



# Public Art Policy

This policy will be reviewed by: Arts, Culture & Community  
Next review date: November 2017

<b>Title:</b>	Public Art Policy
<b>Summary:</b>	This policy outlines the objectives for Public Art in the Ashfield Local Government Area.
<b>TRIM Record Number:</b>	
<b>Date of Issue:</b>	October 2015
<b>Approval:</b>	
<b>Version Control:</b>	Draft Public Art Policy
<b>Contact Officer:</b>	Team Leader, Arts, Culture & Community
<b>Relevant References:</b>	<p><i>Ashfield Council's:</i></p> <ul style="list-style-type: none"> <li>• Public Art Strategy</li> <li>• Arts and Culture Advisory Network – Public Art Sub-Committee</li> <li>• Reconciliation Action Plan (RAP)</li> <li>• Public Domain Strategies – Ashfield Town Centre Renewal (TCR) strategy</li> <li>• Ashfield 2023 – Our Place, Our Future Council Community Plan 2013-2017</li> <li>• Social Snapshot 2013</li> </ul>
<b>Main Legislative or Regulatory References:</b>	<p>Local Government Act 1993  Section 94A Development Contributions Plan  Section 94 Development Contributions Plan</p>
<b>Applicable Delegation of Authority:</b>	<p>As per Corporate and Community Services delegate  As per Planning &amp; Environment delegate</p>
<b>Related Ashfield Council Policy:</b>	<ul style="list-style-type: none"> <li>• Strategic Community Plan 2023</li> <li>• Procurement Policy</li> <li>• Graffiti Control/ Bill Poster Removal Policy</li> <li>• Ashfield Civic Centre User Policy</li> <li>• Statement of Business Ethics</li> <li>• Reconciliation Action Plan</li> </ul>
<b>Related Ashfield Council Procedure:</b>	<ul style="list-style-type: none"> <li>• Public Art Implementation Guidelines</li> <li>• Public Art in Private Developments Guidelines</li> <li>• Art Collection Policy</li> <li>• Cultural Gift Program</li> </ul>

## 1. Background

The Public Art Policy has been developed to support the creation and delivery of relevant Public Art<sup>1</sup> in the Ashfield Local Government Area that represents and inspires our community.

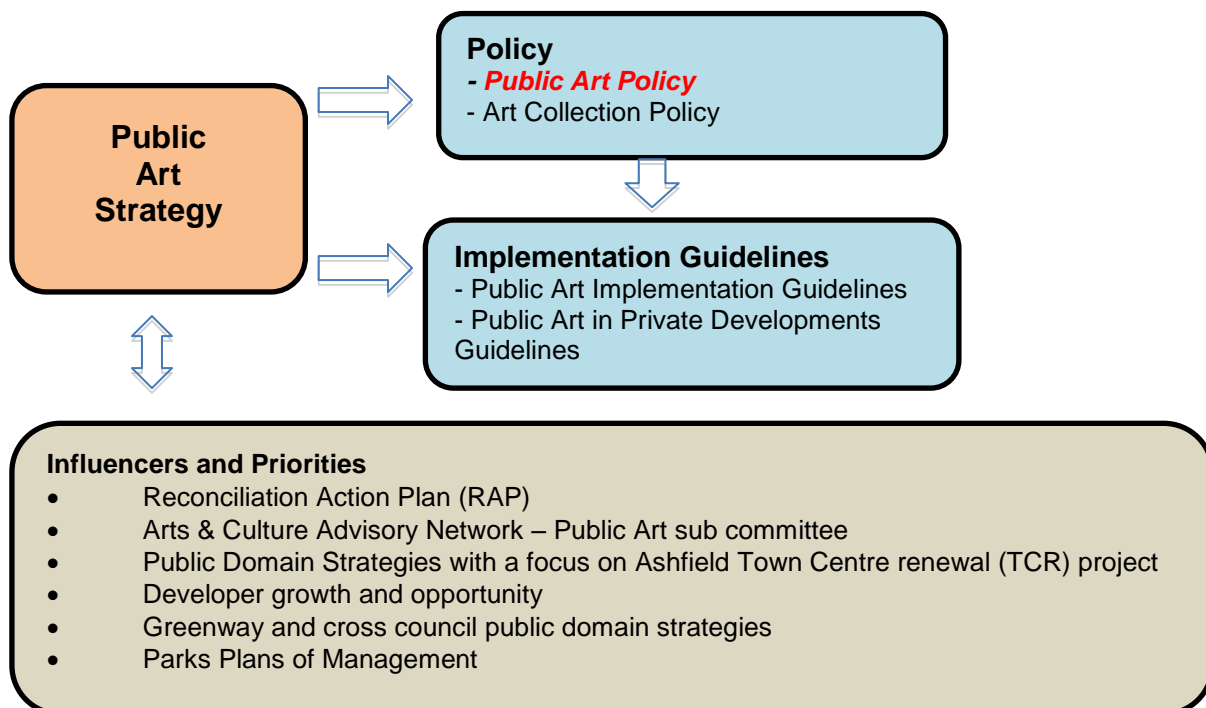
Ashfield is a place of unique, culturally enriched neighbourhoods<sup>2</sup> where everyone matters, and community life is celebrated and enriched by its culturally diverse population. Ashfield Council's strategic community plan, '*Ashfield 2023 - Our Place, Our Future*' is underpinned by seven themes, with one being a creative and inclusive community. Council is committed to delivering programs that support and enhance the growth of a creative, artistic and culturally diverse community.

In respect of the traditional owners of the land, the Wangal People, who form part of the Eora Nation, Ashfield Council has a Reconciliation Action Plan in place that supports the strategic community plan. Council believes that by strengthening dialogue between Aboriginal and Torres Strait Islander peoples and other Australians we will increase reconciliation, and by establishing a two-way process of learning we will continue to be a 'meeting place' for all cultures.

Our diverse communities, and the traditional owners will be targeted, and engaged in this policy wherever possible.

## 2. Policy Positioning

This Policy provides the mother statement that drives and delivers Council's Public Art Strategy, and should be read in conjunction with associated Implementation Guidelines and policies as detailed below.



<sup>1</sup> For a definition of Public Art refer Section 5 of this Policy

<sup>2</sup> Council's [Social Snapshot of Ashfield](#) outlines essential social research and statistics for the Ashfield Local Government Area.

### 3. Policy Statement

Ashfield Council sees Public Art as a valuable component of creating 'place' that enhances the liveability and animation of public spaces, engages community and supports and revitalises the local economy and neighbourhoods.

To ensure Public Art is embedded into the fabric of the Local Government Area (LGA), Council seeks to have Public Art incorporated into:

- All developments valued at 5 million or greater
- All Gateway sites, or significant sites across the LGA regardless of their value
- Council's Arts & Culture and Public Space Activation programs

### 4. Purpose

The purpose of the Public Art Policy and associated Guidelines is to provide:

- Direction and guidance to, commission and install quality Public Art that enhances, preserves and celebrates cultural diversity, unique local identity, social value, history and contemporary image of the Ashfield Local Government Area.
- A framework to ensure collaboration between artists, community, developers and other relevant internal and external stakeholders pending location and scope of the public artwork.
- Details and guidance on the role of Ashfield Council and relevant stakeholders in developing, funding, promoting, managing and conserving Public Art in the Ashfield Local Government Area.

This policy applies to all existing Public Art under the care and control of Ashfield Council, and to all future Public Art procurement within the public domain, and in private developments. Refer to Council's *Public Art in Private Developments – Developer Guidelines* and *Council's Art Collection Policy* for further details.

### 5. Definitions

Public Art<sup>3</sup> is Art created by and/or led by professional Artists and located outside of a typical gallery context in indoor and outdoor environments, and in its broadest sense can be defined as artistic works or activities accessible to the public.

Public Art can adopt many forms and approaches from community cultural development, socially engaged practice, place-making projects, stand-alone Public Artworks, through to art "built in" conceptual contribution by artists to the design of public spaces and facilities, or art integrated within landscape or urban design. It can reflect a diverse range of styles and practices from traditional to contemporary art, utilise a range of art forms and mediums, and can be either permanent, temporary or ephemeral

Public Art can mean many things to many people. The definitions at **Attachment 1** provide clarification to support implementation of this policy.

## 6. Guiding Principles

The following Guiding Principles underpin, and provide a foundation for the implementation of the Public Art Policy and associated Guidelines.

### 6.1 Drive and Ensure Excellence and Relevance

- Advocate for and ensure Public Art of high quality and artist merit is commissioned, created and installed across the Ashfield LGA utilising a range of mediums and processes including social engagement practices.
- Maintain the heritage and stories of our locality and unique neighbourhoods by forging relationships with, and targeting artists from Aboriginal and Torres Strait Islander and culturally diverse backgrounds to tender for commissions, and engage in Public Art projects.

### 6.2 Support and advocate for Artists

- Influence Public Art across the Ashfield LGA that engages and support Artists and a range of arts practice, mediums and processes.
- Ensure artists are remunerated with fair and equitable award or market rates, and that copyright conditions are respected.

### 6.3 Secure Public Art funding

- Lead and influence external funding and partnership opportunities as well as internal budget allocations to secure adequate funding and support for Public Art initiatives and projects
- Ensure adequate funds are quarantined for Artist fees, quality materials, maintenance and restoration of public art.

### 6.4 Align and embed integration of Public Art into Public and Private developments and place

- Influence and integrate Public Art into the fabric of public and private infrastructure and planning developments across the Ashfield LGA. Initiate agreements between Ashfield Council and Developers for public and private infrastructure and planning developments.
- Embed Public Art into all Council public domain strategies, with a focus on the Ashfield Town Centre Renewal (TCR) project, Parks Plans of Management and Greenway strategy.
- Crime prevention, and designing out crime methodologies to be embedded in Public Art projects to support ongoing development of attractive and lively public and private domain.

### 6.5 Communication and Collaboration underpins process

- Utilise the expertise of Council's Arts & Culture Advisory network and or Public Art committee, and relevant staff to provide advocacy and advisory to external parties regarding Public Art across the Ashfield LGA.
- Influence Public Art initiatives using key partnerships with individual artists, community members, the arts sector, community organisations, the business and public sectors, and implement programs that engage, educate and communicate to the public about Public Art

## 7. Funding Sources

Public Art will be funded using the following funding sources:

### 7.1 Developer Public Art Fund

Major developments valued at \$5m or greater will be asked to contribute to Public Art in the Ashfield LGA. *Refer Public Art in Private Developments – Developer Guidelines for further details.*

### 7.2 Council Public Art Fund

Council annual Public Art fund administered and managed by Council.

### 7.3 External Grants

Grants awarded through external agencies and departments

## 8. Developments in, or near Town Centres, Gateway and/or Significant Sites

Developments located in or near Town Centres (Ashfield, Haberfield, Summer Hill), or near/on prime Gateway sites or significant sites (an area of natural, cultural, or economic significance) will be targeted, and negotiated with Council to support the development and installation of relevant Public Art work despite the value of the development. The proponent will provide project funds to cover artwork; development, concept, artist fees, materials, installation and maintenance, and the developer contribution will be based on minimum 1% of overall development value. *Refer Public Art in Private Developments – Developer Guidelines for further details*

## 9. Assessment Criteria

All Public Art works commissioned in the Ashfield LGA will be evaluated and assessed against the following criteria:

- Relevance to the Aims, Purpose and Guiding Principles detailed in Ashfield Council's Public Art Policy
- Integrity and originality
- Artist/Design excellence and innovation.
- Relevance and appropriateness of the work in relation to its site.
- Consistency with current planning, heritage and environmental policies and plans of management
- Consideration for public safety and the public's use of, and access to the public art, and domain.
- Consideration of maintenance (including vandalism), permanency and durability particularly if the artwork is considered enduring<sup>4</sup>.
- Evidence of funding sources and satisfactory budget, including an allocation for ongoing maintenance
- If involving a community engagement component, relevance and appropriateness of process for target group/s

## 10. Art Collection Policy – Title and Maintenance

Public Art commissioned under this Policy and associated Guidelines will form part of Council's Art Collection, which includes maintenance requirements and de-accession. Maintenance arrangements will be included in each Public Art project agreement. Refer Art Collection Policy for further details.

Objects entering the permanent collection will be accompanied by a legal document transferring 'Title', that is full rights of ownership to Ashfield Council, once the commissioner has accepted the artwork as completed and paid the agreed commission fee.

## 11. Intellectual Property and Copyright

Council will have exclusive copyright licence of the works, however full copyright will remain with the artist/author of the work/object.

## Definitions

### Item – Public Art

Public Art is an overarching terminology that encompasses a range of further descriptions to define the type, size, dimensions, purpose, function and length of time in the public realm. Each public art is unique and will usually fall under more than one description as detailed below:

#### Description and Inclusions

#### Exclusions

##### Art

Is a work that broadly embraces visual, oral and performing arts that broadens, challenges or questions traditional cultural views. It is any original human creation, which contains an idea and culminates in a set of processes with the outcome considered to be art.

##### Artist

For the purposes of inclusiveness the term artist is applied to visual artists, performing artists, writers, musicians, craft designers filmmakers, photographers and includes mixed media. Artist will also work across these platforms.

##### Commemorative

Public Art that is to commemorate a celebration or a significant event from the passages of time.

##### Community Art

Arts based projects where the creative practices, processes, concepts and decisions have substantial community participation, or the project is community initiated and led. Community art is essential to community cultural development and place making practices. Community art projects completed, installed and or performed in the public realm are classified as public art.

##### Enduring/ Permanent

The life of the public artwork is considered to be enduring (permanent). This is approximately 10 years for painted murals and 20 years as a minimum for sculptural artworks or as set out in the artist contract/s at time of commissioning.

##### Exhibition

A collection of public artworks in the public realm either indoors or outdoors which was created by an artist/s for the intention of a public display within a specified timeframe.

##### Integrated/Functional Art

Artworks that are created by an artist and fully Incorporated within the design of the built or natural environment, e.g. street furniture, buildings, bollards, gardens, sand dunes, footpaths, lighting, sound etc. Works can sometimes be purely functional without being integrated.

Standard signage.

Standard, or off the shelf style street and park furniture.

Works that an urban designer, architect or landscape architect would design as part of their scope.

##### Interpretive

The purpose of the public art is to describe, educate and comment on issues, events and situations. Examples include; markers, nodes, text, aural messages and inlays. Public art can be considered interpretive and/or conceptual; meaning that it is up to the viewer to explore and interpret the underlying layers to the work or performance.

**Major**

A significant cost associated to the public art commissioning, usually \$100,000 or more.

**Performance based/Roaming**

Artists performing in a public space are considered a form of public art. This can include; musicians, dancers, comedians, actors, poets, film-makers, buskers, circus performers and projectionists.

**Plonk**

A work that deliberately (or sometimes unintentionally) is placed in a specific location but does not relate or is responsive to that location. Usually the work was not designed for the location it has ended up in. This type of public art installation can sometimes work well or can be very controversial.

**Scale**

Scale refers to size and terminology.

From largest to smallest:

- Landmark
- Gateway
- Iconic/Signature/Significant
- Human
- Small
- Micro

**Site Specific**

An artwork that is site specific refers to it being designed specifically for, and responsive to a particular site through scale, material, form and conceptual story.

**Socially Engaged Art Practice**

A practice that is developed and delivered through collaboration, participation, dialogue, provocation and immersive experiences. The focus is on process, and the artist seeks to embed themselves within a community providing opportunities to respond to a specific need and/or agenda of the community and hence widen participation.

*(Lynn Frogget et al, New Model Visual Arts Organisation & Social Engagement <http://www.creativityworks.org.uk/our-impact/socially-engaged-art/>)*

**Street**

Aerosol murals, paste-ups, stencils etc. that are located in public places, e.g. fences and buildings in urban streets and laneways etc. They are classed as legal (not graffiti) and have approval by owners to be displayed.

**Temporary/Ephemeral**

Public art that is not permanent. It may have a set period of time that it is to remain in the public realm or may organically decompose and/or disappear. Includes illumination.

**2D**

Public art that is considered flat and 2-dimensional; e.g. street art, murals, projections, paste ups, framed works, art integrated into the face of a wall, floor or fence.

**3D**

Public art that is considered 3-dimensional and can be viewed from various angles; e.g. sculptures, holograms, artworks that are free standing, suspended or on footings, plinths, and various types of integrated art works.