included in the document.	Useful feedback.	Principles have been incorporated into the Policy document.

Attachment 1 - Graffiti Management Policy 2004

Comment	Council Response	Proposed Action	
05.	<p>Definition of graffiti. Comments were received that the definition of graffiti needed strengthening with the inclusion of the word "vandalism".</p>	<p>The definition is consistent with CPV definition.</p> <p>Council's policy differentiates between graffiti that is illegal and public art as a legitimate activity.</p>	No further action required.
06.	<p>Integration with Victorian Government Strategy of 'zero tolerance' to graffiti.</p>	<p>Council's position has been that graffiti is a complex issue that requires a multi-faceted approach. As such Council has adopted the five directions within the Policy and Strategy rather than a 'zero tolerance' approach.</p>	No further action required.
07.	<p>Who undertakes graffiti and why?</p>	<p>Research about who does graffiti and why was used in the development the discussion papers and strategy. The discussion paper is one of the key documents attached to the Policy for reference.</p>	Information will be included in Community Education strategy.
08.	<p>Policy places an emphasis on the rights of graffiti artists.</p>	<p>The Policy acknowledges that there are competing interests and suggests strategies to ensure that the rights and responsibilities of all stakeholders are addressed as part of managing graffiti.</p>	No further action required

Attachment 1 - Graffiti Management Policy 2004

Comment		Council Response	Proposed Action
	Enforcement		
09.	Needs to be stronger focus on enforcement. The policy does not empower Council to compel property owners to maintain their properties.	Policy acknowledges that enforcement is the final component in a staged approach to graffiti removal. Council does have scope under Local Law 3 to persuade building owners to clean graffiti. Work has commenced on the development of a community education strategy to clarify the current process and to encourage graffiti cleaning on private property. Strategy recommends that Council work with the State Government for legislative change to improve graffiti removal from public utilities.	Evaluation of the proposed Policy and Strategy after Year 1 will determine the need for a review of the local law and other actions in a staged enforcement response.
10.	Council should consider restrictions to sale of Aerosol Paint	Experience from other municipalities suggests that restricting the sale of aerosol paints only has a minimal impact on the amount of graffiti undertaken.	Will be considered as part of the review of Local Laws in Year 2.
	Community Education		
11.	All information should be available by means other than website.	In addition to information that is available about graffiti removal and related topics from Council's website, hard copy written information is also from Council's customer service areas and is sent to property owners following notification.	Continue to provide information in different media.
12.	Graffiti reporting tool is difficult to locate on Council's website.	Changes will be made to ensure that the reporting tool is accessible on website. Residents also have the option of contacting Council	Issue has been addressed.

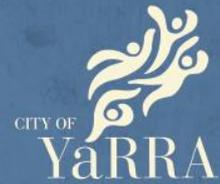
Attachment 1 - Graffiti Management Policy 2004

Comment	Council Response	Proposed Action	
	directly to report graffiti.		
13.	Request that the results of the December 2003 consultations and resident survey are made publicly available.	Analysis of results has been completed.	Information will be made available on Council's website.
14.	Perception of community safety and links to graffiti.	The Policy acknowledges that there is a link between graffiti and people's perception of safety. This is articulated in the Policy. These concerns are addressed through place management and community education strategies.	No further action required
15.	Need for stronger emphasis on the development of civic pride.	Place management involves the participation and engagement of all relevant stakeholders in developing local responses.	The importance of civic pride as part of this issue has been included in the Policy.
16.	More involvement of local schools.	A number of activities identified in the Strategy involve local schools i.e. CPV projects and some of the projects funded through the Graffiti grants scheme.	Addressed within Strategy.
	Removal		
17.	<p>Council should consider sharing the cost of graffiti removal from private property.</p> <p>One participant expressed the view that Council should not extend its role in the removal of graffiti property.</p> <p>Council has a role in removing racist, sexist and</p>	<p>Strategies to assist property owners with graffiti removal include provision of removal kits and paint vouchers.</p> <p>Council is working with a local agency to provide graffiti removal service that will be available to the residents and local businesses.</p> <p>Offensive graffiti is removed from Council property within 48 hours.</p>	Addressed within Strategy.

Attachment 1 - Graffiti Management Policy 2004

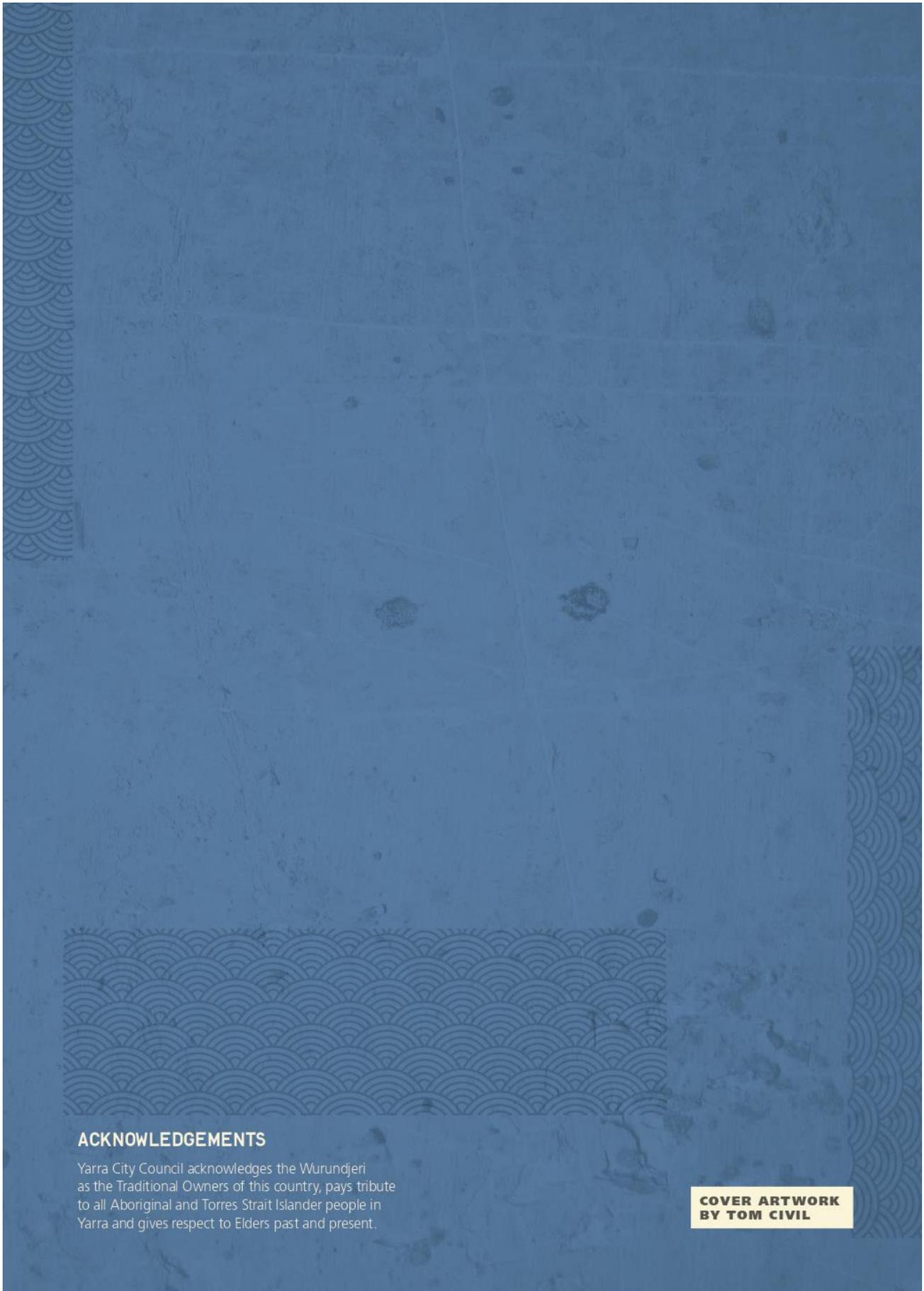
Comment		Council Response	Proposed Action
	homophobic slogan.		
18.	Council to facilitate community clean up days.	This was useful feedback and could be addressed through place management strategies, which may identify opportunities for clean up days.	Addressed within the Strategy.
	Arts in Public Places		
19.	Public Arts in public places should be included as a component of Place management.	Public art initiatives incorporated in strategies relating to Place Management.	Changes incorporated in Strategy
20.	Revise strategy to develop Council asset database for public art sites.	New proposal includes an approach where Council targets hotspot areas and an inventory of potential sites within this area is then identified.	Changes incorporated in Strategy.
21.	Provision of public mural space for a few people for the production of static mural not considered a useful response.	Research shows that art based development projects are successful in engaging young people in diversionary activities.	Addressed within the Strategy

Attachment 2 - COY Graffiti Management Framework 2015-2019



YARRA CITY COUNCIL GRAFFITI MANAGEMENT FRAMEWORK 2015-2019

Attachment 2 - COY Graffiti Management Framework 2015-2019



ACKNOWLEDGEMENTS

Yarra City Council acknowledges the Wurundjeri as the Traditional Owners of this country, pays tribute to all Aboriginal and Torres Strait Islander people in Yarra and gives respect to Elders past and present.

**COVER ARTWORK
BY TOM CIVIL**

Attachment 2 - COY Graffiti Management Framework 2015-2019



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Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK: POLICY AND STRATEGY



Attachment 2 - COY Graffiti Management Framework 2015-2019



**ARTWORK
BY KAFFEINE**

PURPOSE

To outline the Council's position on illegal graffiti management for the municipality using a 'whole-of-community' approach.

SCOPE

The 'whole-of-community' approach centres on building partnerships between Council and residents of Yarra: owner/occupiers of domestic dwellings, business owners, law enforcement agencies, statutory authorities, utility owners and graffiti artists.

The 'whole-of-community' approach includes a set of key outcome areas for illegal graffiti management comprising:

- Graffiti Removal
- Place Management
- Education and Capacity Building
- Tourism and Promotion
- Planning and Enforcement
- Monitoring and Evaluation

This policy applies to all Officers and Councillors of the City of Yarra, and guides Council's work from 2015–2019.

Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK

DEFINITIONS

In alphabetical order, the following section lists the terms which are commonly used within the context of illegal graffiti management. This list is not exhaustive.

Crime Prevention Through Environmental Design

Crime Prevention Through Environmental Design (CPTED) is an approach to crime prevention that takes into account the relationship between the physical environment and the users of that environment. The use of design principles to address issues of crime and antisocial behaviour has been associated with best practise initiatives both internationally and throughout Australia.

Criminal Justice Diversion Program

The Criminal Justice Diversion Program is governed the *Criminal Procedure Act 2009*. The program provides mainly first time offenders with the opportunity to avoid a criminal record by undertaking conditions that benefit the offender, victim and the community as a whole.

The offender benefits from the program by avoiding an accessible criminal record, by receiving appropriate assistance through rehabilitation, counselling and/ or treatment, whilst the community benefits by way of donations or unpaid community work to various charities or local community projects.

Council is referred people from the Criminal Justice Diversion Program, however these offers are considered on a case-by-case basis.

Graffiti

Graffiti can be an inscription, figure or mark written, painted, drawn or otherwise displayed on any surface. Tagging, a common practice of graffiti, is a calligraphic signature often illegally placed on public and private property.

Street Art is a public visual art form that has grown out of the graffiti movement and refers to works that sit outside of traditional art establishments.

Traditionally both art-forms have been unsanctioned and illegal, however, contemporary understandings have accepted street art for its broader aesthetic appeal over graffiti. The cultural nature of graffiti maintains an illegal context to its practice; however works can be both sanctioned and unsanctioned.

For the purpose of this policy it can be assumed that reference to management and removal of graffiti or street art indicates the removal and management of illegal graffiti or street art.

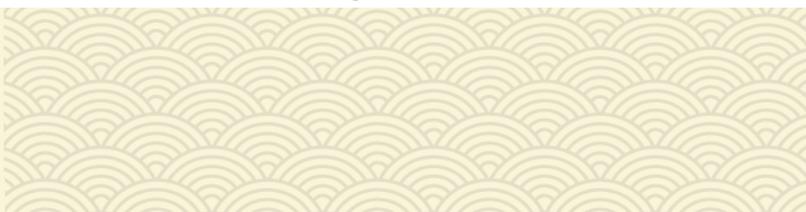
Graffiti occurs in a variety of forms, with common types described in Table 1 overleaf.



Attachment 2 - COY Graffiti Management Framework 2015-2019

Types of Graffiti	
Religious/political slogans	Any graffiti which could be offensive to particular members of the general public. This would include any obscene, racist, political or religious graffiti.
Tags	<p>Tagging is the most common type of graffiti. It is quick, usually in spray paint or paint marker pen or simple throw-ups (outlines of bubble letters) and simple motifs. It is a way of saying "I was here" and is used in some cases to mark out territory. They are stylised personal graphic identifiers depicting names or nicknames, which are often large and in bold colours. Tags can be pictorial, drawn free hand or using stencils, and are usually painted with spray cans, drawn with marker pens, or scratched into windows and the like by sharp implements (such as keys).</p> <p>Tagging is highly prolific, occurs in high numbers, and can escalate rapidly. It is frequently seen in public places with high visibility.</p>
Capping	Capping involves covering an existing graffiti piece with paint.
Scratches	'Scratching' refers to the scratching or etching in to surfaces which is then extremely costly to remove or repair.
Juvenile	Generally takes the form of 'x loves y' types messages or lists of first names. They are usually written with felt tip or marker pens.
Toilet/desk graffiti	Largely involving jokes, public debate, insults and banter between anonymous contributors. The content differs according to location (school or university desks, public toilets, bus shelters) and typically involves the use of pens and markers.
Stickers	Pre-designed art, printed on stickers, and applied in public spaces. Stickers in recent years have significantly increased and generally occur in high numbers throughout particular areas.
Piece	Piece, short for the word 'masterpiece', refers to large-scale multi-coloured graffiti art containing a combination of images, patterns, symbols, and letters. Piece graffiti commonly occurs along rail corridors and other highly visible locations.
Posters	Pre-designed art, printed on large posters, and applied with glue in public spaces. Similarly to stickers, the use of posters in recent years has also increased.
Stencils	Pre-designed art which is sprayed through a stencil. Stencils are commonly applied to footpaths and walls and can vary greatly in their complexity. In recent years, stencil art has become popular with a range of artists and continues to gain recognition in the public arts space.
Throw ups	Fat bubble style outline of a word (usually a tag name) drawn quickly.
Murals	Murals generally involve more coordinated, site specific activity and can be defined as a genre within contemporary art, but with deep and significant historical connections. Murals are commonly characterised but not limited to highly stylised imagery and marking and often incorporate ambient and architectural elements of their proposed location.
Political/protest graffiti	Political graffiti communicates a viewpoint and can challenge the legitimacy of the current political stance. It is often associated with more sophisticated street art pieces, involving highly emotive content (pictures of tanks, bombs etc.).

Attachment 2 - COY Graffiti Management Framework 2015-2019



Graffiti Hotspots

Graffiti hotspots are strategic or highly visible areas within the municipality (such as gateways to the municipality and retail precincts) with extreme levels of illegal graffiti determined through audit and monitoring processes.

Graffiti Prevention Act 2007

The *Graffiti Prevention Act 2007* (the Act) is a key aspect of the State Government's graffiti management approach. The Act is a key piece of legislation that graffiti related local government local laws and policies must be consistent with.

Offences under the Act include:

1. 'Marking graffiti' – creating graffiti that is visible from a public place and done without the property owner's consent. Mark graffiti means to spray, write, draw, mark, scratch or 'deface' property by any means so that the result cannot be cleaned off with a dry cloth.
2. 'Possessing a graffiti implement on transport company property or an adjacent public place, or a place where you are trespassing', for anyone aged under 18. 'Graffiti implement' refers to any tool or object or implement or substance that you can use to mark graffiti.

Under the Act, a person must not sell spray paint to a minor unless the minor has a letter or statutory declaration from their employer stating that they require spray paint for the purposes of their employment; an authorised Council Officer may serve an infringement notice on a person who the Officer has reason to believe has committed this offence.

The Act carries significant penalties including imprisonment or fines of up to fifty penalty points.

Under the Act, Council is required to give notice to a property owner of its intention to remove graffiti from private property. If a property owner does not give their permission, Council cannot remove it.

Nothing in the Act imposes a duty on Council to remove graffiti from private property.

Heritage Overlays

The Yarra Planning Scheme includes heritage overlays which are planning controls applied to places, mostly buildings, which have cultural heritage significance. They can apply to individual buildings or precincts. The heritage overlay helps to protect heritage properties by requiring a planning permit for external changes and through the permit application the impact on the heritage values can be considered.

Under the heritage overlay, a planning permit is required from Council to externally paint an unpainted surface. Planning approval is also required to paint a painted surface if the property is located in a heritage overlay precinct with paint controls.

However, it should be noted that an exemption applies when art work is carried out by, or on behalf of Council.

Place Management

Place management involves the participation of all relevant parties/stakeholders in the development of specific responses to address local issues. This includes urban design elements, heritage overlays, activity centre review, physical infrastructure (e.g. planting, and lighting access to the particular site).

Commissioned Public Art

Commissioned public art in Yarra has typically been delivered by Council in a number of ways, either as graffiti management treatments, or as curated street art. Treatments may be initiated by either Council or property owners.

Both forms require consent from the property owner (whether it is Council or the owner of private property). For commissioned public art not carried out by, or on behalf of Council, planning approval is required from Council to externally paint an unpainted surface where a heritage overlay applies, and planning approval is also required to paint a painted surface if the property is located in a heritage overlay precinct with paint controls.

Commissioned public art will take into account the relevance and appropriateness of the work to the context of proposed site, and consistency with Council's current planning, heritage, environmental and social policies.

Attachment 2 - COY Graffiti Management Framework 2015-2019

Treatments

The primary purpose of a treatment is graffiti management; a mural or other type of legal graffiti is used to improve the appearance of outdoor walls and spaces covered in tagging and as a result, reduce the chance of future incidents occurring. Treatments can be minor or major, and involve direct commissioning of local street artists as quick, short turn around projects. Treatments are temporary and are not preserved by Council.

A minor treatment is:

- Small scale (for example, on a signal box) or low profile (for example, in a laneway)
- Coordinated by Engineering Operations

A major treatment:

- Is large scale
- Is coordinated by Engineering Operations, in consultation with Arts and Cultural Services and/or Yarra Youth Services
- Must be approved by the Director, City Works and Assets

Treatments are not curated, nor do they form a part of Council's Public Art Collection. However, photographic evidence must be recorded through Council's prospective treatment register, noting the date, location, artist and cost.

COMMISSIONED PUBLIC ART IN YARRA HAS TYPICALLY BEEN DELIVERED BY COUNCIL IN A NUMBER OF WAYS, EITHER AS GRAFFITI MANAGEMENT TREATMENTS, OR AS CURATED STREET ART.



EXAMPLE OF A MAJOR TREATMENT BY SMUG

Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK



**EXAMPLE OF A
MINOR TREATMENT
ARTIST UNKNOWN**

Attachment 2 - COY Graffiti Management Framework 2015-2019

Curated Street Art

When legal street art is curated, Council provides parameters for the artists involved with a focus on work that is site-specific and/or within particular themes or aesthetic approaches. Other models that have been successfully adopted involve outsourcing the work to an external consultant to bring a level of expertise, resources and capacity unique to the partner and different to what Council can deliver, or engaging young people to lead projects through Council's Youth Services.

Curated legal street art:

- Can often require consultation as works are generally large scale and high profile
- Can be temporary or permanent
- In certain cases, can be preserved by Council
- Is coordinated by Arts and Cultural Services.

Council recognises the ongoing interest in murals/ street art from artists, community members and businesses and will endeavour to play a facilitating role to enable private commissions.

In special cases, curated legal street art can form a part of Council's Public Art Collection; this occurs when a permanent commission is deemed significant by the Arts and Cultural Services team and it meets acquisition criteria within Council's Collection Management Policy.

Further information around curated street art can be found in the *Yarra Public Art Policy 2015–2020, Murals in Yarra Working Document and Public Art Discussion Paper May 2013*.

IN SPECIAL CASES, CURATED LEGAL STREET ART CAN FORM A PART OF COUNCIL'S PUBLIC ART COLLECTION



CURATED STREET ART AT FITZROY POOL BY BLO AND JAWS

Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK

COUNCIL POLICY

PREAMBLE

Everyone reacts differently to graffiti. For some, graffiti can have real impacts on perceptions of safety. For others it represents a vibrant culture; an important form of artistic and political expression in the urban environment.

The debate between what constitutes 'art', as opposed to 'graffiti' (in its illegal sense) is heavily debated and perceptions of whether a graffiti piece is art or crime are inherently subjective.

Yarra City Council recognises the aspirations of property owners to have their properties free from defacement and broader community desires for well-maintained local streets and neighbourhoods.

At the same time, Council supports the right to and importance of freedom of political and artistic expression, including the rights of street artists to undertake legal artwork. Yarra City Council respects both of these sets of values, and seeks to balance them in the context of a corporate philosophy, valuing inclusion and diversity. Graffiti on private property without consent is illegal. Private property owners are responsible for their property, including maintaining public amenity. Council does however have a responsibility to the community to encourage property owners to maintain their assets to appropriate standards.

Graffiti, especially tagging, is a problem for some sectors of the community because it has an impact on their perception of safety. Some people feel that an area with graffiti is unsafe and therefore they may avoid areas where graffiti is present. It can increase feelings of fear and disorder in the local community and distort perceptions around the actual level of crime and safety. Graffiti can have a negative impact on the amenity and general sense of safety in the community.

Effective management of graffiti is important to create and maintain quality open and public spaces and to engender civic pride.

The Graffiti Management Policy consists of six key result areas:

- Graffiti Removal,
- Place Management,
- Education and Capacity Building,
- Tourism and Promotion,
- Planning and Enforcement, and
- Monitoring and Evaluation.

POLICY

Graffiti Removal

Council Property

- Council will prioritise removal of offensive graffiti (defamatory or degrading remarks or graphics about race, religion, sex or personal privacy) from Council property.
- Council will remove inoffensive graffiti from Council property as soon as possible.
- Council commits to management of graffiti on its assets through effective environmental design Crime Prevention through Environmental Design (CPTED) and the application of 'place management' principles.
- Removal of graffiti will be consistent with heritage conservation principles.

Private Property

In order of priority:

- Council will prioritise support to private property owners through community education and urban design advice that avoids and reduces incidents of graffiti.
- Council will support private property owners to self-remove graffiti from their properties through provision of graffiti removal kits and discount paint vouchers.
- Council will support local community-driven initiatives which help mitigate negative impacts of graffiti to residents and property owners.
- Council will work with the community to remove graffiti from private premises where it has a significant impact on public amenity (for example, where it is deemed offensive), and/or is a shopping centre, a gateway or an area of high prominence (see Figure 1 overleaf detailing priority 1 zones for graffiti management) OR where residents are frail aged or living with a disability.
- Removal of graffiti will be consistent with heritage conservation principles.

Attachment 2 - COY Graffiti Management Framework 2015-2019

Place Management

- Council will engage the community in understanding and responding to graffiti.
- Across the municipality, Council will deliver place-based interventions, with universal evaluation through a coordinated approach.
- Council will recognise, celebrate and cultivate the unique public art in Yarra's urban environment.
- Council will identify, recognise and promote spaces and places across the municipality that are designated for public art expression.
- Council will use a range of approaches to reduce the negative impact of graffiti in public places including urban design and landscaping, as well as alternative treatments such as legal graffiti walls and the commissioning of murals.

Education and Capacity Building

- Council will facilitate a coordination group on good management of public spaces, considering CPTED through statutory planning, landscaping, open space, urban design, and properties and building.
- Council will support delivery of community education, prevention, diversion, awareness and promotion programs on graffiti management including steps that residents, businesses and property owners can take to remove graffiti from private property.

Tourism and Promotion

- Council acknowledges the considerable interest in Yarra's legal street art and graffiti and will support its promotion where appropriate.

Planning and Enforcement

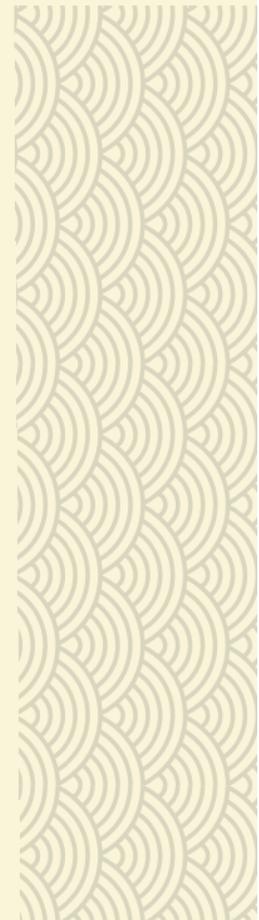
- Council will ensure that where required, planning permits are obtained for any art works.
- Illegal graffiti is a criminal offence that is dealt with under the provisions of the *Graffiti Prevention Act 2007*.
- Where it is brought to Council's attention, Council will refer complaints regarding appropriate maintenance of their assets to the relevant statutory authorities.

Monitoring and Evaluation

- The Graffiti Management Framework will be advanced by active monitoring and improved through robust and strategic evaluation.
- Evidence from the evaluation will be used to plan activities, monitor and improve their implementation, make judgements about their impact and the allocation of resources.
- Council will monitor best practice.

COUNCIL SUPPORTS THE RIGHT TO AND IMPORTANCE OF FREEDOM OF POLITICAL AND ARTISTIC EXPRESSION

Figure 1



Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK

CONSULTATION

Yarra City Council’s Engineering Operations, Social Policy and Research, Arts and Cultural Services, Family, Youth and Children’s Services, Statutory Planning and City Strategy have provided input into this framework.

Melbourne, Knox, Port Phillip, Frankston, Darebin, Casey, Hume and Stonnington City Councils were also consulted in relation to the development this framework.

Thanks to Elizabeth Holden – Department of Justice, Bernie Jennings – Department of Health and Human Services, Glenn McFarlane – Victoria Police, Tom Keel and members – Fitzroy Residents Association, Meca Ho – Richmond Asian Business Association, Bradley Deacon – Swan Street Traders Association, CDH – artist, Mike Makatron – artist and Shaun Hossack – Juddy Roller Creative Consultancy Agency for providing feedback on the framework.

Special thanks must also be given to the numerous residents of Yarra who took the time to provide input: Louise Elliott, Lars and Helen Lindahl, Michael and Sybil Keats, Gwenneth Thompson, Peter Fitzgerald, Gina Evans, Ashley Barker, and Suelette Dreyfus.

Related documents and attachments

A Graffiti Management Strategy is attached and establishes a framework for Council to respond to its own property, and to working with private and public property owners, community organisations and street artists.

The Graffiti Management Strategy is not an exhaustive list of all graffiti related activity in Yarra. Rather, it provides a means for Council to prioritise and drive forward strategies related to graffiti management and removal.

Other associated documents include:

- Yarra Youth Arts Program 2012–2015
- Arts and Cultural Strategy 2011–2015
- Health Plan 2013–2017
- Asset Management Policy 2011
- Yarra Youth Policy 2013–2016
- Murals in Yarra Working Document
- Public Art Discussion Paper May 2013
- Yarra Public Art Policy 2015–2020
- Yarra Economic Development Strategy 2014
- Yarra Heritage Strategy 2015–2018



**ARTWORK BY
NAPIER STREET
STUDIOS**

Attachment 2 - COY Graffiti Management Framework 2015-2019

GRAFFITI MANAGEMENT STRATEGY 2015-2019

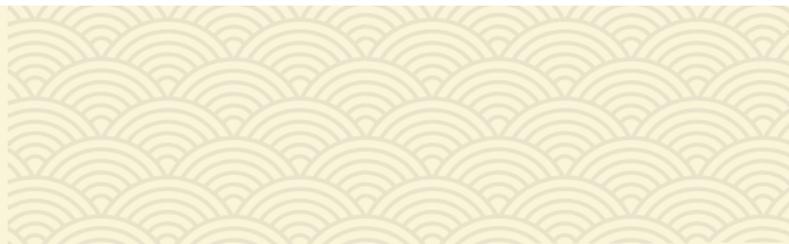
Key Result Area	Action	Responsible Unit/s	Timeline	Resources
1. Graffiti Removal <i>Council property</i> <i>Private property</i>	1.1 Continue removal of offensive graffiti (defamatory or degrading remarks or graphics about race, religion, sex or personal privacy) from Council property within four hours of notification.	Engineering Operations	Ongoing	Existing
	1.2 Continue removal of inoffensive graffiti from Council property ideally within twenty four hours, but no later than within five days of notification.			
	1.3 Respond to service requests within 24 hours and where appropriate removal of graffiti from private premises within 10 days of notification.	Engineering Operations	Ongoing	Existing
	1.4 Continue removal of graffiti from road signs.	Engineering Operations	Ongoing	Existing
	1.5 Continue removal of graffiti from street litter bins and park assets including playgrounds, furniture and signs.	Open Space / Engineering Operations	Ongoing	Existing
	1.6 Continue removal of graffiti from street furniture.	Engineering Operations	Ongoing	Existing
	1.7 Continue to fund designated positions to identify, audit and carry out clean-up work throughout retail precincts and commercial gateways across Yarra.	Engineering Operations	Ongoing	Existing
	1.8 Continue to provide free graffiti removal kits and discount paint vouchers to local residents.	Engineering Operations	Ongoing	Existing
	1.9 Investigate the feasibility of entrepreneurial and innovative solutions/enterprises for removal and treatments of graffiti e.g. fee for service.	Asset Management, Family, Youth and Children's Services	Year 2	New
	1.10 As part of Council's community grants program, fund community-based initiatives that seek to reduce the impact of graffiti.	Community Partnerships	Ongoing	Existing
	1.11 Develop and maintain a quality assurance process to monitor graffiti removal and associated costs.	Community Partnerships / Engineering Operations	Year 2	New
	1.13 Promote the implementation of the Graffiti Management Policy.	Community Partnerships	Ongoing	Existing

Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK

Key Result Area	Action	Responsible Unit/s	Timeline	Resources
	<p>1.14 Access Yarra will encourage the community to report graffiti to the organisation responsible for the assets via the Council website</p> <p>Public Transport Trams: Yarra Trams Customer Service – 1800 800 166 Trains and Train Stations: Metro Trains – 1800 800 705</p> <p>Public Facilities and Utilities Bus Shelters: Adshel – 1800 501 402 Signal Boxes: VicRoads – 13 11 70 Post Boxes: Australia Post – 13 13 18 Electricity Poles: Citipower – 1300 301 101 Pay Phones: Telstra – 1800 011 433</p>	Customer Service	Ongoing	Existing
<p>2. Place Management Deliver Place Based Interventions Engage the Community Alternative Treatments</p>	<p>2.1 In consultation with community, develop place management strategies for illegal graffiti hotspots and places with emerging graffiti issues.</p>	Community Partnerships, Recreation and Open Space, Engineering Operations, Asset Management, Urban Design, Arts and Cultural Services, Family Youth and Children's Services		
	<p>2.2 Develop a checklist for the application of CPTED principles to new and existing Council assets.</p>	Community Partnerships, Recreation and Open Space, Engineering Operations, Asset Management, Urban Design, Arts and Cultural Services, Family, Youth and Children's Services	Ongoing	Existing
	<p>2.3 Conduct programmed graffiti removal in retail precincts in partnership with business and property owners.</p>	Engineering Operations	Ongoing	Existing
	<p>2.4 Council will further investigate best practise in preserving public street art.</p>	Arts and Cultural Services	Year 2	New
	<p>2.5 Continue to use alternative treatments such as traffic signal boxes, legal graffiti walls and murals as diversionary/early intervention/prevention strategies and for precinct amenity improvement.</p>	Engineering Operations, Arts and Cultural Services, Youth and Middle Years	Ongoing	Existing

Attachment 2 - COY Graffiti Management Framework 2015-2019



Key Result Area	Action	Responsible Unit/s	Timeline	Resources
3. Education and Capacity Building <i>Establish Coordination Group</i> <i>Deliver Community Education</i>	3.1 Implement Coordination Group to strategically coordinate graffiti based projects across Council and good management of public spaces, including CPTED through statutory planning, landscaping, open space, urban design, and properties and building.	Community Partnerships	Year 1	Existing
	3.2 Continue to plan, develop and deliver youth-led treatments, stencil and mural projects that enhance young people's engagement, health and wellbeing.	Youth and Middle Years	Ongoing	Existing
	3.3 Identify a suitable site for, and implement, a legal graffiti laneway in Fitzroy.	Engineering Operations, Youth and Middle Years	Year 2	New
	3.3 Work with local schools to build capacity around graffiti education/awareness.	Youth and Middle Years	Ongoing	Existing
	3.4 Regularly update and maintain graffiti-related information on Council's website.	Community Partnerships, Advocacy and Engagement	Ongoing	Existing
	3.5 Provide an information package on opportunities for residential response, including graffiti removal options, advice about CPTED and public art projects.	Advocacy and Engagement	Year 2	New
	3.6 Provide advice and information to property owners on graffiti removal and prevention in heritage areas.	Customer Service / Strategic Planning (Heritage)	Ongoing	Existing
	3.7 Implement community education programs on graffiti and graffiti management.	Engineering Operations	Ongoing	Existing
3.8 Continue to enhance a mechanism for the community to report graffiti to the Council, leveraging new technology.	Advocacy and Engagement	Year 2	New	
4. Tourism and Promotion <i>Leverage social media</i> <i>Investigate benefits</i>	4.1 Leverage social media to identify, document and promote legal graffiti and street art within Yarra.	Arts and Cultural Services	Year 2	New
	4.2 Investigate the benefits of Yarra's street art including exploring the possibility of supporting legal graffiti tours within Yarra.	Arts and Cultural Services	Year 2	New

Attachment 2 - COY Graffiti Management Framework 2015-2019

YARRA GRAFFITI MANAGEMENT FRAMEWORK

Key Result Area	Action	Responsible Unit/s	Timeline	Resources
5. Planning and Enforcement <i>Maintenance of Assets</i>	5.1 Ensure complaints regarding the maintenance of their assets are referred to statutory authorities.	Community Amenity	Ongoing	Existing
	5.2 Where necessary, ensure planning permits are obtained for any artwork.	Statutory Planning, Arts and Cultural Services	Ongoing	Existing
6. Monitoring and Evaluation	6.1 Council will undertake evaluations of projects as required.	Community Partnerships	Ongoing	Existing
	6.2 The Coordination Group will undertake timely reviews of the Policy and report to Council on the results.	Community Partnerships	Ongoing	Existing
	6.3 Council will investigate the introduction of a spatial mapping database (with capacity for uploading images).	Geographical Information Systems	Ongoing	Existing
	6.4 Council will investigate the best means of improving a 'live' register of legal street/public art installations and introducing a prospective register of treatments.	Community Partnerships, Arts and Cultural Services, Engineering Operations	Ongoing	Existing

Attachment 2 - COY Graffiti Management Framework 2015-2019



**RICHMOND
CIVIL MURAL**

Attachment 2 - COY Graffiti Management Framework 2015-2019

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ARABIC

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GREEK

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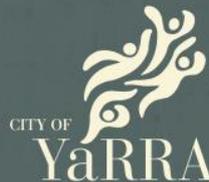
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VIETNAMESE

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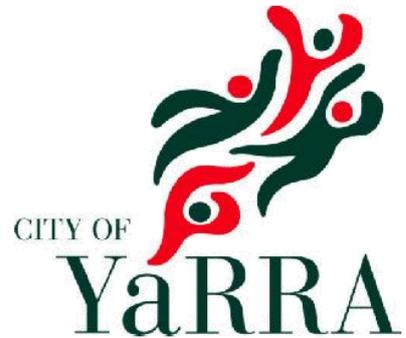
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**Graffiti Management
Framework:
Policy & Strategy
2019-2022**

Attachment 3 - Graffiti Management Framework 2019-2022

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Attachment 3 - Graffiti Management Framework 2019-2022



1 Purpose

This document outlines Council's whole-of-community approach to graffiti management within the municipality.

2 Scope

The whole-of-community approach centres on building partnerships between Council and those who reside, work or own property within the City of Yarra.

The whole-of-community approach includes a set of key outcome areas for graffiti management comprising:

1. graffiti removal
2. place management
3. education and capacity building
4. promotion
5. planning and enforcement
6. monitoring and evaluation.

This policy applies to all Officers and Councillors of the City of Yarra, and guides Councils work from 2019 – 2022.

3 Definitions

In alphabetical order, the following section lists the terms which are commonly used within the context of illegal graffiti management. This list is not exhaustive.

Crime Prevention Through Environmental Design

Crime Prevention Through Environmental Design (CPTED) is an approach to crime prevention that takes into account the relationship between the physical environment and the users of that environment. The use of design principles to address issues of crime and antisocial behaviour has been associated with best practise initiatives both internationally and throughout Australia.

An example of CPTED is Council's use of treatments to manage graffiti, whereby a mural or other type of legal street art is used to improve the appearance of outdoor walls and spaces covered in tagging and as a result, reduce the chance of future incidents occurring.

Attachment 3 - Graffiti Management Framework 2019-2022



Examples of treatments on traffic signal boxes:

[INSERT NEW PHOTO]

Criminal Justice Diversion Program

The Criminal Justice Diversion Program is governed the Criminal Procedure Act 2009. The Program provides mainly first time offenders with the opportunity to avoid a criminal record by undertaking conditions that benefit the offender, victim and the community as a whole. The offender benefits from the program by avoiding an accessible criminal record, by receiving appropriate assistance through rehabilitation, counselling and/or treatment, whilst the community benefits by way of donations or unpaid community work to various charities or local community projects.

Council is referred people from the Criminal Justice Diversion Program, however these offers are considered on a case-by-case basis.

Curated Street Art

Curated Street Art is planned, legal graffiti that prioritises an artistic approach in the work. These works can be commissioned by Council or privately (businesses, community members), always involve people with curatorial expertise, most often involve professional artists and sometimes involves professional artists working with non-professional artists, including young people.

Curated street art:

- can often require consultation as works are generally large scale and high profile
- can be temporary or permanent
- in certain cases, will be maintained by Council for its lifespan
- is coordinated by Arts & Culture.

In special cases, curated legal street art can form a part of Council's Art & Heritage Collection; this occurs when a permanent commission is deemed significant by the Arts & Culture team and it meets acquisition criteria within Council's Collection Management Policy.

Further information around curated street art can be found in the *Yarra Public Art Policy 2015-2020*.

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Example of curated street art:

[INSERT NEW PHOTO]

Graffiti

Graffiti can be an inscription, figure or mark written, painted, drawn or otherwise displayed on any surface. Tagging, a common practice of graffiti, is a calligraphic signature often illegally placed on public and private property.

Street art is a public visual art form that has grown out of the graffiti movement and refers to works that sit outside of traditional art establishments.

Traditionally both forms have been unsanctioned and illegal however contemporary understandings have accepted street art for its broader aesthetic appeal over graffiti. The cultural nature of graffiti maintains an illegal context to its practice; however works can be both sanctioned and unsanctioned.

*For the purpose of this policy it can be assumed that reference to management and removal of graffiti indicates the removal and management of **illegal** graffiti.*

Graffiti occurs in a variety of forms, with common types described in Table 1 overleaf.

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Table 1: Types of Graffiti

Religious / political slogans	Any graffiti which could be offensive to particular members of the general public. This would include any obscene, racist, political or religious graffiti.
Tags	<p>Tagging is the most common type of graffiti. It is quick, usually in spray paint or paint marker pen or simple throw-ups (outlines of bubble letters) and simple motifs. It is a way of saying "I was here" and is used in some cases to mark out territory. They are stylised personal graphic identifiers depicting names or nicknames, which are often large and in bold colours. Tags can be pictorial, drawn free hand or using stencils, and are usually painted with spray cans, drawn with marker pens, or scratched into windows and the like by sharp implements (such as keys).</p> <p>Tagging is highly prolific, occurs in high numbers, and can escalate rapidly. It is frequently seen in public places with high visibility.</p>
Capping	Capping involves covering an existing graffiti piece with paint.
Scratching	Scratching refers to the scratching or etching in to surfaces which is then extremely costly to remove or repair.
Juvenile	Generally takes the form of 'x loves y' types messages or lists of first names. They are usually written with felt tip or marker pens.
Toilet/desk graffiti	Largely involving jokes, public debate, insults and banter between anonymous contributors. The content differs according to location (school or university desks, public toilets, bus shelters) and typically involves the use of pens and markers.
Stickers	Pre-designed art, printed on stickers, and applied in public spaces. Stickers in recent years have significantly increased and generally occur in high numbers throughout particular areas.
Piece	Piece, short for the word 'masterpiece', refers to large-scale multi-coloured graffiti art containing a combination of images, patterns, symbols, and letters. Piece graffiti commonly occurs along rail corridors and other highly visible locations.
Posters	Pre-designed art, printed on large posters, and applied with glue in public spaces. Similarly to stickers, the use of posters in recent years has also increased.
Stencils	Pre-designed art which is sprayed through a stencil. Stencils are commonly applied to footpaths and walls and can vary greatly in their complexity. In recent years, stencil art has become popular with a range of artists and continues to gain recognition in the public arts space.
Throw Ups	Fat bubble style outline of a word (usually a tag name) drawn quickly.
Murals	Murals are works on walls or similar types of surfaces, generally larger in scale and can be painted, printed or involve mix media. There is usually a single theme/design for the work.
Political / protest graffiti	Political graffiti communicates a viewpoint and can challenge the legitimacy of the current political stance. It is often associated with more sophisticated street art pieces, involving highly emotive content (pictures of tanks, bombs etc.).

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Graffiti Hotspots

Graffiti Hotspots are strategic or highly visible areas within the municipality (such as gateways to the municipality and retail precincts) with extreme levels of illegal graffiti determined through audit and monitoring processes.

Graffiti Prevention Act 2007

The Graffiti Prevention Act 2007 (the Act) is a key aspect of the state government's graffiti management approach. The Act is a key piece of legislation that graffiti related local government local laws and policies must be consistent with.

Offenses under the Act include:

1. 'Marking graffiti' – creating graffiti that is visible from a public place and done without the property owner's consent. Mark graffiti means to spray, write, draw, mark, scratch or 'deface' property by any means so that the result cannot be cleaned off with a dry cloth.
2. 'Possessing a graffiti implement on transport company property or an adjacent public place, or a place where you are trespassing', for anyone aged under 18. 'Graffiti implement' refers to any tool or object or implement or substance that you can use to mark graffiti.

Under the Act, a person must not sell spray paint to a minor unless the minor has a letter or statutory declaration from their employer stating that they require spray paint for the purposes of their employment; an authorised Council Officer may serve an infringement notice on a person who the Officer has reason to believe has committed this offence.

The Act carries significant penalties including imprisonment or fines of up to fifty penalty points.

Under the Act, Council is required to give notice to a property owner of its intention to remove graffiti from private property. If a property owner does not give their permission, Council cannot remove it.

Nothing in the Act imposes a duty on Council to remove graffiti from private property.

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Heritage Overlays

The Yarra Planning Scheme includes heritage overlays which are planning controls applied to places, mostly buildings, which have cultural heritage significance. They can apply to individual buildings or precincts. The heritage overlay helps to protect heritage properties by requiring a planning permit for external changes and through the permit application the impact on the heritage values can be considered.

External painting of any previously unpainted surfaces associated with a property located within a heritage overlay should be avoided.

Planning approval is required to paint a previously painted surface if the associated property is located within a heritage overlay with external paint controls. However, it should be noted that an exemption applies when art work is carried out by, or on behalf of Council.

Place Management

Place Management involves the participation of multiple stakeholders in the development of specific responses to address local issues. This approach could be adopted as a response to unwanted graffiti or as a proactive way to minimise the occurrence of graffiti. This includes urban design elements, heritage overlays, activity centre review, physical infrastructure (e.g. planting, and lighting access to the particular site).



4 Council Policy

4.1 Preamble

Everyone reacts differently to graffiti. For some, graffiti can have real impacts on perceptions of safety. For others it represents a vibrant culture; an important form of artistic and political expression in the urban environment.

The debate between what constitutes 'art', as opposed to 'graffiti' (in its illegal sense) is heavily debated and perceptions of whether a graffiti piece is art or crime are inherently subjective.

Tolerance to graffiti is also subjective – Council's Annual Customer Satisfaction Surveys consistently show that residents in areas with high levels of graffiti are less likely to identify it as an issue.

Yarra City Council recognises the aspirations of property owners to have their properties free from defacement and broader community desires for well-maintained local streets and neighbourhoods.

At the same time Council supports the right to and importance of freedom of political and artistic expression, including the rights of street artists to undertake legal artwork. Yarra City Council respects both of these sets of values, and seeks to balance them in the context of a corporate philosophy, valuing inclusion and diversity.

Graffiti on private property without consent is illegal. Private property owners are responsible for their property, including maintaining public amenity. Council does however have a responsibility to the community to encourage property owners to maintain their assets to appropriate standards. Graffiti, especially tagging, is a problem for some sectors of the community because it has an impact on their perception of safety. Some people feel that an area with graffiti is unsafe and therefore they may avoid areas where graffiti is present. It can increase feelings of fear and disorder in the local community and distort perceptions around

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the actual level of crime and safety. Graffiti can have a negative impact on the amenity and general sense of safety in the community.

Effective management of graffiti is important to create and maintain quality open and public spaces and to engender civic pride.

The Graffiti Management Policy consists of 6 key result areas: graffiti removal, place management, education and capacity building, promotion, planning and enforcement, and monitoring and evaluation.

4.2 Policy

4.2.1 Graffiti Removal

4.1.1.1 Council Property

- Council will prioritise removal of offensive graffiti (defamatory or degrading remarks or graphics about race, religion, sex or personal privacy) from Council property.
- Council will remove inoffensive graffiti from Council property as soon as possible.
- Council commits to management of graffiti on its assets through effective environmental design Crime Prevention through Environmental Design (CPTED) and the application of 'place management' principles.
- Removal of graffiti will be consistent with heritage conservation principles.

4.1.1.2 Private Property

In order of priority:

- Council will support private property owners to self-remove graffiti from their properties through provision of graffiti removal kits and discount paint vouchers.
- Council will prioritise support to private property owners through community education and urban design advice that avoids and reduces incidents of graffiti.
- Council will support local community-driven initiatives which help mitigate negative impacts of graffiti to residents and property owners.
- Council will work with the community to remove graffiti from private premises where it has a significant impact on public amenity (for example, where it is deemed offensive),

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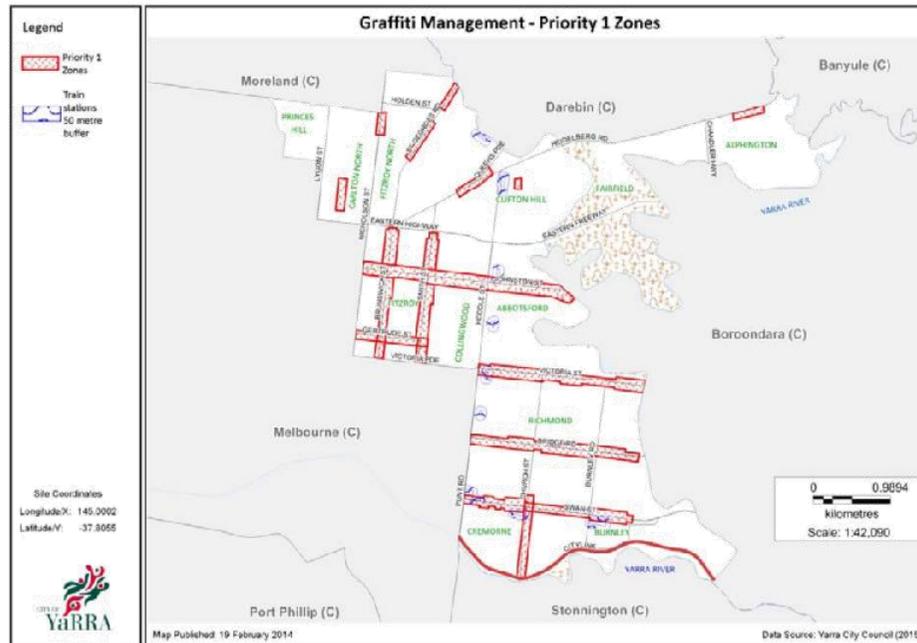
and/or is a shopping centre, a gateway or an area of high prominence (see Figure 1 overleaf detailing priority 1 zones for graffiti management) OR where residents are frail aged or living with a disability.

- Removal of graffiti will be consistent with heritage conservation principles.

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Figure 1: Graffiti Management Priority 1 Zones



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4.2.2 Place Management

- Across the municipality, Council will deliver place-based interventions in consultation with the community.
- Council will recognise, celebrate and cultivate the unique public art in Yarra's urban environment.
- Council will use a range of approaches to reduce the negative impact of graffiti in public places including urban design, landscaping, and treatments.

4.2.3 Education & Capacity Building

- Council's Graffiti Coordination group will contribute to effective management of public spaces, considering CPTED through statutory planning, landscaping, open space, urban design, and properties and building.
- Council will support delivery of community education, prevention, diversion, awareness and promotion programs on graffiti management including steps that residents, businesses and property owners can take to remove graffiti from private property.

4.2.4 Promotion

- Council acknowledges the considerable interest in Yarra's street art and graffiti and will support its promotion where appropriate.

4.2.5 Planning and Enforcement

- Illegal graffiti is a criminal offence that is dealt with under the provisions of the Graffiti Prevention Act 2007.
- Council will investigate ways in which to better manage illegal graffiti.

4.2.6 Monitoring and Evaluation

- The Graffiti Management Framework will be advanced by active monitoring and improved through robust and strategic evaluation.
- Evidence from the evaluation will be used to plan activities, monitor and improve their implementation, make judgements about their impact and the allocation of resources.
- Council will continue to monitor best practice.

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5 Consultation

[INSERT LIST OF STAKEHOLDERS CONSULTED WITH]

5.2 Related documents and attachments

A Graffiti Management Strategy is attached and establishes a framework for Council to respond to its own property, and to working with private and public property owners, community organisations and street artists.

The Graffiti Management Strategy is not an exhaustive list of all graffiti related activity at Yarra. Rather, it provides a means for Council to prioritise and drive forward strategies related to graffiti management and removal.

Other associated documents include:

- Yarra Youth Arts Program 2012-2015
- Arts and Cultural Strategy 2016-2020
- Council Plan 2017-2021
- Asset Management Policy 2011
- Yarra Youth Policy 2013-2016
- Public Art Policy 2015-2020
- Yarra Economic Development Strategy 2015-2020
- Yarra Heritage Strategy 2015-2018

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6 Graffiti Management Strategy – 2019-2022

Key Result Area	Action	Responsible Unit/s	Timeline	Resources
1. Graffiti Removal <i>Council property</i> <i>Private property</i>	1.1 Continue removal of offensive graffiti (defamatory or degrading remarks or graphics about race, religion, sex or personal privacy) from Council property within 4 hours of notification	City Works	Ongoing	Existing
	1.2 Continue removal of inoffensive graffiti from Council property as soon as possible within operational scheduling	City Works	Ongoing	Existing
	1.3 Respond to service requests within 24 hours and where appropriate remove of graffiti from private premises as soon as possible within operational scheduling	City Works	Ongoing	Existing
	1.4 Continue removal of graffiti from Council assets including road signs, street furniture and bollards	City Works	Ongoing	Existing
	1.5 Create a workflow and process that eliminates delaying the removal of graffiti and posters in retail	City Works	Year 1	Existing

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Key Result Area	Action	Responsible Unit/s	Timeline	Resources
	strips due to requiring permission of the property owner			
	1.6 Continue removal of graffiti from street litterbins and park assets including playgrounds, furniture and signs	Open Space, City Works	Ongoing	Existing
	1.7 Continue removal of graffiti and posters from all surfaces in high profile retail strips	City Works	Ongoing	Existing
	1.8 Continue to fund designated positions to identify, audit and carry out clean-up work throughout retail precincts and commercial gateways across Yarra	City Works	Ongoing	Existing
	1.9 Utilise the Department of Justice Graffiti Removal Services where applicable	City Works	Year 1 – 4	Existing
	1.10 Implement and evaluate a process to assess the criteria for removing graffiti from private property	City Works	Year 1	Existing

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Key Result Area	Action	Responsible Unit/s	Timeline	Resources
	1.11 Seek to establish relevant MOUs with other authorities /asset owners where required to allow ongoing removal of graffiti	City Works	Year 1	Existing
	1.12 Establish workflows that focus of proactive removal and prevention rather than reactive removal	City Works	Year 1	Existing
	1.13 Continue to provide free graffiti removal kits and discount paint vouchers to local residents	City Works	Ongoing	Existing
	1.14 Carry out collaborative quick removal trials with the community to identify the most effective methods of minimising graffiti	City Works	Year 1	Existing
	1.15 Investigate the feasibility of entrepreneurial and innovative solutions/enterprises for removal and treatments of graffiti and tagging e.g. fee for service	Youth Services	Ongoing	Existing

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Key Result Area	Action	Responsible Unit/s	Timeline	Resources
	1.16 As part of Council’s community grants program, fund community-based initiatives that seek to reduce the impact of graffiti	Community Partnerships	Ongoing	Existing
	1.17 Develop and maintain a quality assurance process to monitor graffiti removal and associated costs	City Works	Year 1	Existing
	1.18 Promote the implementation of the Graffiti Management Framework	City Works	Ongoing	Existing
	1.19 Access Yarra will encourage the community to report graffiti to the organisation responsible for the assets via the Council website	Access Yarra	Ongoing	Existing
2. Place Management <i>Implement Place Based Interventions</i> <i>Engage the Community</i>	2.1 Identify opportunities to implement place management strategies for illegal graffiti hotspots and places with emerging graffiti issues.	City Works, Recreation & Open Space, Asset Management, Urban Design, Arts & Culture, Youth Services	Ongoing	Existing

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Key Result Area	Action	Responsible Unit/s	Timeline	Resources
<i>Alternative Treatments</i>	2.2 Conduct programmed graffiti removal in retail precincts in partnership with business and property owners	City Works	Ongoing	Existing
	2.3 Continue to use alternative treatments such as traffic signal boxes and murals as diversionary/early intervention/prevention strategies and for precinct amenity improvement.	City Works, Arts & Culture, Youth Services	Ongoing	Existing
	2.4 Develop a process for implementation and oversight of treatments including consideration of an external working group to manage this	City Works, Arts & Culture	Year 1	Existing
3. Education & Capacity Building <i>Strategically Coordinate Graffiti</i> <i>Deliver Community Education</i> <i>Create Civic Pride</i>	3.1 Continue to strategically coordinate graffiti based projects across Council and good management of public spaces, through the Graffiti Coordination Group	City Works	Ongoing	Existing
	3.2 Continue to plan, develop and deliver a youth-led treatments, stencil and mural projects that enhance young people’s engagement, health and wellbeing	Youth Services	Ongoing	Existing

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Key Result Area	Action	Responsible Unit/s	Timeline	Resources
	3.3 Identify a suitable site for, and implement, a legal graffiti site within the municipality	City Works, Youth Services	Year 2	Existing
	3.4 Work in partnership with local organisations to build capacity around graffiti education/awareness	Youth Services	Ongoing	Existing
	3.5 Regularly update and maintain graffiti-related information on Council's website	City Works, Advocacy & Engagement	Ongoing	Existing
	3.6 Provide advice and information to residents on commissioning of murals on private properties	Arts and Culture	Ongoing	Existing
	3.7 Provide advice and information to property owners on graffiti removal and prevention in heritage areas	Access Yarra / Strategic Planning (Heritage)	Ongoing	Existing
	3.8 Implement community education programs such as information workshops on graffiti management	City Works	Ongoing	Existing
	3.9 Create a culture of civic pride to encourage residents to remove graffiti from private property	City Works	Year 1 - 4	Existing

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Key Result Area	Action	Responsible Unit/s	Timeline	Resources
4. Promotion <i>Leverage Social Media</i> <i>Support & Advocate</i>	4.1 Leverage social media to identify, document and promote legal graffiti and street art within Yarra	Advocacy Engagement & Media	Ongoing	Existing
	4.2 Support and advocate for significant street art, both historical and contemporary, including commissioning and scoping preservation and restoration with stakeholders.	Arts & Culture	Year 1 – 4	
5. Planning & Enforcement <i>Better management</i>	5.1 Regularly update Victoria Police with information on illegal graffiti incidents such as tagging	City Works	Year 1 - 4	Existing
	5.2 Investigate technology that will assist with monitoring and prevention	City Works	Year 1	Existing
	5.3 Investigate the use of local laws as a tool to manage graffiti on building sites, abandoned buildings, and private property if appropriate	City Works, Compliance	Year 1	

Attachment 3 - Graffiti Management Framework 2019-2022



Key Result Area	Action	Responsible Unit/s	Timeline	Resources
6. Monitoring & Evaluation	6.1 Council will undertake evaluations of projects as required	City Works, Arts & Culture, Youth Services	Ongoing	Existing
	6.2 The Coordination Group will undertake timely reviews of the Policy and report to Council on the results	City Works	Ongoing	Existing
	6.3 Council will investigate the best means of improving a 'live' register of legal street / public art installations and introducing a prospective register of treatments	Arts & Culture, City Works	Ongoing	Existing

11.4 Queens Parade Interim DDO16 - extension of time request to Minister for Planning

Trim Record Number: D18/196512

Responsible Officer: Director Planning and Place Making

Purpose

1. To request that Council seeks an extension of time from the Minister for Planning for interim planning provisions on Queens Parade.

Background

2. DDO16 was introduced into the Yarra Planning Scheme via Amendment C229 on 28 March 2017. It expires on 30 March 2019.
3. DDO16 covers land at the western end of Queens Parade and includes land at 8 to 56 Queens Parade and 460 to 494 Brunswick Street, North Fitzroy as shown in the Figure 1 below.

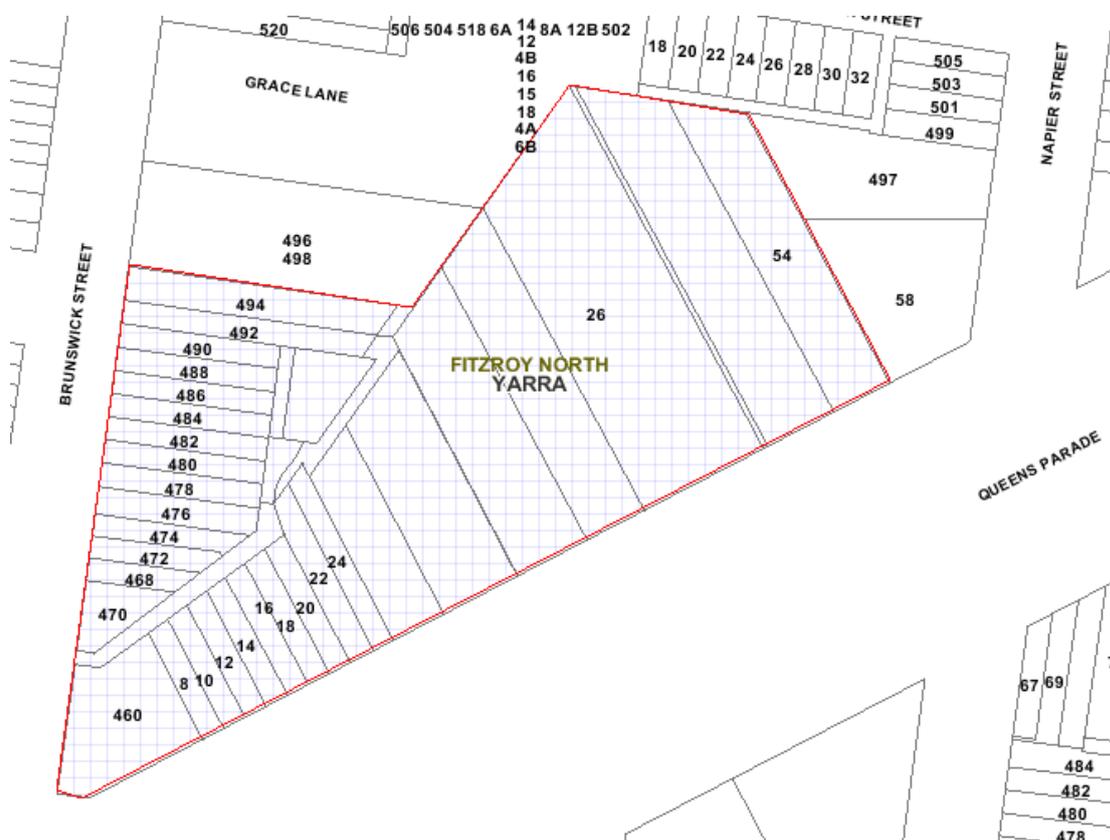


Figure 1. Land affected by DDO16 – all land shaded inside red border

4. Council asked the Minister for interim provisions along Queens Parade while the permanent provisions (via Amendment C231) proceed through the statutory process of consideration.
5. DDO16 applies both *preferred* and *mandatory* provisions to:
 - (a) Building heights;
 - (b) Street wall heights;
 - (c) Upper level setbacks; and
 - (d) Side and rear setbacks.

6. There are now two interim provisions on Queens Parade – DDO16 and DDO20. DDO16 covers land described above. DDO20 was recently introduced into the planning scheme and covers the remainder of Queens Parade. It was introduced into the planning scheme via Amendment C241 on 23 August 2018. It expires on 12 January 2020.
7. It is proposed that Council asks the Minister to extend the time limit on DDO16 to match that of DDO20, that is, until 12 January 2020.
8. In order to request the extension of time, Council must request that Minister for Planning approve an amendment to the Yarra Planning Scheme, under section 20(a) of the Planning and Environment Act 1987.

External Consultation

9. Amendment C231 which proposes the permanent Planning Scheme provisions is underway. The amendment was on exhibition until 30 November 2018 (extended from 16 November).
10. In accordance with Council's resolution of 19 December 2017, officers have
 - (a) sent letters and a fact sheet to almost 2,500 property owners and occupiers;
 - (b) facilitated two information sessions (evening and afternoon) at Bargoonga Nganjin; and
 - (c) fielded calls from residents enquiring about the amendment.
11. Officers have been aware of the expiry date of the interim DDO16, and it was also raised as an issue of concern by some of the residents who attended the information sessions. They requested Council to pursue the extension of time as a matter of urgency.

Internal Consultation (One Yarra)

12. Internal consultation for an extension of time on an interim DDO is not warranted.

Financial Implications

13. An extension of time is a relatively minor administrative matter which attracts an administrative fee.

Economic Implications

14. There are no known economic implications associated with the request.

Sustainability Implications

15. There are no known sustainability implications associated with the request.

Social Implications

16. An extension of the interim provisions would continue to provide certainty for the community, applicants and Council while the permanent built form provisions are finalised.

Human Rights Implications

17. There are no known human rights implications associated with the request.

Communications with CALD Communities Implications

18. There are no known implications associated with communications with CALD communities.

Council Plan, Strategy and Policy Implications

19. Continued operation of the interim built form provisions for the Precinct would contribute to Council Plan objective 4 - Development and growth are managed to maintain and enhance the character and heritage of the city.

Legal Implications

20. Extending the date of operation of the interim provisions for DDO16 would mitigate the risk of the permanent provisions not being finalised before the interim ones lapse, leaving the heights and setbacks of future development of Queens Parade largely unrestricted.

Other Issues

21. There are no other issues to note.

Options

22. Council can either:

- (a) ask the Minister for Planning for an extension of time on the interim DDO; or
- (b) allow it to expire.

23. Option B is recommended as it will provide certainty for the community, applicants and Council while the permanent built form provisions are finalised.

Conclusion

24. Seeking an extension of time to interim DDO16 provides certainty for permit applicants and community members alike.

25. Council is pursuing permanent provisions which is a lengthy process. This extension of time allows the interim provisions to remain in place while the statutory process for permanent ones runs its course.

26. The extension would align the expiry date of the other interim provisions (DDO20).

RECOMMENDATION

1. That Council:

- (a) note the officer report in relation to the current Interim Yarra Planning Scheme provisions regarding the Queens Parade precinct;
- (b) requests that the Minister for Planning approves an amendment to the Yarra Planning Scheme, under section 20(a) of the Planning and Environment Act 1987 to extend the expiry date of Schedule 16 to the Design and Development Overlay (DDO16) from 30 March 2019 to 12 January 2020;
- (c) authorises officers to prepare the relevant amendment documentation for submission; and
- (d) advise the owners of the land affected of Council's decision.

CONTACT OFFICER: Amanda Haycox
TITLE: Strategic Planner
TEL: 9205 5322

Attachments

There are no attachments for this report.

11.5 Right of way between 2 and 10 Stanley Street Collingwood

Trim Record Number: D18/203120

Responsible Officer: Group Manager Chief Executive's Office

Purpose

1. For Council to receive and consider public submissions in relation to a street naming proposal and consider the Council officers' recommendation to assign a name to the right of way between 2 and 10 Stanley Street Collingwood following notification from the Registrar for Geographic Names, that Council's previously selected name has been refused.

Background

2. Under the provisions of the *Geographic Place Names Act 1998* and the *Naming rules for places in Victoria, Statutory requirements for naming roads, features and localities – 2016* (the *Naming Rules*), Council is the 'naming authority' in respect of most roads within the municipality. This role is supported by Council's *Naming of Roads, Features and Localities Policy*, adopted in 2014.
3. In summary, this process sets out a five step process for the naming of roads in Yarra:
 - (a) **Firstly**, formally acknowledge the receipt of a proposal and advise the proposer of Council's procedure for the naming of roads;
 - (b) **Secondly**, initiate a written communication with the Wurundjeri Tribe, inviting them to submit an appropriate name for Council's consideration;
 - (c) **Thirdly**, initiate written communication with the relevant local Historical Society, inviting them to submit an appropriate name for Council's consideration;
 - (d) **Fourthly**, write to adjoining property owners and occupiers and place a public notice both on Council's public website, inviting the community to submit an appropriate name for Council's consideration (including a proposed name where one has been suggested by the Wurundjeri Tribe, Historical Society or Council officers); and
 - (e) **Fifthly**, prepare a formal report for consideration.
4. Earlier this year, this process was completed for the unnamed right of way between 2 Stanley St and 10 Stanley St Collingwood and Council determined to assign the name "Rendle Place".
5. On 27 November 2018, Council received notification from the Registrar for Geographic Names that the naming proposal had been refused, on the basis that the name is too similar to "Randall Place" in North Melbourne. The Registrar advised that in reaching this decision he had consulted with relevant emergency services and their preference is for a unique name.
6. To that end, it is now proposed that Council reconsider the names previously submitted to Council, as well as the submission made at the meeting on 17 July 2018 from a member of the Montalto family in support of that name, and determine an alternative name.
7. The unnamed right of way between 2 Stanley St and 10 Stanley St provides rear vehicular access to properties at 2 Stanley St and 248 Smith St and pedestrian access to the apartment block at 10 Stanley St. In particular, the road provides the sole access to a retail property at the rear of 244-246 Smith Street Collingwood. A request from the tenant of that property highlighting the difficulties with addressing their shop for customers and deliveries has prompted the naming of this right of way. A plan is provided at **Attachment One**.
8. In accordance with Council's Naming of Roads, Features and Localities Policy, officers undertook a consultation process to identify possible names. In addition to the "Rendle" name, the following submissions are worthy of consideration and satisfy the requirements of the *Naming Rules*:

Submissions	Officer Response
<p><u>Billibellary</u></p> <p>Billebary was Ngurungaeta or clan headman for one of the three sections that comprised the Wurundjeri-willam patriline of the Wurundjeri-balluk clan. Billibellary lived in an area that includes the now City of Yarra. He held this position when the Europeans began arriving in this area, and led his people for the next ten years through a difficult period of change. As Ngurungaeta, he was highly respected among the Wurundjeri, and at the time of European settlements, 'he was considered the pre-eminent Kulin clan-head, whose voice carried extra weight'.</p>	<p>The Wurundjeri Tribe have declined to suggest a name for this street, and this suggestion has come from a member of the public. If Council wishes to pursue this suggestion, Council officers will contact the Wurundjeri Tribe again to seek their views as to the use of Billibellary's name.</p>
<p><u>Drop Kick</u></p> <p>No rationale provided by the submitter</p>	<p>This suggestion is presumed to refer to a style of kick formerly used in Australian Rules Football, and still used in other codes, including rugby and gridiron. Due to its alternative pejorative meaning, officers do not consider it appropriate for this site.</p>
<p><u>Magpie</u></p> <p>No supporting information is provided, but is presumed this name has been suggested to recognise the Collingwood Football Club.</p>	<p>The street to be named is a low profile street with no direct association to the football club. Aside from being located in Collingwood, there does not seem to be any connection between the club and the site.</p>
<p><u>Montalto</u></p> <p>The property that abuts the entire eastern boundary of the lane was purchased by Joe and John Montalto in the early 1960s. Joe and John built and ran a service station and mechanical repair workshop from the site until 2003.</p> <p>Following the closure of the service station, Joe's children developed the property into an apartment building, and many of them still own properties within the residential block. There are now grandchildren of Joe Montalto living on the site.</p> <p>It is submitted that the street be named in recognition of Joe and John Montalto.</p>	<p>The naming of the street in recognition of Joe and John Montalto would not be permitted, as John Montalto is still alive, so this proposal would not satisfy the requirements of the <i>Naming Rules</i>. However, it would be possible to name the street in recognition of Joe Montalto only.</p> <p>The immediate connection to the site is significant, and strong representations have been made by a number of family members.</p>
<p><u>Perrin</u></p> <p>It is submitted by a descendant that Henry and Mark Perrin owned the land that the Collingwood Town Hall was later built on. They both emigrated from England in the 1850s and lived at that location (which is believed to have been called Liverpool St). Between them, the Perrin brothers had six children - all born in Collingwood. Henry Perrin died in 1861, and Mark Perrin, unable to pay the rates, abandoned the property in 1862 and moved to Deniliquin NSW. Mark died in 1863.</p>	<p>Council records are unable to confirm the Perrin family story, but if true, it provides an interesting insight into the history of the Collingwood Town Hall (opened in 1887).</p> <p>It is noted that the Perrin family's contribution was later acknowledged with the naming of Perrin Park in Deniliquin NSW.</p> <p>Aside from being Collingwood residents, Henry and Mark Perrin do not appear to have any direct connection with the site.</p>
<p><u>Pinnacle</u></p> <p>It is submitted that Pinnacle Engineering was a business based in Napoleon St Collingwood for many years and that the proximity of the site warrants naming after the former business.</p>	<p>Pinnacle Engineering was a business based at 24-28 Napoleon St Collingwood from 1964-1974 (and potentially occupied the Site up until 1989). It was 150m away from the site.</p> <p>Ordinarily, the use of a commercial or business name does not satisfy the requirements of the <i>Naming Rules</i>, but in this case, the business is no longer operating. In order to use this name, Council would need to be satisfied that the business "had an association with the area over a substantial period of time and is held in high regard by the community" (from the <i>Naming Rules</i>). Officers are of the view that this standard is not borne out in this case.</p>

<p><u>Power without Glory</u></p> <p>The submitter presents a series of names which reference Frank Hardy’s novel “Power Without Glory” which was set in a fictional city based on Collingwood and surrounds. The suggested names are: “John West”, “John Wren”, “Totaliser” “TwoUp”, “Carringbush” and “Frank Hardy”</p>	<p>The following names do not satisfy the requirements of the <i>Naming Rules</i> for the reason shown:</p> <ul style="list-style-type: none"> • “John West” includes both first and surname • “John” is a duplicate of John St Collingwood • “West” is a cardinal direction • “John Wren” includes both first and surname • “TwoUp” is not correctly spelled in English • “Two Up” includes a number • “Frank Hardy” includes both first and surname • “Frank” is a first name • “Hardy” is within 5km of Hardy St Brunswick <p>The suggested names “Totaliser”, “Carringbush” and “Wren” all satisfy the requirements of the <i>Naming Rules</i>.</p>
<p><u>Woi wurrung name</u></p> <p>It is submitted that the site is close to an Aboriginal gathering place and there are so few Aboriginal street names in Yarra, a name in the Woi wurrung language would be appropriate.</p>	<p>The Wurundjeri Tribe have declined to suggest a name for this street. If Council wishes to apply a Woi wurrung name, Council officers will contact the Wurundjeri Tribe again to provide a further opportunity to suggest a name.</p>

9. It is now recommended that Council assign the name **“Montalto Place”** to the unnamed right of way between 2 Stanley St and 10 Stanley St Collingwood.

External Consultation

10. In the original naming process, officers made contact with the Wurundjeri Tribe and Collingwood Historical Society, sent direct mail to 57 owners and occupiers of adjoining properties and placed a notice on Council’s website. In addition, the Yarra community received notification via the Council website and social media feeds on Twitter and Facebook. Cr Nguyen appeared on ABC Melbourne Radio to discuss the proposal on Thursday 1 March 2018.
11. In making this alternative recommendation, officers have now re-contacted all of the people who had previously been identified as stakeholders, as well as those who made suggestions and those that expressed interest in the process. They have all been informed that this report is coming before Council with a recommendation that the name “Montalto Place” be assigned and invited to make a further submission if they wish.

Internal Consultation (One Yarra)

12. No further internal consultation has been conducted since the receipt of the Registrar’s refusal.

Financial Implications

13. There are no financial implications directly associated with the preparation of this report. The installation of signage in due course will be a small cost to Council, within existing budget allocation.

Economic Implications

14. The assignment of a name to the right of way will assist a local small business who relies on the street for access to their retail store. Providing a meaningful address will enable customers and deliveries to find the store more easily.

Sustainability Implications

15. There are no sustainability implications associated with the preparation of this report.

Social Implications

16. The assignment of a name to the respective right of way will play a positive role in further strengthening community identification by City of Yarra residents with historical references within their community.

Human Rights Implications

17. There are no Human Rights implications associated with the preparation of this report.

Communications with CALD Communities Implications

18. Direct contact was made with the Wurundjeri Tribe at the beginning of the process, and they declined to suggest a name for this street.
19. Although there was no other targeted communications for our culturally and linguistically diverse communities, there was good use of visual aids in the form of maps, in presenting information on the respective sites on Council's website and in direct mail to adjoining property owners and occupiers.

Council Plan, Strategy and Policy Implications

20. The above outlined process complies with Council's Naming of Roads, Features and Localities Policy. The unique features of this Policy include its compliance with the *Naming Rules* and its strong emphasis on communication with key stakeholders, including the Wurundjeri community (via the Wurundjeri Tribe), local historical societies and the wider Yarra community.

Legal Implications

21. There are no legal implications associated with the preparation of this report.

Other Issues

22. In addition to the process set out in the Naming of Roads, Features and Localities Policy, officers have had regard to the following Council policies in progressing the naming proposal set out in this report:
 - (a) The *Aboriginal Partnership Plan 2015-2018* (noting specific preference to using Woiwurrung words in selecting names); and
 - (b) The *Council Plan 2018-2022* (which contains references to the need to "*acknowledge and celebrate our diversity and people from all cultural backgrounds*", to "*acknowledging and celebrating Aboriginal history and culture in partnership with Traditional Owners*" and the need to find ways to "*pay tribute to the lived history and heritage, connecting with the stories and experiences of those who came before us and shaped the character of Yarra*".
23. Further, officers have endeavoured to identify a name that has a connection to the right of way to be named, by drawing on the history of the site and surrounding area and by consulting with surrounding residents and property owners.

Options

24. Council can resolve to assign an alternate name for the right of way, or assign one of their own choosing. The selection of an alternate name would require a further round of consultation with affected landowners and occupiers.

Conclusion

25. This report presents the results of the officer's assessment of the suggested names recommends that Council assign the name "Montalto Place" to the right of way between 2 Stanley St and 10 Stanley St Collingwood;
26. Further, it is recommended that Council direct the Chief Executive Officer to lodge the adopted name with the Registrar of the Office of Geographic Names and to notify all submitters of Council's decision, informing them of their capacity to lodge a formal objection with the Registrar.

RECOMMENDATION

1. That having noted naming submissions in relation to the relevant street naming proposals, Council assign the name "Montalto Place" to the right of way between 2 Stanley St and 10 Stanley St Collingwood;
2. That the Chief Executive Officer lodge the adopted name with the Registrar of the Office of Geographic Names and advise all submitters of Council's decision.

CONTACT OFFICER: Rhys Thomas
TITLE: Senior Governance Advisor
TEL: 9205 5302

Attachments

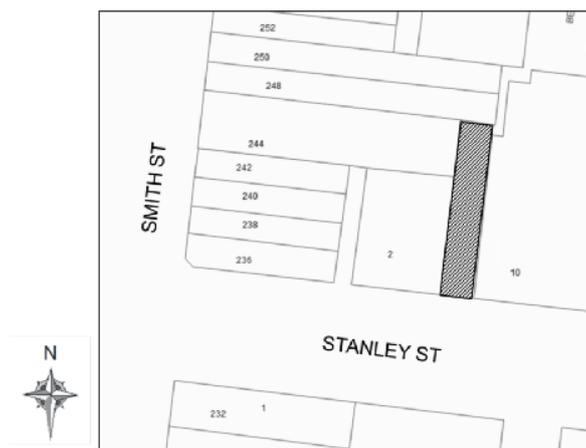
- 1 [↓](#) Right of way between 2 and 10 Stanley St Collingwood (notice of intended name)

Attachment 1 - Right of way between 2 and 10 Stanley St Collingwood (notice of intended name)



**Invitation to suggest a name for a right of way
between 2 Stanley St and 10 Stanley St Collingwood**

Council is seeking to assign a name to the small unnamed right of way between 2 Stanley Street and 10 Stanley Street Collingwood (refer map below).



In considering names for this right-of-way, Council will be guided by its own policy and the State Government's *Naming Rules for Places in Victoria*.

One option we are considering is to name the street "Rendle Place", in recognition of "Rendle and Sons", which was retailer that occupied 244-246 Smith Street early last century. The signage from that time can still be found on the rear of that property, overlooking the street to be named.

If you have a view on this proposal, or another suggestion for a name, please let us know.

Submissions can be sent:

By email to rhys.thomas@yarracity.vic.gov.au

By mail to Senior Governance Advisor
City of Yarra
PO Box 168
RICHMOND VIC 3121

DEADLINE EXTENDED - In order to be considered, your submission and any supporting information will need to reach us by Friday 16 March 2018.

If you have any questions on this proposal, please contact Council's Senior Governance Advisor, Rhys Thomas on 9205 5302.