

# Public Art Strategy

November 2017



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*Photo credits: Margie McClelland, Hay Shire Council*



# 1. Introduction

The Public Art Strategy will form part of the Open Space and Community Facility Planning of Hay Shire Council, of which the other parts are:

- Open Spaces Strategy
- Murrumbidgee River Master Plan

Together with these strategies, the Public Art Strategy should set guidelines for the standards, future provision, themes, maintenance and management of all aspects regarding Open Space Planning.

## 2. Purpose of the Strategy

The purpose of the Hay Shire Public Art Strategy is to guide and nurture the creation of Public Art for Hay. The Hay Public Art Strategy will attempt to develop and regulate art projects that will:

- Reflect the identity, history, environment and aspirations of the Hay community.
- Lead to a strong feeling of public ownership of Hay's public spaces.
- Continue a high standard of public art in Hay.
- Create a better understanding of art by the general public.
- Provide a high standard of maintenance for all public art pieces in Hay.

## 3. Background and Definitions

### 3.1 Policy Background

#### **2017-2021 Delivery Plan (incorporating 2017/2018 Operational Plan):**

Council has identified in its 2017-2021 Delivery Plan (incorporating 2017/2018 Operational Plan) the need to “enhance the atmosphere of the main street and public areas”. To achieve this, Council will “continuously upgrade and improve public areas for the enjoyment of local community members and visitors”, by “facilitating public art displays in the main street and public areas”.

#### **Hay Draft Open Spaces Strategy June 2017**

Council refers to open spaces as not only playgrounds, but “spaces which contain walking tracks, artworks and facilities...”, and benefits of enhancing these open spaces “provides a positive visual impact” for the community and visitors.

When referring to landscaping of playground areas, the Plan states “Public Art must be incorporated as much as possible in Hay's parks. The art must always be relevant to the context, and must be designed and built sensitive to the history and landscape.”

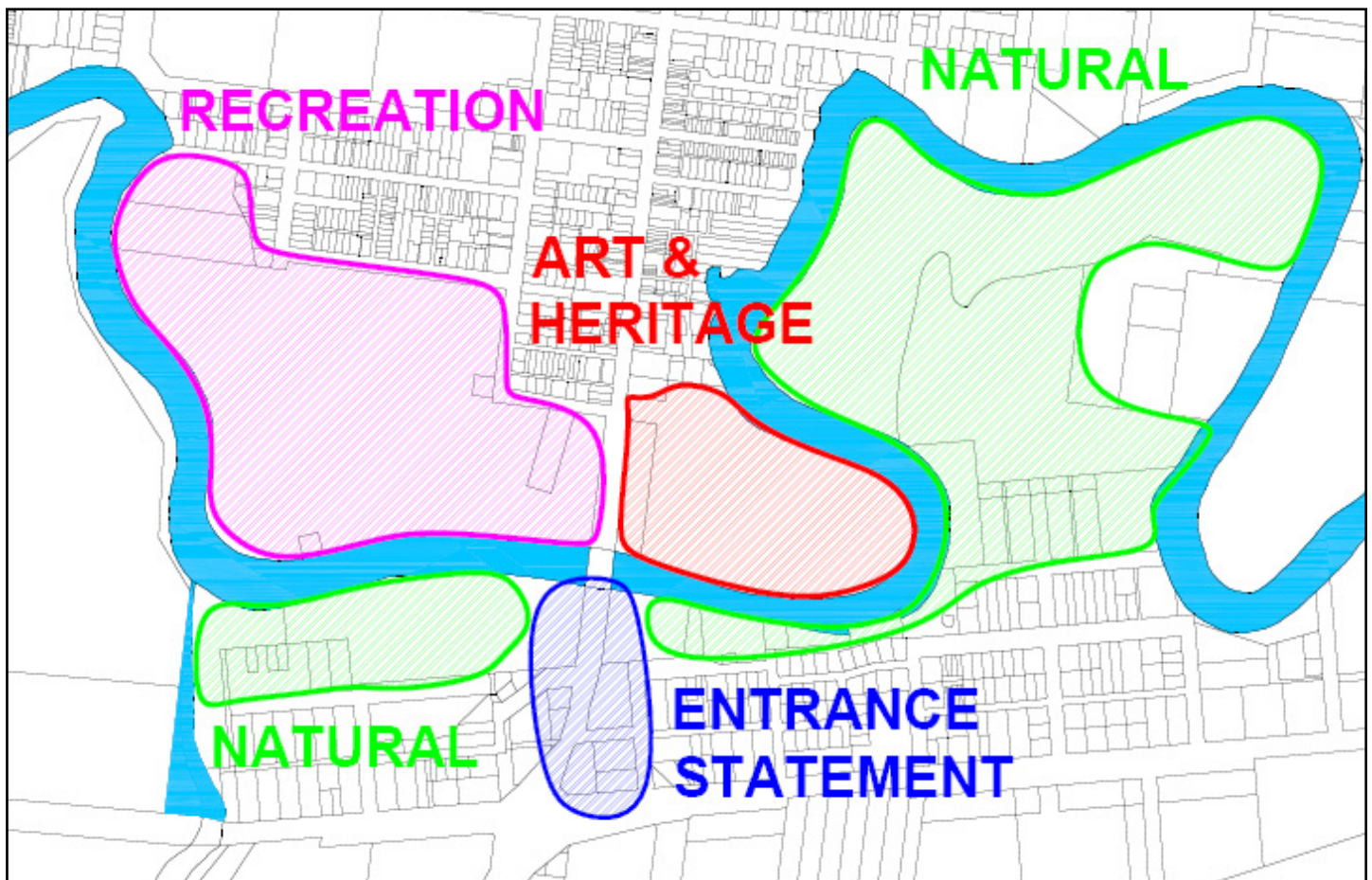
The Plan provides proposals for Hay's Open Spaces, including “provide features such as artwork and decking around pond” at the Hay Park, “the artwork under the bridge needs to be restored , it needs to be made more accessible, and interpretive signage needs to be installed.”

### **Murrumbidgee River Master Plan 2012**

The Murrumbidgee River Master Plan outlines proposals for the area along the Murrumbidgee River in Hay, as shown in the map below, where the Art and Heritage theme is intended for the Lions Park and Bushy Bend area.

The Plan suggest to “use public art as much as possible” along the walking and cycling tracks, and incorporate the history of Hay and its culture and heritage by celebrating “different cultural groups that settled on the river - Aboriginal, Chinese and European.” It suggests “expanding the Bushy Bend cultural trail with additional artworks and an entrance statement”, which has already been achieved.

Pocock Park is seen as one of the most important parks in town given its location at the entrance of town and visible from the Highway. The Plan suggest “integrating the park with the river, with walkways, art and nature play”. In this section, the roundabout is included as part of the redesign.





## Community Strategic Plan 2017-2027

The Community Strategic Plan was recently created, with community consultation a huge part of this process and formulating the Plan. Some of the main focuses from the community were “improving the town appearance, improving the entrance to town including the roundabout and improving the main street”. To achieve some of these, the Plan has set out strategies and priorities to “upgrade the Lachlan Street CBD”, “develop programs that improve community pride”, “showcase our open space, recreation and cultural facilities”, “improve town entrances and roundabout”, “be innovative”.

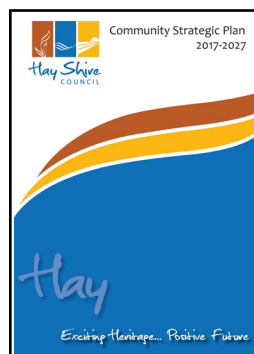
## Making Hay - Community Development Plan 2012

The Community Development Plan outlines initiatives and outcomes we wish to achieve, for example “establish a community arts network that utilises arts and culture as a catalyst to create cultural and enterprise opportunities”, “be involved in school holiday program that is art and drama focused” and “conduct an annual photographic project “A Day in the Life of Hay” with street art”.

The Plan refers to cultural development and how people’s culture can be expressed through art, dance, film, theatre and music. “The arts are the paramount symbolic language through which shifting social meanings are presented. In the context of working towards a more inclusive and engaged democracy, active community involvement and practice in the arts should be encouraged. Communities need access to, and facility with, the tools that come with arts practice in order to find meaningful ways to express their culture and values. Actively involving the community in arts practice is an essential starting point to the exercise of generating community-owned expressions of what matters to them.”

The Plan states that “The Library is currently an active participant in the promotion of local identity with the provision of public space for a local history section. Consideration could be given to outreach activities like public events, public art and cultural programs.”

Hay is identified as “a community that is dynamic, creative and recognised for its heritage, arts and culture; recognition that active community participation in arts practice is an essential component of a healthy and sustainable community.”



## 3.2 Definitions

Public art is regarded as the artistic expression presented within the public domain, outside the traditional gallery system, where it is accessible to a broad audience. The public domain refers to both indoor and outdoor spaces that are accessible to a wide public, including parks, open plazas, road reserves, road medians, civic centres and library foyers. Works of art in the public arena take many forms, including paintings, prints, murals, photography, sculpture, earthworks, details in streetscapes, performance, installation, sound works, text, audio and multimedia. Public art can also adopt the form of, or be associated with, functional objects like street furniture, play equipment, and signage. All these forms of public art can be freestanding or integrated into the architectural fabric of buildings, bridges, lighting, pavements, etc. Public artworks may be permanent, temporary or ephemeral.

Public Art's role in building communities and making local character and history visible is often overlooked. Apart from being a cities comfort, and apart from serving as a decoration, it also provides an avenue for the creation of links and interpretation for communities on how and why they were settled, developed and sustained on the land.

## 4. Existing Public Art in Hay

Hay has a significant number of public art pieces, with most pieces showing care in its design and context. Hay's art is generally well maintained, and there seems to be some public pride in the town's art.

A summary of the main pieces of public art and monuments would be as follows:

- Bidgee Riverside Cultural Trail - Consists of three sculptures through Bushy Bend Reserve, Hay, depicting history of Hay





- Long Paddock Sculptures - Consists of three sculptures through Bushy Bend Reserve, in conjunction with the Long Paddock Route



- Library Mosaics - Located at the Library in Lachlan Street, Hay, created by students and local art tutors, reflecting the Hay Plains and the Murrumbidgee River.



- Post Office Mosaic Garden - Located at the Post Office in Lachlan Street, Hay and created by HWMHS students in conjunction with the community.





- Street Mosaics - Located within the pavers in the CBD representing historical shop uses.



- Foodworks Mural (below) - Located at Foodworks Supermarket in Lachlan Street, Hay, painted by the community of Hay and students, under the guidance of artist Mr Norm Connor, depicting Hay's past.





- Warakirri Murals on the Bridge Pylons - Created by the inmates of the Warakirri Correctional Centre at Ivanhoe in 2005.





- Lightboxes - Five Lightboxes are located within the walkway shelter in the CBD (Lachlan Street), where displays are rotated regularly to reflect current happenings.





## 5. Benefits of Public Art

Public Art is one of the best tools for placemaking, and has numerous benefits to a community:

- It functions as a conversation piece to foster casual human exchange, which is at the heart of a town's purpose.
- It gives a different perception of local government.
- It generates a sense of ownership, a sense of place, a sense of arrival, and cultivates community identity.
- It contributes to the local tourism – the more pieces there are to see and experience, the longer a visitor spends in town, and the better for the relevant economic sectors.
- Through public art, children and young people may come to love a town, and have a broader understanding and appreciation of art.
- It encourages community participation and engagement, and creates opportunities for creative and practical skills development.
- It is free to observe, there are no class or social barriers, and provides free opportunities for congregation and interaction. This has benefits on a larger social level as well as on the individual level.
- It serves as an attractor to open spaces. Apart from the social benefits, it also has benefits for the safety of an area.
- It offers visitors insight in to the regional genius loci, through the interaction between the artwork, the environment, and the materials and textures used.
- It brings the environment back to a human scale (see the quote from David Sucher on page 13)
- It can celebrate cultural diversity, and contribute to the better understanding and relationships between cultural groups.
- It can acknowledge local history, and connects the present with the past.
- It can create opportunities for community involvement, when the community is involved in the design and/or construction. Community members can meet each other, which will strengthen community ties.
- It has economic benefits; it provides employment for a range of creative workers and industries.

These can be artists, foundries, designers, construction workers, lighting specialists, etc.



# 6. The Basis for the Strategy

## 6.1 Hay at a glance

The Hay Shire incorporates the town of Hay and the villages of Booligal, Maude and One Tree Village. Three highways intersect Hay, being the Sturt, Mid-Western and Cobb Highway.

Hay Shire is a friendly rural community, situated on the picturesque Murrumbidgee River, about halfway between Sydney and Adelaide and just over 400 kilometres from Melbourne.

The Hay Shire has a surprising amount of attractions worth a visit including wonderful museums, beautiful parks and gardens, and excellent recreational and sporting facilities, Hay Shire has much to offer with its exciting heritage and positive future.

Whilst the Hay landscape has its own appealing characteristics, it is the people in the community that make it so special. The town of Hay is a remarkably friendly and safe place to live and a great place to bring up your family. There is an extremely low rate of crime and an excellent community spirit that is spread right across the spectrum. The people are resilient and generous which is shown in our large number of volunteer groups and organisations.

## 6.2 Art and the Environment

Public Art can educate as well as activate. It can offer communities information about their environment and can also enhance the outdoor experience. It can address the context of a natural environment through the use of local materials and through the use of local natural forms, colours, and textures.

In an activation role public art can offer inspiration for change, by addressing issues such as contamination, exploited landscapes and restoration.

## 6.3 Opportunities for Public Art in Hay

### 6.3.1 Sister Council Art Exchange

Hay Shire Council's sister city is Cumberland Council, formerly Holroyd and Auburn Council's. Opportunities for the exchange of public art between Council's through the exchange of pieces of art on a permanent or temporary basis, or potentially with reciprocal art residencies.

### 6.3.2 Young People

Children are the community leaders of tomorrow, and their appreciation for art can be stimulated from a young age through the use of public art. The best use of public art for children is to have art as a playground item. David Sucher stated in *City Comforts*:



*Let children confuse art and toys – Art should not be apart from life on an altar in a museum as if done by gods, but part of daily routine, experienced every day. The artist’s imagination can be a good baby-sitter. Build it sturdy and safe so that children can play with it.*

The scale and safety of public art in playgrounds must be of such a nature as to encourage imaginative play. This does not however preclude public art in other public spaces being “playable”, playgrounds are not the only de facto play areas.

Children can also be included in the design and manufacturing of public art, which generates parental inclusion and achieving substantial audience participation.

There have been many examples of using public arts programmes for juvenile delinquents, of which the best known example is the YouthARTS Development Project from the United States. YouthARTS Public Art was designed to serve small groups of youth ages 14 to 16 who were on probation in the juvenile justice system for any status or delinquency offense except sex offenses. The goal of the program was to achieve the following participant outcomes:

- Improved art skills.
- Increased awareness of art education and careers.
- Recognition of new skills.
- Positive relationships with adult role models and peers.
- Improved self-esteem and attitude toward the future.
- Improved social skills (e.g., communication, teamwork, empathy).

The program had the following outcomes:

- Participants gained the skills necessary to produce quality art, had produced art, and had received public recognition for their work. Participants took great pride in their work and looked forward to the public recognition for their achievements.
- There were noticeable improvements in participants’ self-reported involvement in delinquent behaviour during the program period. Additionally, a greater proportion of participants than comparison youth showed improvement in their attitudes toward school, resistance to peer pressure, and self-efficacy.
- Participants said the program taught them self-respect, ways to get along with others and work in a team environment, and, especially, the importance of taking responsibility for their actions. In addition, they said the program helped them recognize their talents and—most important—opened their eyes to opportunities and career options.

The YouthARTS Handbook states the following common elements of successful programs:

- *Successful programs recognize that art is a vehicle that can be used to engage youth in activities that will increase their self-esteem.*

- The delivery of the program is a collaborative effort among the artist, social service provider, teacher, agency staff, youth, and family.
- Successful programs recognize and involve the community in which the youth live.
- Programs that involve the youths' families provide the opportunity for the greatest impact.
- Successful programs provide a safe haven for youth.
- An age-appropriate curriculum is essential in developing appropriate activities.
- Successful programs emphasize dynamic teaching tactics such as hands-on learning, apprentice relationships, and the use of technology.
- Successful programs provide youth with opportunities to succeed.
- Successful programs culminate in a public performance or exhibition in an effort to build participants' self-esteem through public recognition.
- Program planning is critical and needs to address the following: goals of program; site selection; population; developing relationships among team members; methods for youth involvement in planning; curriculum design; transportation; safety; incentives; behavioural requirements; program growth; balance of art program and other program objectives; balance of process and product; student recognition of achievements; family, community, and volunteer involvement.
- Successful programs are designed with evaluation built in from the beginning.

Hay has been successful in this regard, several artworks in the town has been created by or with the inclusion of young people, and most of Hay's public art is playable.





### 6.3.3 Cultural Heritage and Influence

Before white settlement began in the 1840's, the Nari Nari Aborigines inhabited the area where Hay now stands. The noted explorer, Charles Sturt passed through the area during his exploration of the Murray and Murrumbidgee Rivers in 1829-30.

The present site of Hay was located at the junction of four large 'squatter' properties, one of which was occupied by the Lang Brothers where an important river crossing was located. Stockmen would frequently camp at the site before crossing the river with their stock and even now the area is known as Langs Crossing.

In 1858, river steamer Captain Francis Cadell built a store at the crossing, which was soon followed in 1859 by a punt service and hotel built by American Henry Leonard.

The township of Hay was named after Sir John Hay, a local pastoralist and Member of Parliament, after the town was gazetted in 1859.

Development of the town progressed with the original courthouse (the site of the present post office) built in 1860. Soon after, Cobb & Co. made Hay the headquarters for their Victoria and Riverina operations and then set up a coach factory at the corner of Lachlan and Randall Streets which became the largest coach factory in Australia outside Sydney.

The population of the town grew from 300 to 3000 over the years, then in 1914, at the beginning of World War I, virtually every eligible male, some 641 in all, enlisted for active service. 134 of them didn't return.

The Hay War Memorial High School was opened on ANZAC Day 1923, as a living memorial to the men and women of WWI who fought for their country.

At the beginning of World War II in 1940, internment camps were constructed around the town, which housed almost three thousand German and Austrian internees from England where they would become famous as the 'Dunera Boys'.

The camps operated for six years, with the thousands more internees and prisoners of war doubling the town's population.

The cultural aspects of Hay is represented quite well in its public art, for example the inclusion of pre-European Settlement in its public art in Bushy Bend. There are opportunities to continue the aboriginal theme in its public art, but also more recent cultures that settled in town can be celebrated, as well as celebrating the cultural influences in World War II in the Hay area.



### 6.3.4 Crime Prevention

Public art's role in crime prevention is primarily as an attractor of people. Even more important, public art can function as an external stimulus that provides a linkage between people, and prompts strangers to talk to each other. In his ground breaking work *The Social Life of Small Urban Spaces*, author William H Whyte called it the process of Triangulation, a process especially suited to public art and outdoor performances. The impact this can have on crime prevention is simple: The more sociable a space is, the more people will enter and revisit a space, and the safer such a space becomes. William Whyte made the following comments:

*Places designed with distrust get what they were looking for.*

and

*The best way to handle the problem of undesirables is to make the place attractive to everyone else. The record is overwhelmingly positive on this score.*

Placing public art in a public space is putting a lot of faith in the safety of an area, and it shows that an area has been designed with care. It does not only seem to heighten the importance of the place, but also serves as a visual cue of stewardship over the local environment. The higher the community involvement in the design of a place is, the higher the feeling of ownership, which cuts down on vandalism. As with the YouthARTS programme, repeat offenders and the police can be invited to participate in public art.

### 6.3.5 Education and Interpretation

Public art can contribute to the person's perception of the place – through the history, context, natural environment, and materials used in the work. For this purpose all public art must have interpretive panels or plaques. The design and manufacture process can be an educational experience if the community is involved in these processes, and can provide useful skills to those involved.

### 6.3.6 Regional Partnerships

There are opportunities for Regional Partnerships with movable and temporary public art for Hay Regional Partnerships can include options such as working with other Outback towns on art.

### 6.3.7 Volunteers

Hay Shire Council has a Volunteers Policy. This policy recognises that volunteers from the community make a valuable contribution to a wide range of Council activities, and will be relevant to any use of volunteers for art projects.



# 7. Themes for Public Art in Hay

There are several themes that can possibly be utilised for public art.

## 1. Heritage

There are opportunities to capitalise on Hay's heritage through public art. Three periods of our history can be celebrated through art:

- Aboriginal Heritage
- European Heritage
- Military Heritage (First and Second World Wars)

## 2. Nature

The natural elements of Hay, such as the river, plains and animal life can be celebrated through art.

## 3. Sport

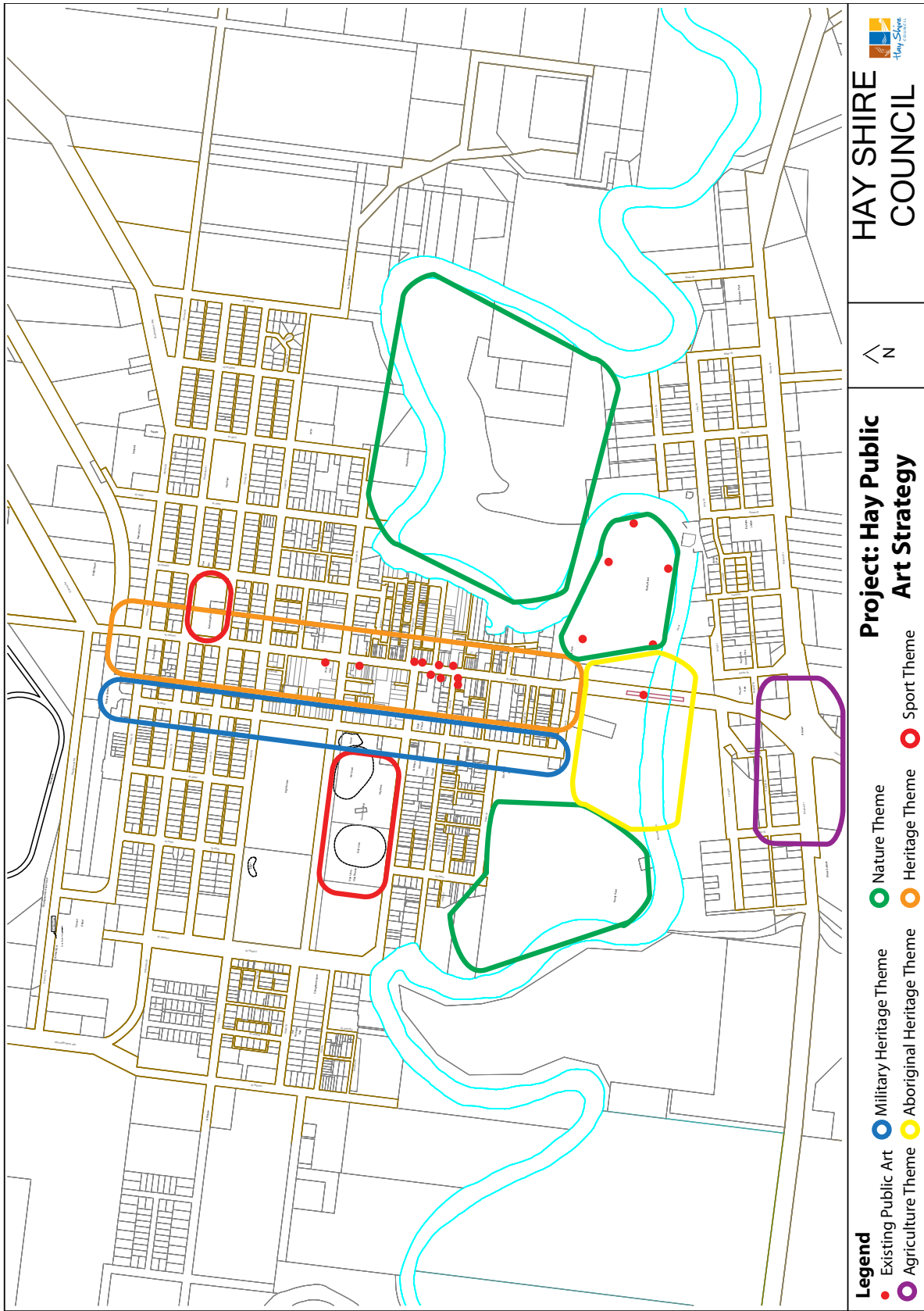
Hay has a heritage of sporting achievements, which can be celebrated through art.

## 4. Agriculture

Hay has been dependent on agriculture since European settlement, with horticulture and livestock an important part of the town.

***\*Please see map on next page***







# 8. The Strategy

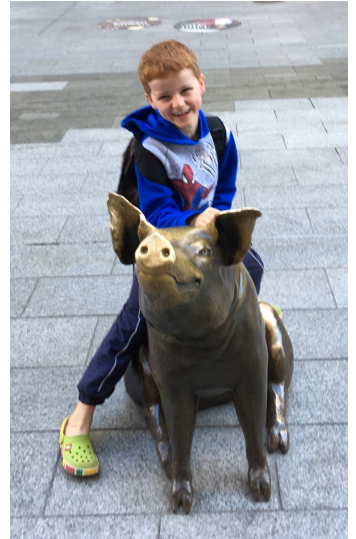
## 8.1 Lachlan Street

Lachlan Street shows the heritage of Hay, and it is recommended that the southern part, closer to the river and entrance to the town, reflect our Aboriginal Heritage. The Aboriginal Heritage of the area is already celebrated through murals and some of the Bushy Bend artworks. The commissioning of artworks for the bridge approaches, and further artworks in the Bushy Bend, Sandy Point and Dal Wright Reserve areas could be investigated.

The northern section of Lachlan Street reflects the European Heritage of the town, with some well preserved architecture, and there are already are in the street reflecting this. The northern section of the street contains mosaics and murals, and these should be continued. It is proposed that the murals and mosaics be continued in the whole built up area of Lachlan Street. Possibilities for murals exist in Lachlan Street, as there are numerous blank walls.

There is also opportunity to capitalise on the Cobb & Co Coach manufacturing heritage of Hay in Lachlan Street. Lachlan Street is in need of some “playable” art, installations that is highly visible in the street.

The ideal location for this type of installation is where there are larger building setbacks in Lachlan Street, such as in front of the Council Administrative Centre, in front of the Lands Office, or in front of the Post Office.



## 8.2 South Hay

The intersections of the Cobb and Sturt Highways give opportunity for some highly visible art installations. The theme in this area is agriculture, as this area has the agricultural landscapes, as well as Shear Outback, the Shearers Hall of Fame.

The areas that can be focused on here is the roundabout and the area around it, although Council acknowledges that this area is not under Council control.

## 8.3 Natural Areas

Hay is fortunate to have ample natural areas in the centre of town. Most of these areas can get public art that celebrates the natural elements of the Hay Plains.

Areas that are identified for this would be the natural areas in South Hay, large areas of Sandy Point and Bushy Bend, as far as Brewery Reserve in the west and Madmans Bend Reserve in the east.

## 8.4 Military History

Hay has a significant military heritage. It is recommended that Pine Street receive public art in this theme. The military history theme is already evident in the street, with the Boer War Memorial, the Light Horse Statue, the Hay War Memorial High School Museum, and the Dunera Museum in Pine Street.

It is recommended art reflecting this theme can be placed at the entrance of the Railway Station, at the Hay Park/Pine Street interface, at the Dal Wright Park, and with art on the water tower at the southern end of Pine Street.

## 8.5 Sport

The central part of Hay Park can get public art that celebrates sports. To keep with the nature of the park, all art here must be playable.

Sporting themes can also be included in the panels at the John Houston Memorial Swimming Pool.



## 8.6 Villages

Public art for the villages of Booligal and Maude needs to be assessed on a case by case basis, with the input from the community.

## 8.7 Long Paddock Touring Route

The Long Paddock Touring Route runs through Hay LGA from south to north. It is recommended that Council keep on supporting this initiative.



## 8.8 Water Towers

Hay has a number of water towers which can be used for public art. These are like blank canvases, and it is recommended that Council investigate utilising the towers for:

- Painted art



- Light art



## 8.9 List of Proposed Projects and Costs (to be finalised after public consultation)

Location	Proposed Projects	Estimated Cost	Year
Hay Park	Artwork around Pond (particularly covering the backs of the scoreboards)	\$15,000	Dependant on External Funding
Under the Bridge	Artwork/paintings to be restored and interpretive signage installed	\$15,000	
Roundabout	Redesign or enhance appearance	\$15,000	
CBD	Conduct and annual photographic project "A Day in the Life of Hay" with street art	\$5,000	
Not identified	Exchange art with Sister City Council on a temporary or permanent basis	\$0.00	
Bridge approaches, Bushy Bend, Sandy Point and Dal Wright Reserve	Aboriginal Heritage artworks be investigated	\$15,000	
Lachlan Street CBD	Continue murals and mosaics	\$15,000	
Lachlan Street CBD	Playable art that is highly visible, in front of buildings with large setbacks (e.g. Post Office)	\$15,000	
Cobb & Sturt Intersections	Agricultural art	\$15,000	
Sandy Point	Art celebrating the natural elements of Hay	\$15,000	
Bushy Bend	Art celebrating the natural elements of Hay	\$15,000	

South Hay	Art celebrating the natural elements of Hay	\$15,000	Dependant on External Funding
Brewery Reserve	Art celebrating the natural elements of Hay	\$15,000	
Madmans Bend Reserve	Art celebrating the natural elements of Hay	\$15,000	
Railway Station Entrance	Military art	\$15,000	
Dal Wright Park	Military art	\$15,000	
Water Tower (Pine St)	Military art	\$15,000	
Hay Park (central area)	Playable art to celebrate sport	\$15,000	
Hay Swimming Pool	Sporting theme artwork in panels on swimming pool wall	\$15,000	
Water Towers	Investigate light art	\$10,000-\$20,000 per tower	
Water Towers	Investigate painted art	\$20,000 per tower	

## 9. Procedural Aspects

### 9.1 Commissioning and Acquisition

*(The larger part of this section is quoted verbatim from “Public Art – Making it Happen”, authored by Arts SA, Government of South Australia)*

Hay Shire Council must be able to commission or acquire public artworks, but it first must meet the following conditions:

- It must fit the public art themes;
- Is in good condition;
- Vendor/donor has legal title to the artwork and is authorised to transfer title;
- The acquisition is supplied free of encumbrances;
- The acquisition does not unnecessarily duplicate artworks already in the shire.



Public art commissions are generally implemented through a three stage process:

- Concept design – when an artist (or a number of artists working in competition) is engaged to develop a concept in response to a brief, for which they are paid a fee;
- Concept/design development – when the selected concept is further developed and resolved, to address issues such as the budget, engineering and construction details, and issues raised by the advisory panel or by those involved in the approval or risk management process. A negotiated fee, generally a component of the total project budget, is paid for this stage;
- Project commissioning and fabrication – when the artist who conceived and developed the concept is commissioned to undertake or oversee the fabrication and installation of the work.



Commissioning models that engage the artist at the earliest possible stage of planning and development are regarded as the most appropriate, particularly for built environment development projects. Such an approach enables the artist to respond to the complexities of the broader project, to be thoroughly informed as to Council's overall objectives and to integrate their artistic contribution. Further, opportunities for artistic input, including within other areas of the development, are maximised, and contacts can be established and relationships built with architects and project managers.

Processes for selecting and commissioning artists need to be identified and assessed in relation to each project so that skills and abilities match the project requirements, enabling the desired outcomes to be achieved.

Open competition, direct competition and limited competition are three models for selecting and commissioning artists. Within these, approaches for identifying artists can vary. A multidisciplinary team, or a team of artists, may be most appropriate. Alternatively, a design team may be engaged, which in turn selects and engages an artist. The processes through which an artist is selected and the commissioning model followed can significantly influence the project outcome.

### **9.1.1 Open Competition**

For publicly funded projects, especially those with a significant budget, an open competition model is preferred. The stages are:

- Expression of interest request – an advertisement in appropriate publications invites suitably qualified artists to submit an expression of interest, with a minimum of two weeks allowed for responses. The artist may be invited to provide:
  - o a response to the brief and the site;
  - o images of previous commissions and related artistic work;
  - o a list of the images detailing the commissioning agency, location of the work, materials used, size, collaborative partners (if appropriate);
  - o a curriculum vitae (CV);
  - o an indication of availability within the nominated timeframe;
  - o concepts are not required at this stage and would not be requested until a selected artist was fully briefed and had signed a contract dealing with intellectual property rights, fee payment and other issues.
- Short listing – the project team shortlists a limited number of artists (around six) against the criteria outlined in the brief.
- Interview – the shortlisted artists are interviewed and two or three are selected. Alternatively, fewer (two or three) artists can be shortlisted and invited to go on to the concept design stage.
- Site briefing – this is conducted with the artist and relevant staff members, at which staff should also raise relevant issues.

- Artists' responses to the brief – artists are given an appropriate timeframe within which to respond to the brief and address the requirements of the concept development. This may involve drawings and elevations, site plans, and possibly a maquette or model.
- Concept presentation – generally, artists are invited to present their concepts to the project team and answer any questions.
- Concept assessment – concepts are assessed against the criteria outlined in the brief and the most appropriate is selected.
- Concept development – the selected artist is engaged to develop their concept, resolve engineering and budgetary details and other issues raised by Council. Preliminary risk assessment should be undertaken before design development, and consideration needs to be given as to who should be involved. Ensure that an appropriate process is outlined and relevant parties are briefed and prepared to participate at the applicable time.
- Presentation of developed concept – this is presented to the advisory panel. Proposal details need to be carefully considered, especially in regard to the design development requirements. Further risk assessment needs to be undertaken, and expert feedback sought as relevant.
- Concept approval – if the project team (and any other nominated representatives) is satisfied with all of the elements of the developed concept, it recommends that the appropriate person or authority endorses it and, if appropriate, a presentation is arranged.
- Commissioning – resolve the commission details with the artist and commission the work.

### 9.1.2 Direct Commission

In some circumstances, a direct invitation to a particular artist to undertake a commission may be appropriate. It may be that Council wishes to acknowledge the achievements of a particular artist by awarding them a major commission. Alternately, Council may have a firm idea of the type of artwork it wants to commission, hence limiting and prescribing the project outcomes. Such a project may best be achieved by extending a direct invitation to one artist, whose work is highly regarded and would meet the objectives. However, open and transparent processes provide access for diverse practitioners and are generally preferred. Council's tendering policy will also influence the decision.

The process for direct commission is similar to the open competition model:

- establishing the brief and the selection criteria;
- short listing from known artists or artists registered on a database;
- selection of one artist, which may involve an interview;
- brief the artist and engage them to develop a concept;
- concept presentation, analysis, risk assessment;
- design development and resolution;
- concept endorsement and approval;
- signing of commissioning agreement.



### 9.1.3 Limited Competition

Where project budgets are small or where a selection criterion, such as the requirement that the participating artist lives in a particular area, a limited competition model may be appropriate, whereby a select number of artists are invited to participate in the short listing, or take part directly in the concept development stage. Artists may be sourced from existing databases, galleries or listings of previous project applicants. Short listing is undertaken against established criteria before a select group is invited to respond with an expression of interest or attend an interview. Alternately, short listing may select three artists directly and commission them to develop concept proposals.

Other stages are similar to those outlined above:

- establishing the brief and the criteria;
- short listing artists without advertising;
- inviting a select number to either express interest, be interviewed or develop concepts;
- brief artists on site and commission concepts;
- concept development;
- concept presentation, assessment, selection, analysis, risk assessment;
- design development and resolution;
- concept endorsement and approval;
- signing of commissioning agreement.

There are numerous benefits in commissioning a limited number of design proposals through a competition model. These benefits include:

- giving the commissioning agency the opportunity to consider a range of responses to the brief and the site, enabling the selection of the most appropriate concept;
- offering professional development opportunities to the artists who can take risks and exercise artistic freedom;
- providing educational benefits and enhanced insight for selection panel members through being presented with the artists' concepts;
- informing the community of the artists' role and vision through public displays (however, this approach would need to be agreed through the contractual arrangements).

A disadvantage of the model is that some artists are not prepared to participate in a competitive situation, resulting in a limited pool from which to select.

### 9.1.4 Buying an Existing Work

Buying an existing sculptural work to be placed in the public realm may be an option, but such a decision needs careful consideration. The work of art would not be site specific, nor would it

respond to the range of criteria and issues that a specifically commissioned artwork would. Further, it may not have been engineered or fabricated to withstand the conditions to which it would be subsequently permanently exposed. An additional factor is that there would be no opportunity to develop the design, when issues regarding the preliminary concept could be assessed and addressed. However, if the option is being considered criteria should be established much the same as for commissioning a work.

## 9.2 Risk Management and Insurance

In any contract it should be outlined who is responsible for the risk of loss or damage to the work when it is in the artist's possession, when delivered to the commissioning party's premises and once installed, and state who will make good any damage to the work sustained prior to its completion. It should also be specified those responsible for relevant insurances during fabrication and installation. The insurance required of the artist and their contractors should also be outlined, as well as stating the insurance responsibilities of the commissioner, and it should be determined if a certificate of currency is required.

The contract should state the artist's obligations in relation to compliance with Occupational Health and Safety regulations and policy

## 9.3 Collection and Asset Management

Asset management is critical to public artworks, and there must either be a Public Art Asset Management Plan, or the Public Art must be incorporated in the existing Asset Management systems of Council. A periodic re-valuing should be done of Council owned public art, as art will increase or decrease in value.

## 9.4 Signage

Interpretive plaques should be used on all public art, stating the following:

- The name of the work
- The name of the artist(s)
- The medium
- The year of creation
- Any sponsors details





## 9.5 Donations

Donations of public art to Council should be accompanied by a Maintenance Assessment and a Public Risk Assessment. Before any artwork is accepted, there should be consultation with relevant committees (such as the Urban Enhancement Committee and Public Art Committee), Councillors, and maintenance staff. All donations should fit in with the themes proposed in Chapter 8 of this document.

## 9.6 Incentives for Private Developers

Developers should be encouraged to place public art in parks and urban developments. Although it cannot be enforced, it should be encouraged. If such an artwork is to be handed over to Council, Council staff should be involved at Inception stage to give input into design and construction details, especially to minimise maintenance. It should be handled further as any donation as specified in 9.5.

## 9.7 Relocation, Removal and Decommissioning

Relocation can be considered where an artwork has been designed in the context of a specific site, and the character of the site has changed to such an extent that the relevance and context of the work is in doubt. Relocation can also be considered when essential services need to be placed where an artwork is located, if the placement of these services would cause irreparable damage to the artwork, or the placement of these services would hinder public access to the artwork.

Removal of an artwork can be considered if an artwork has become unsafe or unsightly due to damage or deterioration. If an artwork is deemed to be beyond repair, or if it is of less value than the cost of the repairs the artwork should be decommissioned. If an artwork is no longer considered relevant and appropriate in a cultural context, it should also be decommissioned.

# 10. Maintenance

## 10.1 Standards

An annual maintenance budget must be created, because maintenance carried out regularly is less expensive than major repair carried out infrequently. Records must be kept of all maintenance and condition reports can be done at the same time as the re-valuing.



## 10.2 Costs

The current costs for the maintenance of the artworks are \$5,000, as per table below:

Artwork	Comments	Repair Cost	Yearly Maintenance Costs		Total Costs
			Materials	Labour	
Mosaics ( <i>including CBD pavers, Library and Post Office Mosaics</i> )	All included in general clean of the CBD each week	-		\$3458.00	\$3458.00
Sculptures in Bushy Bend (x6)	1 week per year spent cleaning sculptures and surrounds	-		\$942.00	\$942.00
Lightboxes	Replacing temporary artworks and cleaning	-	\$400.00 (light-box prints)	\$200.00	\$600.00
Foodworks Mural	Not Council Owned	-	-	-	-
Bridge Mural	Not Council Owned	-	-	-	-
<b>TOTAL</b>			\$400.00	\$4600.00	<b>\$5,000</b>

## 11. Funding

### 11.1 General Funds

Council currently has no dedicated Public Art budget. It is recommended that Council provides a yearly maintenance budget of \$5,000 for public art. It is also recommended that Council budget \$10,000 for every two years, so that Council has \$ for \$ funds available for the purchase of a \$20,000 artwork.

### 11.2 Sponsorship

Sponsorship of public artworks by businesses or individuals should be encouraged. This can be done through the placing of advertisements at the inception of a project.

### 11.3 Grants

Grants for public art are readily available, and should be applied for as a matter of course, if there are sufficient supervising and maintenance staff available.

## 12. Reviewing the Strategy

This strategy should be reviewed every five years, which must include a public consultation phase.



# 13. References

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