

PUBLIC ART POLICY

2013

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INTRODUCTION

BACKGROUND

- Contained within the Cultural Arts Plan 2012 – 2016 Clarence City Council has made a commitment to adopt a more strategic approach to the creation and management of public art in the City.
- The 2010 – 2015 Strategic Plan identified a number of strategies for the improvement of public spaces and amenity and for the creation of a sense of place for local communities.
- An annual allocation is made in the annual operating plan for the commissioning of public art works.

IMPORTANCE OF PUBLIC ART IN CLARENCE

COUNCIL'S ROLE IN A PUBLIC ART PROGRAM

There are many reasons why Councils are increasingly adopting strategic Public Art policies. High quality, appropriate public art can take many forms and have a large range of potential benefits for the city and community.

Councils play a key role in the development of our public spaces and as such hold the key to including public art in its many forms within our urban environment whether through direct commissioning or in partnership with business and other tiers of government.

Developing artistic activity (including a vibrant public art program) is critical in determining and expressing a sense of identity for Clarence. It helps to identify the unique 'essence of Clarence', encompassing and highlighting the natural, built and social environments. It is also a way of recognising and promoting the strength in the diverse nature of Clarence communities. For example, the seaside communities, the Coal River Valley region, Eastlands, the larger suburbs are different, yet this diversity itself is one of Clarence's strengths.

Establishing the arts and cultural identity of Clarence is important:

- Within the community, as a way of developing community pride and a sense of belonging to the area; and
- As a marketing lever, using the artistic and cultural identity of Clarence as a mechanism for promotion.

Inclusion of a public art program can stimulate economic activity by attracting new businesses to the area, and creating jobs. The recognised cultural identity of the city can be exploited as a marketing tool to attract new tourists and residents to the region.

BENEFITS OF A STRUCTURED PUBLIC ART PROGRAM

- Creation of 'Place'
- Build cohesive and strong communities through place
- Create an urban environment that reflects pride
- Contribute to the built and natural environment
- Restore and revitalise urban centres
- Shape and reflect regional identity and distinctiveness
- Create meeting places and focal points
- Create opportunities for artists
- Stimulate social interaction
- Stimulate cultural tourism
- Provide marketing and promotional opportunities
- Encourage partnerships between all levels of government agencies and business

A VISION FOR PUBLIC ART IN THE CITY OF CLARENCE

Establish the arts and cultural identity of Clarence and create an urban environment that reflects pride in the city through an integrated approach to the development of public art.

Some possible opportunities for the development of public art in the City of Clarence are:

- Integrated public art as part of the Kangaroo Bay Development
- Development of a waterfront public art trail
- Integrated public art components in streetscape development plans
- Ephemeral works in natural areas
- Inclusion of public art in city developments

SCOPE

Definitions

Public art is any permanent or temporary art object presented in the public arena, outside of the traditional gallery system, where it is accessible to a broad audience. The public arena can be indoor or outdoor spaces that are accessible to the public including parks, plazas, public building foyers, natural areas.

Public art works can include not only what we might consider 'high' or 'fine' art or 'monumental' works but also design elements such as street furniture, balustrading, architectural details, streetscape elements, interpretive materials. Public art can include iconic or permanent works or works that are ephemeral (short term), use new media – projection, lighting or natural elements.

Public art can be:

Functional: seating, lighting, bollards etc

Decorative: for example incorporated imagery or sculpture in a structure such as paving

Iconic: stand alone sculptural works

Integrated: fully incorporated within the design such as floor or window design

Site specific: specifically for and responsive to a particular site, thematically or through use of scale or materials

Interpretive: to describe or educate, inform on issues, events, situations for example signage, plaques, murals, text based works

Temporary/Ephemeral: the work is not intended to be permanent – could be part of a performance, event or garden/natural area

Commemorative/celebratory: Acknowledging or recalling an event, activity or person important to the local community - temporary or permanent

NEED FOR POLICY

Given Council's commitment in the Cultural Arts Plan 2012 - 2016 to the development of a more strategic approach to public art in the city and the development of plans to improve the amenity of public spaces in the Strategic Plan 2010 – 2015 it is essential that Council adopts a set of principles to allow for a structured approach to the commissioning, purchase and maintenance of works for the City. The policy will maximise the benefits for the environment, community, artists and business.

OBJECTIVES AND OUTCOMES OF THE PUBLIC ART POLICY

- Outline a strategic vision for public art in the city
- Identify opportunities for commissioning and installation of public art
- Develop an integrated approach across council departments
- Provision in planning schemes for the incorporation of public art as part of developments
- Development of a curatorial approach
- Outline of funding models – capital works budget, annual allocation, developer contribution scheme
- Identification of appropriate commissioning models
- Implementation of a maintenance program
- Creation of appropriate signage/interpretation
- Publicity strategies
- Evaluation of projects

POLICY RESEARCH AND DEVELOPMENT

Policy research and development has been based on best practice models for the commissioning of public art and collections management including:

- Review of other council models
- *Public Art: Making it happen* (South Australia Local Government Association commissioning guidelines for local councils)
- Claiming Ground: Public Art Conference 2005, Arts@work/Arts Tasmania
- Consultation with Arts@work Public Art Officers
- Invited comment from industry experts
- Community input

STRATEGIC CONTEXT

STRATEGIC PLAN 2010 – 2015

Vision

Clarence ...diverse communities working together for a vibrant, prosperous and sustainable city.

Goal Area: Social Inclusion

Public spaces and amenity

Strategy: Prepare plans to create a sense of place for local communities.

Strategy: Implement the City's Cultural Arts Plan

CULTURAL ARTS PLAN

Key Statement

Council will show a commitment to cultural arts activities in Clarence so as to enhance the quality of life opportunities available to all individuals within the community and to develop a vibrant and culturally sensitive community. Council will encourage the pursuit of excellence in all cultural arts activities.

COLLECTIONS AND ART ASSETS ACTIONS

Public Art:

- Establish a curatorial approach to the management and maintenance of the Public Art Collection under the guidelines of the Collections Management
- Annual budget allocation for maintenance of public art
- Identify possible future sites for the development of public art -collaborate with economic development group to identify opportunities
- Allocate funds for public art within major Council infrastructure projects – parks, streetscapes, facilities building or refurbishment
- Develop cross workgroup procedures within Council to facilitate the inclusion of public art within Council infrastructure projects
- Develop a Public Art Contributions Planning Scheme Policy to encourage developers to make contributions to the cultural development of Clarence by the provision of public art into major developments supported by appropriate controls within the Clarence Planning Scheme
- Seek opportunities for a cultural arts contribution to major city developments
- Work with communities to develop site specific public art projects i.e. in local parks
- Investigate opportunities for better promotion of public artworks in Clarence – i.e. a Public Art Map including Clarence Council artworks and State Govt artworks
- Provide Interpretive signs for all public art projects to assist with community understanding, engagement and participation

FUNDING

Council allocates funds annually for the development of public art in Council's annual operating budget but other funding opportunities may arise or be identified through the following:

- As part of major city developments and streetscape plans
- As part of the Cultural Arts Program where opportunities arise
- As part of other programs e.g. Youth Program, Events Program, Community Development Program
- Special events/ commemorations
- External funding through a developer contribution scheme
- External funding through funding bodies e.g. Arts Tasmania, Australia Council etc
- Gifts and bequests

GUIDELINES AND CRITERIA

Evaluation and approval of all public artworks proposed by the City of Clarence, other public authorities, individuals and other groups will be based on the following criteria:

- Relevance to the objectives and actions of the Cultural Arts Plan 2012 - 2016, Collections Management Policy 2010, and the principles of this Public Art Policy;
- Standards of excellence and innovation;
- The integrity of the work;
- Relevance and appropriateness of the work to the context of its site;
- Consistency with current planning, heritage and environmental policies and consideration of public safety and the public's access to and use of the public domain;
- Consideration of maintenance and durability requirements;
- Evidence of funding source and satisfactory budget including an allocation for ongoing maintenance.

COMMISSIONING MODELS

There are many commissioning models for the selection of artists and the method used will depend on each circumstance – how the project has come about, project stakeholders, funding and scale of the project.

A selection process which results in an artist who best fits the selection criteria should be open transparent and structured to most appropriately address the needs of each project.

Advertising and calling for expressions of interest reaches a large number of suitably qualified potential project artists. Other processes include direct commissioning, targeted expressions of interest or competitions.

In the majority of situations an open expression of interest model is likely to be preferred.

Suggestions for information required in EOIs to select appropriate artists:

- A written response to the project brief
- A short CV
- Up to ten labeled images of previous, relevant work
- Slide list detailing the works, materials, dates, clients
- Availability

STRATEGIC CONTEXT (CONT.)

ARTIST'S BRIEF

In order to convey the precise details of the expectations of a new work of public art an Artist Brief must be developed.

The brief will be the basis upon which an artist will decide to take on the commission.

Key components for the artists brief are:

- Project background – the organisation, its history and role
- City profile – community information, history, geography, population, issues etc
- The site – a detailed description of the site and its topography, location, environment, community, history and any special conditions relating to the site
- Rationale for the project
- Audience for the work
- Project constraints – legal, planning issues, safety
- Budget – total budget and what it includes, support, in-kind
- Project timetable and anticipated completion
- Insurance
- Project managers, contacts, support, consultation
- Procedure for applications
- Selection criteria for the artist

CONTRACTING

Once a successful artist has been selected for the commission a project contract will be drawn up. The contract should outline the following:

- The parties involved and their role
- A description of the commission
- Fee schedule
- Budget
- Project timetable and anticipated completion
- Approval stages in the project
- Project managers, contacts, support, consultation
- Insurance
- Copyright, moral rights
- Documentation required e.g. maintenance schedule
- Dispute resolution procedure

RISK ASSESSMENT

All public art is by its very nature in the public realm and should therefore be evaluated for potential public risk prior to construction approval.

At the concept stage consideration should be given to:

- Engineering specifications
- Choice and suitability of materials
- Risk minimisation strategies
- Entrapment standards
- Pedestrian access
- Close to kerbs/traffic?
- How will the community interact with it?
- Environmental impact upon the work and the work on the environment
- Relevant building codes
- Disability discrimination act compliance

ASSET MANAGEMENT

- Works of art are an asset of Council and as such should be placed on the Asset Register including details of artist, year, materials and construction information
- Records should be kept of maintenance and condition reports
- An annual maintenance budget for public art must be maintained

MAINTENANCE

As part of the commissioning process the artist must provide a maintenance schedule for the work.

The schedule should consider the following:

- Specify all materials used in construction including the main body of the work, fixtures, fittings, footings, surface treatments
- Manufacturer's technical specifications for any materials used in the work and recommended cleaning methods
- Provide details of any operating equipment, components e.g. lights, software, recommended suppliers for replacements, maintenance recommendations
- Provide photographs of the work during fabrication and installation
- Provide Material Safety data Sheets where relevant

PUBLICITY/SIGNAGE/INTERPRETATION

When commissioning a work of public art consideration should be given to publicity for the project. Some areas to consider are:

- Community consultation on the commissioning of the work
- Is the work likely to be controversial and how to address perceived concerns
- Ensure Aldermen and relevant areas of Council are briefed on the project
- Ensure customer service staff are briefed and can answer enquiries on the work
- Signage – what type of signage, information to be included: artist name, title, date, the commissioner of the work (Clarence City Council), any funding partners
- Press releases, photos on Council website
- Inclusion in Council newsletters and publications
- Budget allocations for signage
- Will there be a formal launch?

STRATEGIC CONTEXT (CONT.)

DE-ACCESSIONING

Works can be de-accessioned in accordance with Council's *Collections Management Policy 2010*

GIFTS AND BEQUEST

Gifts and bequests can be considered under the guidelines of Council's *Collections Management Policy 2010*

PRINCIPLES

The policy is based on the following principles:

1. Council recognises that high quality, appropriate public art can take many forms and have a large range of potential benefits for the city and community and Council will seek opportunities for the inclusion of high quality public artwork throughout the city.
2. Council recognises that public art plays a key role in the development of our public spaces and as such hold the key to including public art in its many forms within our urban environment.
3. Council recognises that developing artistic activity (including a vibrant public art program) is critical in determining and expressing a sense of identity for Clarence.
4. Inclusion of a public art program can stimulate economic activity by attracting new businesses to the area, and creating jobs. The recognised cultural identity of the city can be exploited as a marketing tool to attract new tourists and residents to the region.
5. The provision of public artworks in private developments significantly contributes to the experience of individual architectural projects and urban form and therefore the cultural richness of the city. The City of Clarence requires that developers commission and install appropriate artworks in private developments where there significant publicly accessible space. In order to facilitate this controls will be placed within the Clarence Planning Scheme for a developer contribution scheme.
6. Council will continue to maintain and manage the existing collection of public artworks in the city.
7. Council recognises that civic pride and a sense of identity should be encouraged and that participation in or experiences in the arts amongst residents is a vital component of the health and well being of residents.

IMPLEMENTATION, MONITORING, EVALUATION AND REVIEW

The Public Art Policy is a statement of principles to guide strategic action for the development of public art within the City of Clarence.

Projects in support of the policy strategies will be funded through Council's Annual Operating Plan, capital works program and Developer Contribution Scheme.

The plan will be regularly reviewed and updated and a progress report presented to Council annually.

RELATED POLICY

Positive Ageing Plan 2012 - 2106

Marketing Strategy

Tracks and Trails Strategy

Public Open Space Asset Plan

Economic Development Plan

Bellerive Public Spaces Urban Design Framework

Youth Plan 2008

