

# Public Art Policy

## City Policy

### Responsible Directorate: Corporate Services

**Objective:** To guide the delivery of public art projects that contribute to creating a sense of place, promote the expression of local identity, and reflect on the shared values of the community.

#### 1. Definitions:

**“Public art”** refers to an artistic work that is created and located for public accessibility. The defining principle of public art is that the work has been designed by an artist for enhancement of a particular public realm. Public art may take many forms or style; from traditional media to contemporary approaches; functional objects; multimedia installations; or interactive works. The City extends this definition to its Public Art Collection as approved art created by professional artists for public spaces.

**“Public artist”** means an artist that is involved in the design, planning, making and/or installation of public artworks. Responsibilities include site research and project development, often involving consultation and involvement with stakeholders.

A **“professional artist”** refers to a person who is actively engaged in and conducts a professional artistic practice, and has industry recognition for their work.

**“Public space”** includes parks, foreshores, city squares, streets, indoor spaces of public buildings such as entry foyers, and outdoor spaces of public buildings such as courtyards and forecourts.

**“Percent for Art”** refers to the State Government Percent for Art Scheme whereby public artworks are commissioned using a percentage of the total costs of capital projects for buildings and major infrastructure projects.

**“Commissioning”** means the act of securing the services of a practitioner to fulfil a brief for an art project for the payment of a fee.

#### 2. Statement:

The City acknowledges the important role played by public art in shaping and developing a sense of community and identity. To fulfil these roles and to enable a culturally-enriched environment of publically accessible visual art, the City actively engages with professional artists through the commissioning of public art for the City of Joondalup Public Art Collection.

#### 3. Details:

The City uses guided practices outlined by the National Association of Visual Arts and the State Government Percent for Art Scheme.

### 3.1. Public Art Project Initiatives

The City will fund the commissioning of new public art projects through an annual budget allocation from Council which may be permanent, semi-permanent or temporary in nature.

### 3.2. Percent for Art

The State Government Percent for Art Scheme will be utilised for all refurbishments of City-owned properties or new developments where the overall project costs are over \$1,000,000.

### 3.3. Donations and Gifts

The City will consider suitable donations and gifts of artworks intended for permanent public display.

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<b>Creation Date:</b>	<mmmm yyyy (adopted by Council)>
<b>Amendments:</b>	<report ref. (if amendments have been made — not just review)>
<b>Related Documentation:</b>	<ul style="list-style-type: none"><li>• <i>The Code of Practice for the Australian Visual Arts and Crafts Sector</i></li><li>• <i>The Western Australian State Government Percent for Art Scheme Guidelines</i></li></ul>

## PUBLIC ART MANAGEMENT PLAN



Kevin Draper, *Metal Trees*, 2001  
Bronze  
Central Park, Joondalup

# Public Art Management Plan

## 1. Section 1: The Plan

### 1.1. Introduction

The City, as the custodian of a public collection, manages the artworks in the Art Collection according to museum industry standards of collection development and preservation as articulated by the National Standards for Australian Museums and Galleries. Public art has been incorporated into the wider City of Joondalup's Art Collection.

The City's Art Collection contains three distinct categories, encompassing:

a) City of Joondalup Art Collection;

The Art Collection contains professionally made artworks of various media that are collected according to specific selection criteria. The Art Collection is directed by the *Visual Arts Policy* and managed according to the *Art Collection Management Plan*. The Art Collection is accessible to the public, housed within the City buildings, and is rotated on a regular basis.

b) Public Art Collection (permanent display); and

Public artworks are commissioned as one-off projects or collected as a one-off acquisition for permanent display in the public realm.

c) Murals and Ephemeral Artworks (in public areas)

A sub-set of the Public Art Collection, ephemeral works commissioned or acquired by the City include murals and billboards. These works have a specific lifespan and are either retired or rotated as directed and outlined in project plans.

The Public Art Collection, including Murals and Ephemeral Artworks, are situated in public spaces around the City with the majority of the works located within the Joondalup CBD area.

The *Public Art Policy* – as well as the *Visual Art Policy* in a wider sense – articulates the objectives of the Public Art Collection, and Murals and Ephemeral Artworks.

**Definitions:**

**“Public art”** refers to an artistic work that is created and located for public accessibility. The defining principle of public art is that the work has been designed by an artist for enhancement of a particular public realm. Public art may take many forms or style; from traditional media to contemporary approaches; functional objects; multimedia installations; or interactive works. The City extends this definition to its Public Art Collection as approved art created by professional artists for public spaces.

**“Percent for Art”** refers to the State Government’s Percent for Art Scheme (Percent for Art Scheme) where a percentage of the total costs of a project are allocated to the development of public artworks.

**“Public artist”** means an artist that is involved in the design, planning, making and/or installation of public artworks. The roles and responsibilities of a public artist are greater than that of a studio practitioner and involve site research and project development input for the project, often involving consultation and involvement with stakeholders.

**Statement:**

The City recognises the value of publicly accessible art that contributes to creating a sense of place, promotes the expression of local identity, and reflects on the shared values of the community. Council recognises the important role played by its Public Art Collection in shaping and developing a sense of community and identity.

**Details:**

As part of the City’s continuing commitment to enhancing and developing the City’s Art Collection, artworks created for the public realm, are developed by:

Ephemeral and Permanent

- Artwork commissioning;
- Partnerships;
- Artwork acquisition; and/or
- Creative opportunities for the local community.

### Permanent

- Artist residencies;
- National and international opportunities; and/or
- The State Government Percent for Art Scheme.

### **Program Management:**

Following the principles of best practice and the State Government's Public Art Commissioning Guidelines, the City's Public Art Program is guided by the *Public Art Management Plan*. For Percent for Art projects, the City also refers to the *Western Australian State Government Percent for Art Scheme Guidelines*.

## **2. Background:**

The City's Public Art Collection includes mosaics, murals, sculptures, street bollards, architectural details and street furniture. The Public Art Collection includes works inherited from the former City of Wanneroo or have been commissioned by the City since its inception.

### **Public Art Project Initiatives**

The City actively engages with professional artists through the commissioning of public art as part of the Visual Arts Program, utilising annual funds from Council.

### **Murals and Ephemeral Artworks**

The City commissions murals – for City-owned properties and sites that are visible to the public – in conjunction with young people in the community. The program trains participants in urban art skills and provides opportunities to be involved in painting vibrant and contemporary public artworks. Murals are a method of combating illegal graffiti and as a way of engaging potential graffiti vandals in the creation of legal murals.

As part of the Mural Arts Project, the Inside-Out Billboard project provides an alternative method of displaying visual images within a public site. This project commissions professional artists to create an artwork for installation on permanent billboard infrastructures on the exteriors of prominent buildings.

### **Percent for Art Projects**

The City ignites the Percent for Art Scheme on all refurbishments of City owned properties or new developments where the overall project costs are over \$1,000,000. For these projects the City allocates, through its Capital Works budget, 1–2% of the overall capital costs to commissioning new art projects that are accessible to the public. Capital Works maintenance projects and general Capital expenditure is exempted.

The City is dedicated to adopting principles of best practice and operational advice on the implementation and management of Percent for Art projects. The City refers to the *Western Australian State Government Percent for Art Scheme Guidelines*.

## **3. Acquisition and Collection Development**

To ensure the development of a cohesive Public Art Collection, this Plan sets out processes for the acquisition and management of public art projects.

### **3.1. Accessioning new public artworks**

The accessioning of public art for the City's Public Art Collection – whether permanent or temporary – is by the following means:

- A commissioning process, using funds allocated annually from Council to the City's Visual Arts Program;
- At the discretion and funds of City of Joondalup's Chief Executive Officer; or
- Percent for Art projects for all refurbishments of City owned properties or new developments where the overall capital costs are over \$1,000,000. For these projects, the City allocates 1–2% of the overall capital costs to commissioning new art projects to be accessible to the public.

### **3.2. Commissioning process**

Recommendations for commissioning new works for the Public Art Collection are at the direction of the Policy Committee or CEO, based on the recommendation of the Visual Arts Officer/Curator and are guided by an external selection panel of experts.

All recommendations for acquisition or commission are presented to either the Policy Committee or the CEO at the completion of a written memo or report accompanied by an acquisition evaluation of the recommended work by the Visual Arts Officer/Curator.

The commissioning process for public art and Percent for Art projects are guided by the overall budget for the project. The overall project budget includes artist fees, fabrication costs, materials, installation costs (including landscaping or any additional operational requirements) consultation fees, selection panel costs or any other costs directly arising from the project.

For projects that require significant specialist knowledge and expertise, and where it is acknowledged that there is a limited number of artists that can therefore respond to the project brief, the Visual Arts Officer/Curator may approach these specialist artists for limited competition, regardless of the overall budget of the project.

For significant public art projects, the commissioning process will follow one of the following two procedures:

a) Limited competition

The Visual Arts Officer/Curator, using their curatorial knowledge and expertise, approaches a minimum of 5 artists to respond to a project brief. The Visual Arts Officer/Curator may invite an external consultant to assist with the selection of artists. The responses to the project brief by the selected artists are forwarded to an external selection panel who will recommend the top three artists/projects based on their evaluation. These recommendations are passed onto the Policy Committee or CEO for their approval via the Visual Arts Officer/Curator.

b) Open competition

This process involves open public tender with artists responding to a project brief. An external selection panel will review all the submitted project briefs and short list artists to make a presentation of their proposal to the selection panel at a later date. This short list has a period of no longer than 6 weeks to amend their proposal and may choose to respond to feedback and questions from the selection panel in their final submission and presentation. The City may appoint an independent consultant, not on the selection panel, to mentor the artists through the response period. The consultant may be present at the final selection panel meeting, should the panel have questions or require clarification, but has no voting rights.



Recommendations regarding commissioning artists for each significant public art project will be forwarded to the Policy Committee or CEO for their approval via the Visual Arts Officer/Curator.

The City reserves the right to cancel or reconsider the project brief of a public art project where it considers there have not been a substantial number of responses to the project brief or adequate response to the project or site.

### **3.3. Selection Criteria**

The selection panel is assembled on an ad-hoc basis for each project. The selection panel, including arts industry professionals and practicing artists, are selected by the Visual Arts Officer/Curator or by the guidance of the Project Consultant, for their expertise in public art and knowledge of general artistic practices. The City acknowledges the input and professionalism of the selection panel and provides the panel with an honorarium.

Project-specific selection criteria are considered for each project as well as any relevant strategic plans adopted by the City. The following selection criteria are included on all public art commissions:

- Demonstrate a high standard of excellence and innovation;
- The work is distinctive and reflects innovative and contemporary ideas;
- The work considers public safety and the impact to the environment;
- The work demonstrates consideration for public access, day and night, and in diverse weather conditions;
- The work is relevant to the context of the site;
- The work is consistent to current City planning, policies and plans of management; and
- Meets any relevant codes, such as building codes.

Artworks that are low maintenance, robust, durable, resistant to vandalism, and utilise sustainable materials are encouraged. All works must meet relevant codes, have adequate structural elements, such as footings, installed by approved City engineers, and be achievable within the project budget and timeline. Artists are required to present a copy of the maintenance manual and schedule to the City at

the completion of the commission and, where appropriate, the works must have an anti-graffiti coating adhered to it.

Directed by the City's wider *Art Collection Management Plan*, the following selection criteria must also be met:

Essential Selection Criteria

- Be a quality example that will be a significant addition to the Public Art Collection;
- Enhance the current scope of the City's Art Collection;
- Be an unconditional donation or purchase which has valid and clearly verifiable legal title; and
- Have the necessary resources allocated to resolve all foreseeable issues related to conservation, presentation and maintenance.

Desirable Selection Criteria – one or more:

- Be a quality artwork by a contemporary Western Australian artist;
- Represent a significant period, occasion or initiatives in the evolution of the City;
- Represent the artistic practice of a Western Australian artist (or artist residing in Western Australia) who has received acclaim for their work locally, nationally or internationally;
- Be informed by or associated with the City of Joondalup; or
- Created by an artist during a residency hosted by the City.

### **3.4. Selection of sites**

The City is dedicated to incorporating public art projects into urban spaces for the enjoyment of the community and in the planning of all major Capital Works projects. Where the site for the commissioned public art project is not directed by the Percent for Art Scheme, the City's Visual Arts Officer/Curator – in consultation with City Planning, Infrastructure Management Services, Capital Works Programming and/or Asset Management – will identify potential project sites within the City. All projects open to competition identify three potential sites – with artists selecting one of these sites to respond to in their concept response.

In response to the City's dedication to the growth and development of the city centre, one of the three potential sites is located within the Joondalup CBD.

Through the City's strategic approach to providing a quality and unique urban environments and encouraging outdoor activities, one of the three potential sites includes either an already high-visitation park or a park that has been identified as potential for increased activity in the future.

### **3.5. Project management**

The City acknowledges the expertise of the arts sector's peak bodies that provide resources and materials for guiding arts projects. The City is dedicated to adopting principles of best practices and consults with industry professionals where required. The City follows the principles of best practices outlined by several national and local organisations from the arts industry.

### **3.6. Project planning and timelines**

The City believes that the involvement of artists and art professionals in the initial stages of project planning is the key to successful and meaningful public art outcomes. The City views public art as an integral part of any development consideration and for public art projects to be integrated into initial development proposals for projects involving Capital Works and new site constructions. The City is committed to consulting with artists and involving commissioned artists at the earliest stage of the project as possible – especially for Percent for Art projects.

### **3.7. Dedication to the future development of artists working on public art projects and industry sustainability**

The City acknowledges that significant, large-scale public art projects require specialist knowledge and professional skills and, due to the infrequency of large-scale public art projects, there are often limitations for artists to gain significant experience in public art projects and project management expertise. The City supports and encourages the attachment of an emerging artist to be mentored by a professional public artist throughout the commissioning process and considers this throughout the selection process.

### **3.8. Acknowledgement to Indigenous heritage and sensitivity to First Nations**

The City recognises the Noongar people as the First People of the land where the City of Joondalup currently draws its borders. In acknowledgement of this, the City dedicates a public art project – either ephemeral or permanent – that invites

proposals from Indigenous artists at least every five years. The City consults with local Indigenous communities and Elders regarding appropriate sites for these projects.

### **3.9. Re-location of a work**

Re-locating is the process whereby permanent works from the Collection may be considered for re-installation to an alternative site.

For all re-locating of works, the City consults with the artist(s) or artist estate on all considerations regarding the new site and appropriate methods for moving and re-installation.

A work in the Public Art Collection is considered for relocation if:

- the current site is being re-developed as part of a Capital Works project;
- in its current location, the work has become a liability to public safety or environmental concern, and relocating the work will rectify this situation; or
- in the written opinion of the Visual Arts Officer/Curator, the work will be more appropriately installed in an alternative location.

### **3.10. De-accessioning of a work**

De-accessioning is the process whereby permanent works from the Collection may be considered for permanent removal from the Collection.

Prior to de-accessioning any work from the Public Art Collection, the Visual Arts Officer/Curator consults with the artist(s) or artist(s) estate on all considerations and appropriate methods of disposal. The City does not destroy, damage, alter or intentionally modify any work in any way whatsoever without consulting with the artist(s).

Works in the Public Art Collection are considered for de-accession if they are:

- an artwork that does not meet the requirements of the *Public Art Policy* or *Visual Art Policy*;
- damaged, deteriorated or destroyed beyond reasonable repair or conservation;
- of insufficient merit for the allocation of resources;
- has become a liability to public safety or environmental concern, and where the work is beyond reasonable repair to rectify these concerns; or

- in the written opinion of the Visual Arts Officer/Curator, the work will be more appropriately conserved or displayed in an alternative collection.

Ephemeral works, such as billboards and murals, are dictated by the lifecycle of each project. For these projects, the City returns the site back to its original condition or re-commissions the site with a new artist and artwork.

#### Methods of Disposal

The Visual Arts Officer/Curator advises the CEO on the options for disposing of a given work. The disposal procedure for an item approved for de-accession adheres to the following order of options, which have been developed in accordance with the National Standards for Australian Museums and Galleries. Elected Members, City of Joondalup staff, volunteers and their families are prohibited from personally obtaining an item de-accessioned from the Collection by any means. A record of all items de-accessioned and their method of disposal is kept.

The options for disposal, in order of priority, are that the item:

- may be donated to a more appropriate collecting institution;
- may be donated to the collection of another local government; or
- may be dismantled and/or destroyed in the event of no other options being suitable.

In the event of the work being dismantled and/or destroyed, the City recycles all materials where possible.

#### Procedures for Disposal

The following steps are followed in disposing of or de-accessioning a work:

- i. A proposal for de-accessioning is initiated by the Visual Arts Officer/Curator, or at the request of the Policy Committee;
- ii. A written de-accession proposal is prepared by the Visual Arts Officer/Curator. The proposal includes:
  - a) full details of the work;
  - b) full details of the circumstances of the work's acquisition, including any prohibitions or restrictions on de-accessioning (including statutory restrictions);
  - c) reasons for the proposed de-accessioning;

- d) recommendations for the means of disposal;
- e) recommendations to timeframe for disposal of the work or “cooling off period” as appropriate to the reasoning for de-accessioning; and
- f) the estimated current market value of the work, if any.

As public artwork is in the public domain, the “cooling off period” does not apply if damage (including theft) is beyond repair or unable to be replaced – or if the work presents a physical danger to the safety of the community.

#### Documentation of Disposal

On completion of the de-accessioning and disposal process;

- i. The City’s registers and files are amended to note the de-accessioning and disposal of the work, and copies of photographic and written records pertaining to the work is retained by the City;
- ii. The work’s accession number will not be reassigned; and
- iii. The de-accessioning and disposal of the work is reported to the CEO.

### **3.11. Maintenance**

An annual budget allocation is set aside for the ongoing maintenance of the City’s Public Art Collection and to address any damage or deterioration to any of the works.

The City ensures that all works in the Public Art Collection are properly maintained and protected from damage in accordance with the artist’s instructions provided to the City.

The City also consults with external conservation experts regarding the management and maintenance of the Public Art Collection every three years or as required.

Where the work is made from materials that are no longer available and an alternative material – in the opinion of the artist – does not exist, the work is considered for de-accession by the Visual Arts Officer/Curator.

### **3.12. Project acknowledgement**

In recognition of the artist and their work, the City properly accredits and publicly acknowledges the artist by means of:

### Permanent public artworks

The City permanently displays a notice in a reasonably prominent position near the public artwork which identifies the artist, the title of the work, the year the work was made, the medium, and includes didactic information regarding the work. The City also accredits the artist and the work with images of the work on all relevant marketing materials.

### Murals

The City installs for a period of one year, a sign in a position near the mural acknowledging the artist and any community groups involved with the creation of the mural. The City also includes images and accreditation to the work for all commissioned mural projects on relevant marketing materials.

### Billboards

The City includes information, images and acknowledgements on relevant marketing materials regarding works commissioned through the Inside-Out Billboard project.

### Cultural acknowledgements

The City acknowledges cultural sensitivities and information. At the request of the artist, the City will include the following information alongside a permanent public artwork or mural:

- Relevant cultural information pertaining to the artist's cultural identity, clan, nationality or spiritual beliefs;
- Any relevant contextual information pertaining to the work;
- Requests not to photograph or reproduce the work; and/or
- Copyright information.