Public Art in the Meander Valley

Part of our community.

MARY GILL
UTAS Intern
MAY 2011
REPORT – PUBLIC ART IN THE MEANDER VALLEY

TERMS OF REFERENCE
The scope of the project is to provide a definition of public art and to explore its relevance to community development. This includes identifying what public art currently exists in the Meander Valley, identifying key management issues for Council and investigating what approach other councils take to their management of public art. Initially, the project was to include assessment of current public art but it was soon realised that this task would require specialist attention. Finally the report is to include policy examples which may assist Council in directing its commitment to public art.

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All photos in this report are the authors own unless noted otherwise.

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Figure 1 signage at Deloraine High School

Cover Page Photos: ‘Welcome’ sign on toilet building, Deloraine; ‘Growing Children’, Deloraine Streetscape
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Figure 2 'Jack Badcock', Westbury Silhouette Trail

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INTRODUCTION

Meander Valley is centrally located in the heart of Northern Tasmania. It incorporates “the mountains of the Great Western Tiers, extensive forests and productive land, historic towns and villages... and Prospect Vale, an urban suburb of Launceston”.\(^1\) The municipality covers an area of 3,821 square kilometres and currently serves a population of 19,694.\(^2\)

The Meander Valley has a large community of artists living in the municipality with a strong arts base located primarily around Deloraine. Art works by local artists, including school children, are regularly displayed at a local delicatessen, bank and the hospital.

The Meander Valley hosts regular and significant art events including:
- Tasmanian Craft Fair
- Westbury St Patrick’s Festival
- Celtic Art Award
- Youth Drama Plays
- Drama Festival
- ‘Meandering’ art exhibition
- Community theatre productions
- Tasmania Regional Arts touring exhibitions and productions

The commitment to public art within the Meander Valley includes projects such as the Streetscape Sculptures in Deloraine, the Silhouette Trail in Westbury and the Great Western Tiers Sculpture Trail.

This report will consider the role of public art in the community and its relevance to community development. It will examine management issues which exist for the

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Meander Valley Council (MVC), including liaison with artists, care and maintenance and de-accession of art work when necessary. It will identify existing public art in the Meander Valley, including work either identified as belonging to or managed by the MVC and work belonging to other bodies or businesses, but still identified as public art. Management issues discussed in this paper however will only address work clearly identified as belonging to the MVC. Other public art may be promoted within a wider public art process and may also be supported by the Public Art Policy where it addresses issues such as funding and risk management.

This report will also examine policy examples from other councils to assess how they address public art in their municipality. The appendix includes examples which may be adjusted and adopted by the MVC.

Figure 4 'Seed' by Ian Bonde, Deloraine
1. **WHAT IS PUBLIC ART?**

Definition:

Public art is any designed artwork in the public domain, and can be functional or aesthetic.

Works of public art can include but not be restricted to, paintings, prints, murals, photography, sculpture, earthworks, details in streetscapes, interpretive and gateway signage, performance, installation, water features, sound works, text, audio and multimedia. They may be permanent, temporary or ephemeral but must be freely available to members of the public.

“The object of public art is to express something and/or stimulate response. That response may be emotional, intellectual or sensory” ³

The Australian Institute of Architects (AIA) considers public art to “involve a highly diverse range of art and design from seating and wall treatment to landscape and building design”. ⁴

Public art can also include the conceptual contribution of an artist to the design of public spaces and facilities. ⁵ The AIA consider “a best practice approach in integrated public art (i.e. art in public spaces) involves close collaboration between artist and architect as well as the community”. ⁶

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Public art can be commissioned in several ways which is determined by the nature of the project. These include: engaging an artist to design and fabricate a work; engaging a team of artists to collaborate in the design and fabrication of a work; having community consultation in the design and fabrication of a work; or have a community participate in the design and fabrication of a work.\(^7\) Public art is often developed for a specific location and enhances the sense of place within that space.\(^8\)

Public art projects can be works that are:

- **Functional** - where the primary purpose of the art or design element is utilitarian such as seating, rubbish bins, signage, bollards.
- **Decorative** – primary purpose is to aesthetically enhance an environment or structure.
- **Iconic** – a stand alone or significant work.
- **Integrated** – fully incorporated with the design of built or natural environment. Examples include windows, lighting and landscaping design.
- **Site specific** – designed specifically for a site.
- **Interpretive** – where primary purpose is to describe, educate and comment on issues. Examples include signage, sculpture, seating, murals and text based work.
- **Commemorative** – where primary purpose is to acknowledge and recall an event, activity or person important to the local community and its visitors. Examples include sculpture, murals and gardens.
- **Temporary** – where the work is not intended to be permanent and may be momentary or for a fixed time. Include performance, text, installations, multimedia and garden plantings.\(^9\)

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2. COMMUNITY DEVELOPMENT AND PUBLIC ART

Community development involves working with the community for the benefit of all.\textsuperscript{10} It is an approach to working with communities in which social capital (networks within the community) and human capacity (the skills we have) are strengthened and maintained. Social capital is based on relationships among people which generate features such as “knowledge and trust which then facilitate reciprocity and cooperation”.\textsuperscript{11} Flora et al\textsuperscript{12} considers a ‘prerequisite’ for community development is the expansion of social capital, leading to a development of trust in which acceptance of diversity and inclusive behaviours become a norm.

Community development requires engagement of community members in the process\textsuperscript{13} and public art projects can provide the opportunity for community engagement.\textsuperscript{14} Engagement comes in many forms and does not mean every project requires direct community interaction in the design or fabrication of a work. Art works, such as those displayed on the Molle St billboard in Hobart can be used for ‘personal or social comment’, an ‘individual statement’ or decoration and are also often ‘clever’ or ‘controversial’.\textsuperscript{15} This can create conversations within the community, between friends or strangers. Public art can simply be viewed by the public and can also be ignored.

Benefits of community development accrue in the community and also for individuals.\textsuperscript{16} Individuals improve their skills (develop their human capital) which may develop their financial and physical capital.\textsuperscript{17} As networks develop within a community, often in less formal, community based projects, they link people horizontally (to people of a similar status) and vertically (to people of a different status, or from different organisations and institution from outside the community).\textsuperscript{18} Communities with strong human and social capital resources are thought to better manage change.\textsuperscript{19}

Some works of public art, such as the street benches in Westbury, have a large input from the local community. The series of six benches each have a mosaic inlay, depicting scenes of local life and people. The project was overseen by a local community artist and the panel designs were developed by many local community groups including school children. The seats are a source of pride for the many people involved in their design and construction. This project allowed many people to both be involved in a group project but also to develop many new skills. Community engagement in this project was broad and included project management, design development, construction and use of the finished product.\textsuperscript{20}

Public art provides opportunity for community interaction which involves not just local inhabitants but also visitors. Art works can reflect the community character and become a source of pride, “generating a sense of ownership, a sense of place and helping to cultivate community identity”.\textsuperscript{21} An example of this is the Streetscape Sculptures in the main street of Deloraine. This project included many local people in the design, planning and pre-fabrication stages and then involved visitors to The Tasmanian Craft Fair who were able to view the final casting stage. The sculptures were

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\textsuperscript{16} Kilpatrick, Field and Falk, ‘Social Capital’, 419.
\textsuperscript{17} Cavaye, ‘Understanding Community Development’, 1.
\textsuperscript{18} Flora, quoted in Kilpatrick, ‘Social Capital’, 421.
\textsuperscript{19} Cavaye, ‘Understanding Community Development’, 1.
placed in the main street where they are viewed, photographed and admired by many visitors. They are a talking point for many visitors and locals and the characters depicted reflect many aspects of the local community.

Public art must be located in places that are appropriate; a space can be made into a ‘place’ by careful planning and consideration and requires collaboration to be successful.\textsuperscript{22} This process requires input from the artist, planners and the community. Place making is important because the community and its environment have an impact on how people live and how they develop their relationships and make connections.\textsuperscript{23} Place will have an effect on development of social capital and sensitive choice of location can enhance an art work. An example of this is the Westbury Cricket Wickets at the Westbury Recreation Ground. The very large wickets, made from hydro poles are now a feature for tourists and locals alike. They do not dominate the landscape however as they are situated amongst a stand of mature European trees, whose size and number balance the wickets and give the Recreation Ground a quirky appearance. The choice of art work and its location was a long process, culminating from consultation between the community, ground users, artists, designers and local government.

Public art can be contentious and a source of community discussion when it challenges an often traditional view. Art can make people ask questions such as ‘what do I see’, ‘what is it’ and ‘what is it about’? Every art work will not suit every taste, but it should have congruence within its location. The benefit of community consultation and artistic involvement in the choice of art work and its location can reduce this tension. In the past, some public art work has been acquired and placed in inappropriate locations where time has not reduced the irritation caused to the community. An example of an inappropriate location (and poorly managed public consultation process) for a piece of

\textsuperscript{22} Yencken, ‘Collaboration in Placemaking’, 12.
public art is ‘Mountain Man/Man Mountain’ on the riverbank at Deloraine. After nearly ten years, the art work and its location still disturb locals and the arts community.

Public art can play an economic role in community development. Economic development aims to increase the financial capital of a community and public art projects can create employment and development opportunities for artists, welders and associated professionals and at the same time “adds value to the built environment”. Many communities have used art as a major attraction for their town. An example is Sheffield which has many murals on buildings and in public places. They also have an annual mural competition which brings visitors to the town during the Easter period. Locally, the MVC sponsor the Meandering acquisitive Art Prize which attracts visitors to the exhibitions, while the ‘Yarns Art in Silk’ exhibit and the Streetscape Sculptures attracts visitors to Deloraine all year round.

Communities often use public art as an added appeal to existing heritage. Hobart has developed several ‘sculpture trails’, such as one in Battery Point, where visitors can interpret the history and heritage of the area through the stories told in new art works. The new Silhouette Trail being developed in Westbury aims to link previous, well known citizens of the town with the present community. The Silhouettes tell a story, but also interpret local history for the local and visitor alike.

Public art can reduce social barriers because it is accessible to all and can exist to “enrich the everyday experience”; it is free to be observed. Within the National Parks around the Meander Valley are several sculptures which were funded by the Regional Forest Agreement in 2001. The sculptures were placed amongst trees and rocks in various locations, to be found by whoever walks by them. Some art works also have a practical purpose, such as the mosaic seat benches in Westbury and the timber, curved

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25 Ibid.
seating found in Deloraine, Meander and Lake Huntsman. These works are used, observed and have become a component of community life.

SUMMARY:

- Community development aims to develop skills and networks amongst community members in order to benefit the community as a whole
- Public art can facilitate community engagement
- Public art can help to develop a sense of place and pride within the community
- The production of public art can develop a range of skills within the arts community and beyond
- Public art can play an important role in community development
- Public art has a role in economic development
- Public art adds to existing heritage features within the community
- Public art is freely available to residents and visitors alike and its accessibility reduces social barriers

Figure 5 'Batmania' 2011 by Tom O'Hern, displayed on the Molle St Billboard, Hobart. Photo from www.mollestreet.tumblr.com
3. HOW DOES THE MVC CURRENTLY SUPPORT PUBLIC ART?

The MVC has a commitment to community development, where it works with the community for the benefit of all. It currently supports public art through the implementation of various grants, policies and Council behaviours. These include:

- The MVC Community Grants Program provides financial grants for “groups/organizations/clubs located in or benefitting the MVC area to undertake community development projects”. In the last few years the MVC have supported many arts groups including the Deloraine Dramatic Society, the Meander Valley Choral Society, Arts Deloraine, the National Windjam Festival, 10 Days on the Island and various others. This has provided assistance with performances, events, improving equipment and installation of public art.

- The MVC Strategic Plan 2004-2014 has the ‘Creative Learning Community’ as one of its key Future Directions. It states “we will support a culture of life long learning and creativity through public art programs, valuing and involving our artists, community events and niche education and training initiatives” and acknowledges the challenge of creating “an environment to encourage these forces”.

- Related Council policies and plans: Asset Management Policy; The Township Rate Incentive Grant Scheme; Risk Management Policy and the MVC Planning scheme.

- Promotion of public art already occurs in brochures at the Great Western Tiers Visitors Centre (GWTVC), ‘Sculptures of the Great Western Tiers’. Staff at the GWTVC promote the Streetscape Sculptures, the riverbank sculptures in Deloraine, the Malua statue and other works.

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• Art Awards: Meandering, an acquisitive art award, supported by the MVC since 2007. First prize is $3500 and an encouragement award is $500. This award also attracts sponsorship from local businesses.

• Maintenance of existing works of public art is carried out by the Deloraine and Westbury Work Crews. This is done on ‘needs’ basis, and carried out with guidance from other council staff and members of the local arts community. This can be difficult as there is no existing council policy on public art and so no explicit policy to direct installation, repair, maintenance and de-accession of any art work. However, staff are committed to maintaining public art works in top condition.

• MVC have provided funding for large public art projects such as the Westbury Silhouette Trail.

• Council staff provide guidelines, information and support to community groups to facilitate and develop community art projects as part of the Council’s Community Development function.

Figure 6 Big Cricket Wickets, Westbury
4. PUBLIC ART: MANAGEMENT ISSUES

i. Acquisition of public art

- Public art may be acquired through new commissions, through community projects and as a gift.
- Before a gift of public art is accepted, it should be assessed to ensure it meets the Council’s criteria for public art and will be a suitable and appropriate addition to the Council public art collection. This will include an assessment of maintenance which may be required and any costs involved in installation.
- Assessment of whether the art work is an appropriate addition to the existing collection should be made by several people, preferably by a Council public art advisory committee with input from suitably qualified artists.
- Further assessment criteria can be found in appendix 1.

ii. Assessment of pre-existing public art.

- Public art works already existing in the municipality will require assessment for several reasons:
  - to estimate physical condition for risk assessment and to plan maintenance;
  - to estimate a life span;
  - some pieces will require an estimation of value.
- This assessment should be carried out by a person qualified in the assessment of public art, particularly when assigning a value to the work.
- All new public work should be assessed as part of the installation process.

Figure 7 Westbury Seat Bench Project
iii. Maintenance.

A maintenance program for facilities and infrastructure within the municipality does more than keep everything looking good. It shows a pride in the community, a pride in the work done and this reflects well on the community itself.\(^{29}\)

- A maintenance program will include regular work to keep the art work and its setting in good condition.
- Information provided by the artist with each new art work can identify what maintenance should be expected and planned for. This information can also provide advice on repairs should they be needed.
- Repairs should be managed by Council staff but advice or assistance from specialised trades-people may be required.
- The maintenance program will need to be budgeted for and an allowance made for unplanned events (damaging weather or vandalism for example). At some point, removal or de-accession of an art work may be necessary and is discussed below.

Public art varies widely and must be managed differently. Some permanent works are indoor (including paintings, sculpture and ceramics) and others outdoor (including sculptures, interpretive signs, bench seats). They require different maintenance regimes depending on their location. Other works may be temporary and require installation and then dismantling. Performances may require a performance space and assistance with audience and event management.

iv. MVC Asset Register.

- In most cases, public art works are currently identified in the asset register by another descriptor such as purpose (e.g. land improvement). Some works are not currently on the register.

\(^{29}\) Personal conversation, local community artist, April 2011.
• Each piece of public art must be listed on the asset register and be identified as public art (which has not occurred in the past). This will be a new category which needs to be created.
• The asset register can be used to locate each art work or map the complete inventory of public art managed by the MVC.
• The asset register can be used to track money spent on each individual item and on public art as a whole.
• The process of valuing each asset (and knowing how much is spent on its maintenance) can be used as part of the de-accession process if necessary.

v. De-accession.
• De-accessioning refers to “the process undertaken to remove a work of art from public display, or from a public collection”.\(^{30}\)
• A work of public art may need to be removed from display for many reasons. This may include deterioration which compromises its integrity or creates a public safety risk. The cost of repair may also be considerable.\(^{31}\)
• The de-accession process should consider the artistic integrity of the work.
• The decision to remove a piece of public art should be made by several people, preferably by a council public art advisory committee and with the input of an artist with appropriate qualifications. A specialised arts valuer may be required for significant pieces.\(^{32}\)
• Further information on de-accession is available in appendix 2.

vi. Where should public art be located?
Usually, a piece of public art is developed for a specific site. Before the art work is approved, assessment of the site should consider:

\(^{30}\) Arts SA. Public Art. Making it Happen’, 45.
\(^{31}\) Ibid.
\(^{32}\) Ibid.
• Is the location appropriate? i.e. does the art work suit the geography and current use of the site?
• Is there adequate public access?
• Are there risks associated either with the site or the type of art work planned?
• What impact will weather have on the site and the art work?

vii. Monuments and memorials
Monuments and memorials are often public art (as defined in section 1).

• Existing monuments and memorials may also have heritage and cultural values and be managed in partnership with community and government organisations. Because of these considerations, they may not be managed under a public arts policy or process.
• New monuments or memorials may be developed with a dual purpose and be considered as public art and managed as such.

viii. Who manages public art within the council?

• Currently, the MVC Community Development Officer has significant input into the development of new public art works and liaises with other council staff as necessary. The Director, Works Department manages the maintenance of existing art work and installation of new work.
• Other council’s have a committee or advisory panel who are often an ‘inter-departmental working group’ to manage the development of, and ensure proactive strategic planning of, public art projects within the municipality. \(^3^3\) The committee also includes members of the local art community who have appropriate qualifications and understanding.
• The composition of the committee should reflect the tasks required of it and the scope of the committee’s role should also be clearly stated. \(^3^4\)

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5. THE ROLE OF THE ARTIST IN DEVELOPING AND MANAGING PUBLIC ART

The artist’s role in a public art project is fundamental. Their role can be varied and multifaceted and should be determined when a project is defined.35

- The role of council staff and other community members also must be outlined in relation to the artist’s role.
- Fees paid to the artist need to reflect the complexity of the task, their experience, expertise and qualifications and any extended role they may have within the total project.
- Each artist involved in a public art project should have a legal contract which should include the scope of their work, payment, the time frame of the project and when payments are made, the role of the MVC and other bodies in the project and any specific detail which is particular to that project. A contract template is in appendix 3. It can be modified to suit different projects.
- Intellectual property rights may rest with the artist or, with a commissioned piece of work, may be transferred to the commissioning body. This needs to be clarified before the art work is commenced.
- Many artists do not have public liability insurance to cover them while working and this must be clarified.


Figure 8 sign on toilet door, Deloraine
6. HOW DO OTHER LOCAL GOVERNMENT BODIES ADDRESS THE MANAGEMENT OF PUBLIC ART?

Several councils within Tasmania already have developed a Public Art Policy.

- Glenorchy City Council (GCC) developed a policy in 2005 and has initiated a Public Art Management Group (PAMG) to ensure “proactive strategic planning in the development of public art”. According to GCC staff this policy and the PAMG have already changed the way in which the council looks at a new project. The aspect of design and public art within new infrastructure projects (such as seating, fencing or garbage bins) is accepted and expected. Staff throughout the council departments are more open to the integration of public art with community projects. A copy of the GCC policy is in appendix 4.

- Hobart City Council has a Public Art Strategy (2005) which developed from their Arts and Cultural Strategy (2002). This Strategy drives their management of public art within the municipality and has led to an interactive management of various public art projects in the city. The council website links to various art trails, interactive maps and downloadable brochures. Further information can be located at http://www.hobartcity.com.au/Community/Arts_and_Culture/Public_Art.

- Clarence City Council (CCC) have a Cultural Arts Plan (2005) which includes an art policy but does not directly address public art. The Strategy has a broad focus on arts, culture and heritage. Further information can be located at http://www.ccc.tas.gov.au/webdata/resources/files/artsplan.pdf.

- West Tamar (WTC) and the Huon Valley Council (HVC) do not have a public arts policy. The HVC has an arts and heritage committee and several town-based committees to oversee projects, including those involving public art. This method can mean decisions are ad hoc, funding may not be adequately

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37 Conversation with Glenorchy City Council staff, March 2011.
addressed and maintenance is neither consistent nor budgeted for. 38 WTC has public art but it is managed on an ad hoc basis.

- The Kingborough Council (KC) has just developed an Arts and Cultural Development Strategy but has no public art policy as yet.
- Launceston City Council (LCC) accepted the need to develop an Arts and Culture strategy in September 2010, but this has not yet been developed.

The GCC drew heavily on resources available through the publication, Public Art: Making it Happen, prepared by Arts SA and supported by the Local Government Association of South Australia, and the South Australian Government. This publication has been used as a basis for many public art policies throughout Australia. It provides comprehensive information on how a policy can be developed plus an appendix of example documents which can be adapted to suit the unique needs of individual councils.

Other councils and organisations throughout Australia have developed public art policies. Included in the appendices is a policy from Eurobodalla (see appendix 5), a coastal town in NSW, population 37,000. The public art policy developed by the Australian Institute of Architects is also included (see appendix 6).

Figure 9 'Postie', Deloraine Streetscape

38 Conversation with Huon Valley Council staff, March 2011.
7. INVENTORY OF EXISTING PUBLIC ART IN THE MEANDER VALLEY

Not all works in this list are the responsibility of MVC nor are located on ‘public’ land, such as at Ashgrove Cheese. However, they are still public art (see definition) but their maintenance and administration is different. This list is a directory of all public art in the Meander Valley; a list of public art which is solely the responsibility of the MVC is found in Appendix 7.

Westbury

- Big Cricket Wickets at the Westbury Recreation Ground
- Westbury Silhouette Trail, currently existing of 3 silhouettes (Jack Badcock, Father Hogan and Ellen Nora Payne) with 5 more to come
- Westbury streetscape project: the stone pillars at the entry to William St
- 3 metal silhouettes:
  - Blacksmith, Cnr King and Franklin St, Council Depot
  - Shepherd, on dam wall, Meander Valley Rd
  - Horse and Plough, Bass Hwy
- Bench seating in Westbury which has the tile inserts (currently 5, 1 more to come)
- Westbus Murals on outside of building, Fitzpatricks Lane (plus many murals inside but these only available to view during business hours)*
- Meander Valley Council chambers:
  - Meandering Art Prize winners (foyer)
    - 2007 ‘The Unseen End’ by Andrew Kruger
    - 2008 ‘Autumn Twilight near Carrick’ by Dan Villiers
    - 2009 ‘Summer grazing, roadside Westbury’ by Gerry Jensen
    - 2010 ‘Evelyn of the Meander Valley’ by Alison Cooper-White
  - Westbury Community Quilt (foyer)
    - ‘Tara’, bust in wood, winner of Celtic Art Award (donated by artist Bernie Tarr)
  - Purchases from the Craft Fair (in glass display cabinet in foyer)
    - Glass teapot, James Dodson
‘Expression of Art’, Prof Vince McGrath
Kiln Fired Glassware, Julian Bamping
‘DuckFlight 1’, Clare Badcock

**Deloraine**

- Sculptures on the River bank
  - ‘High and Dry’, Wayne Z. Hudson
  - ‘Mollusc’, Jamieson Miller
  - ‘Seed’, Ian Bonde
  - ‘Camber’, Cliff Burtt
  - ‘Mountain Man/Man Mountain’, Tony Woodward
  - ‘Division of One’, Robbie Rowlands
  - ‘Constellation’, Trevor Rodwell and Sue Rodwell

- Streetscape Sculptures, located along Emu Bay Rd (currently 26)

- Great Western Tiers Visitors Centre:
  - ‘Malua’
  - ‘Blooming Threads’, quilt
  - The Meander Aquaphonium, Kim Clark
  - ‘Spindle Women’, Heather Swann

- Decorative trim on the toilet building at the Train Park (says ‘Welcome’ in many languages)

- Round wooden seats at Train Park

- Lions Park, Emu Bay Rd*
  - Metal relief table of the Meander Valley
  - Lion sculpture

- Fountain near the library

- ‘Tales of the Tip’, Paul Noordanus, located at the Deloraine Tip*

- Sculptures outside the Community Complex
  - ‘Carved Wooden Pillars’, Paul Noordanus
  - ‘Budding Stone’, Helmut Schwabe

**Mole Creek**

- Wychwood Gardens, various sculptures by many artists*
• ‘Mole Creek Sculpture’, Paccy Stronach (limestone and dolerite)*
• Silhouette of Horse, Caveside Rd

**Meander**
• Seats and table at Huntsman Lake

**Bracknell**
• Silhouettes of 2 men using a cross cut saw, on dam wall, Oaks Rd, near Bracknell

**Hagley**
• Silhouette of Swagman, Bass Hwy

**Elizabeth Town**
• Various works at Ashgrove Cheese*
  • ‘Cow Art’, various school groups
  • ‘Gum Boot Art’ by various school groups

**National Parks***
• ‘And kingdom come...’, Brigit Heller, Devils Gullet
• ‘Soulevement – Triangulaire, point de vue (2)’, David Jones, Alum Cliffs
• ‘Creature Being’, Marcus Tatton, on Split Rock track near Meander Falls
• ‘Guardian’, Bill Yaxley, King Solomon Cave
• ‘The Fossil’, Helmut Schwabe, Marakoopa Cave
• ‘Stratose’, Milan Milojevic, Penny Smith and John Smith, Liffey Falls

**Schools***
• Deloraine Primary School, various sculptures
• Deloraine High School, signage (‘way finders’)
• Hagley Farm School, wind shelters
• Bracknell, murals and decorated poles

*Not the responsibility of MVC but still public art.*
8. RECOMMENDATIONS:

SHORT TERM:

1. Policy development: develop a Public Art Policy for the MVC based on the findings in this paper and following similar principles found in other council policy example (see appendix). The policy development process should include involvement of the local arts community.

2. Establishment of a Public Art Committee, similar to those found within other councils (see appendix 8, GCC Public Art Management Group). Membership of the committee can be from Council staff, elected members and appropriately qualified and/or experienced community members (local art community).

3. Individually assess each work of public art which is maintained and managed by the MVC. This may need to be done by an expert assessor as well as MVC staff. Assessment will need to look at current condition of the work, physical locality and note if specific advice will be needed for future maintenance and repair. Some major works may need a value assigned but this is not necessary for most works. From this assessment, a maintenance schedule can be established that will prevent ad hoc and unbudgeted repairs occurring.

4. Update the MVC Assets Register to include a category for public art. All existing public art to be placed on the register and assigned the public art descriptor even if it already has another (such as ‘land improvement’). All new public art work to be added to the register when acquired.

5. Each new work of public art commissioned, purchased or acquired by MVC must come with explicit management information to allow maintenance to be carried out easily and when necessary. Information that will provide information to assist decisions on de-accession should also be incorporated. This should be a clause in the Public Art Policy.
6. Incorporation of public art into all new infrastructure projects should be considered where possible. An example of this is the mosaic inlay panels in the bench seats at Westbury.

7. A copy of the publication, ‘Public Art, Making it Happen. Commissioning guidelines for local councils’, by Arts SA, should be purchased by the council. This document is an invaluable resource for management of public art and is used by many other councils for this purpose.

MEDIUM TERM:

8. Physically locate all works of public art and locate all works using GPS equipment. This would include all works managed by MVC but also those identified on the Public Art Inventory which includes works on private property, National Parks, schools etc.

LONG TERM:

9. Develop a tourist art trail (see example in appendix 9 from Hobart City Council and more on their website). This can include a current, downloadable PDF map from the MVC website or GWTVC site. Interpretation of art for visitors and locals is an important aspect of their experience and should be included with the map. This could be as text or as commentary in MP3 format and could incorporate an interactive, downloadable application suitable for mobile phones. Each art work could also be located using GPS coordinates (like the street mapping software).

10. Resource allocation: both for budgeting and maintenance and for acquiring of new public art. The budget for this could be found within the community grants program or within other council budgets.
9. **BIBLIOGRAPHY**


10. APPENDICES

APPENDIX 1: OTHER ASSESSMENT CRITERIA FOR ACQUISITIONS OF PUBLIC ART

12 Gifts and artwork proposals

The work being gifted or the commission being proposed

- Is the work of high artistic quality? Is the quality similar to or higher than existing works?
- How old is it? What is its history?
- Is it a good example of the artist's work?
- Is it made from durable materials that will withstand the environmental conditions?
- Is it of appropriate construction and design to ensure that it will be long lasting?
- How significant is the work – in relation to the calibre of the artist, its value and scale, its artistic merit?
- Will the work be vulnerable to graffiti or damage?
- How does the work relate to other works of art in Council's collection?
- Does the work meet relevant safety standards and risk assessment concerns?
- Is work by the same artist already represented in the collection?
- Does the work complement other works in the collection?
- Does it add to the diversity and quality of the existing collection?
- What value is placed on the work – is it realistic, can it be substantiated by an independent reliable source, such as an accredited valuer, for example?

The artist

- Is the artist known? Are they known for work similar to that being gifted?
- Are they represented in other collections?
- Is the artist's CV available?
- Where does the copyright in the work rest – with the artist, their estate?
**Condition of the work**

- Is the work in good condition? Does it need any immediate or known repairs?
- Will it need regular, ongoing maintenance? Are maintenance instructions available?
- Is the budget available for this ongoing upkeep?
- Can staff do the maintenance or will a conservator be needed? Associated cost?
- Does the current condition of the work need to be professionally assessed before a decision to accept it can be made?
- Will the work need any modifications to enable it to be displayed? For example, mounting pins, plinth, anti-graffiti coatings? Associated cost?
- What would be the impact of accepting the work in relation to Council's asset management and maintenance requirements?

**Conditional requirements**

- Are there any conditions attached to the offer of the work as a gift, for example, in relation to where, how and for how long it will be displayed?
- What will be the obligations and liabilities of Council if the work of art is accepted?

**Other considerations**

- Is there somewhere to display the work? Is it desirable to put it on public display?
- Is the work appropriate for the proposed location – in scale, material, colour and form?
- How will the risks associated with the work be evaluated?
- Are there restrictions that will impact on installation in the proposed location – availability of power, location of underground services?
- What will it cost to display the work – is a plinth required, concrete footing, lighting, acknowledgement plaque, transportation and installation, other?
- What approvals will need to be secured to install the work?
- Does an engineer need to be engaged to assess the installation requirements?
- Can Council cover all insurance requirements?
- Are Council's obligations in relation to the artist's moral rights understood?
- Who has the authority to accept or reject an offer of a gift? What process needs to be applied? Do they have the appropriate skills, knowledge and experience to make the evaluation? Should the services of a specialist curator or valuer be engaged?
- Who is offering the work as a gift? Is it the author of the work? What is their motivation?
- Are there other issues that need to be considered?

*Note: Some Councils have a policy prohibiting the acceptance of gifts of works of art, which makes it easy to address some potentially problematic decisions, especially if the gift is politically motivated. Many Councils may not have the skills and expertise to evaluate a potential gift and an exclusion policy may be a viable approach. Alternatively, Council may consider engaging an independent curator or arts advisor to help address the issues and determine the fate of the proposed gift. It is preferable to have a limited number of high-quality works of art in the public realm rather than place works that are unresolved, poorly executed or of inferior quality.*

Document sourced from *Public Art. Making it Happen*, SA Arts, 2004
APPENDIX 2: FURTHER INFORMATION ON DE-ACCESSION

11 De-accessioning policy

For the purpose of this document, de-accessioning refers to the process undertaken to remove a work of art from public display, or from a public collection. The information does not address considerations for the removal of historic monuments, which would have other issues, including heritage value, but is pertinent to assessing such works.

A work of art may need to be removed from public display for a range of reasons, including a deterioration in its condition to a point where public safety is at risk, or if circumstances impact on the site of the work and compromise its integrity.

A collections or acquisitions policy, established to guide the development of a public collection, can also inform decisions and provide criteria and direction in relation to de-accessioning issues. If there is no collections policy, consideration may be given to establishing one to guide future decisions regarding commissioning new work or accepting gifts of artworks, and to inform de-accessioning decisions. The following checklist outlines some of the issues to be addressed when considering the removal of an artwork from public display or from a public collection.

De-accessioning should be carefully considered. Assessment must be impartial. Further, legal obligations in relation to the artist's moral rights and to any contractual commissioning arrangements, need to be understood and met.

Not all issues outlined will apply in all circumstances. A Council's de-accessioning policy should relate to its specific circumstances and be informed by an asset management and maintenance framework.

De-accessioning – issues to consider

THE CONDITION OF THE WORK
A work may be considered for removal from public display when its condition has deteriorated or been damaged to such an extent that:

- it can no longer be considered to be the original work of art
- it is beyond restoration, or where the cost of restoration is excessive in relation to the original cost of the work or the current value of the work (in sound condition)
- the cost of ongoing maintenance is prohibitive.

LEGAL/RISK AND MORAL RIGHTS CONSIDERATIONS
Consider the legal, risk and moral rights implications when:

- the work has deteriorated to a point where it is unsafe or presents a danger to the public
- the artist raises concerns regarding the work – its condition, presentation, location
- changes to the environment impact on the integrity of the work, affecting the artist's original intent and moral rights
- the work of art has faults of design, material or workmanship.

ARTISTIC CONSIDERATIONS
Consider the artistic implications when the:

- artistic merit of the work falls below the general level of the collection of artworks, or the level to which the collection expects
- work is no longer regarded as a significant example of the artist's work
- work lowers the level of quality or representation of its specific area in the collection
- Council wishes to replace the work with a more significant work by the same artist
- work of art is duplicated within the collection where duplication is unnecessary.

Making the decision to de-accession – how to proceed

A decision has to be made as to who should review the works of art. The contribution of various people should be considered, including a conservator; a curator; those responsible for commissioning art works or staff with maintenance responsibilities; arts advisors, especially those with relevant expertise, technical and structural knowledge and legal expertise. A qualified arts valuer may be called upon to provide a professional opinion.

This process involves:

- establishing a review panel. Members need to be impartial, informed, with credentials and expertise and not swayed by current trends or political agendas
- determining the appropriate criteria against which the work will be evaluated
- considering the implications of the original commission agreement. Council may have agreed to display the work of art for a specified period of time. The implications if it is deemed necessary to remove the work prior to the agreed display date needs consideration.
• considering the artist's rights in relation to the future of the work. Understand the implications and requirements of Moral Rights Legislation.
• contacting the artist. If that is not possible, consideration needs to be given to who should be consulted on the artist's behalf.
• determining who owns the copyright in the work.
• determining the options for relocation or disposal of the work.
• establishing who is empowered to make the final decision regarding the work.

Prepare a report in relation to the de-accessioning policy and assessment criteria and specific circumstances. Support recommendations with expert advice and reports if necessary, such as conservation, insurance, risk assessment, valuation, engineering, and legal. The report should also contain:
• an evaluation of the work of art against the predetermined criteria and the reasons for recommending de-accessioning.
• the initial commission agreement and its implications.
• how the moral rights of the artist can be addressed.
• options to repair the work if this is the issue, together with cost estimates or quotes.
• options for removal, disposal, sale, storage or other treatment, including returning it to the artist or lending it to another institution.
• appraised value of the work in its current state if relevant and appropriate, and valuation estimates if the work was repaired.
• an assessment of the decision to de-accession the work in relation to the collections policy, ensuring there is consistency.

Identify if there is a need for ongoing condition assessments of works of art within the collection to be undertaken by a conservator. This may identify early deterioration of a work and allow for cost-effective intervention. A strategy for managing the conservation and maintenance of artistic assets needs to be established.

Artist:
Tony Rosella
Andrew Stock

Title:
Beachport surf beach public art project (detail boat)
Mixed media sculpture

Location:
Beachport

Date:
2000

Commissioning parties:
The Beachport District Development Association with funding and project assistance from the Wallich Range Council and Country Arts SA, Artstate and project support from Arts SA.

The work consists of three elements that mark the entry to the town. Part of the artists' brief in developing the design was to undertake an intensive consultation process with the community. This community driven project also involved in-kind support from local business in sourcing materials, fabrication and installation. Partial funding was raised through jam and t-shirt sales during the 2000 Adelaide Festival of Arts Party event held in Beachport.

This is an agreement between

Meander Valley Council (MVC)

And

……….. (Artist)

1. Term
The term of the agreement shall run from ......to........

2. Payment
MVC agrees to pay the Artist the sum of $....... (GST included)
This includes necessary purchase of materials, hire of equipment and services which are the responsibility of the Artist

Payment will be made in three instalments of $.........: the first being at the signing of this contract, the second on an agreed halfway point and the third on full completion of the project.

3. Object of agreement
The Artist will produce and assist the installation of (art work).

4. Consultation
The Artist will consult with MVC and appropriate community stakeholders

5. Assistance
MVC will assist the Artist with the following:
(whatever, including community consultation and installation for example)
6. MVC’s agents
The Employer hereby appoints (name of MVC employee) as its agents with the power to make decisions on matters arising from this agreement.

7. The sites
(a) MVC shall be responsible for choosing the sites for the artworks in consultation with the Artist and other stakeholders.
(b) If a site is not owned by MVC it will obtain all necessary consents, clearances and releases from the owner of the site, including design approval.
(c) MVC will obtain any necessary local government or heritage council approval.

8. Promotion and publicity
Promotion and publicity for the project will be the responsibility of (MVC, artist, community group etc)

9. Copyright
MVC will own the copyright of the artworks and any designs created in the course of this employment.

10. Authorship and attribution
All reproductions of the artwork for publicity or otherwise, shall properly attribute the role of the Artist.

11. Maintenance
(a) MVC agrees to properly maintain the artworks created in the course of this agreement.
(b) Should the artworks become damaged, the Artist shall be given the first option to do the necessary repairs and be paid a reasonable fee for so doing.

12. Insurance
(a) The Artist will have public and personal liability insurance cover for the agreed work.
(b) MVC shall maintain public liability insurance cover of the artworks once installed.

13. Termination
This agreement is terminated on successful completion of the artworks within the agreed term.
14. Premature Termination
Should the work identified through this agreement be unfinished, then all related materials and work will remain the property of Meander Valley Council.

15. Modification
This agreement constitutes the entire understanding of the parties. Its terms cannot be modified except by a further agreement by both parties.

Signed on behalf of the Employer

Print name

Signed by the Artist

Print name
APPENDIX 4: GLENORCHY CITY COUNCIL PUBLIC ART POLICY

Policy Manual Number -08-3
Council Minutes Ref: Council Meeting 10 October 2005 (Item 10
File Ref: 04198
Author: Community Cultural Development Officer (Eleanor Downes)
Department: Community Development

Background
This Public Art Policy is underpinned by Council’s Cultural Development Policy and stems from directions identified in the Cultural Plan 2002.

Council has been developing public art in locations throughout the City since 1993. Projects have arisen from across the spectrum of Council departments and have involved partnerships with schools, community organisations and businesses within the City.

Notable public art projects include:

- The Blackwoods Mural on the Intercity Cycleway at Derwent Park Road, Derwent Park completed in 1997 by artists Tom Samek and Tracy Jolly with young people and members of the community.
- In 1998, as part of the redevelopment of Main Road, Moonah, artists Gerhard Mausz and Paul Monk were commissioned to create unique street furniture. The works feature outside the Moonah Post Office and at the mid block crossing in Main Road. This project was the first major infrastructure project that had artist involvement.
- The Young People’s Sculpture Park at the Montrose Foreshore, completed in 1999, was a partnership between the Department of Education, Moonah Arts Centre Arts & Cultural Development Program and Urban Design working with young people from schools in the Derwent District. The diverse pieces of art on the foreshore have become a landmark and icon in the Glenorchy landscape along the River Derwent.

What is Public Art?
Public art is artwork that has been designed and created for public space. It consists of either permanent or temporary constructions, including traditional art forms such as sculpture and murals and more contemporary art forms such as lighting, digital media. Artworks can be functional or purely aesthetic.

The creation of public art can be achieved through a variety of processes, and may include but are not limited to, public art works created:

- during festivals and events;
- to commemorate an historic event or period;
- as part of a redevelopment of public space or recreation area;
• as part of a major infrastructure project;
• as part of a community project.
• as an artist commission.

Vision for Public Art
Public art in Glenorchy will reflect the City, its people and their diversity, celebrating local distinctiveness and enriching our lives.

Why Council should be involved in Public Art
Public art:
• Has the potential to enrich and enliven people’s experience of and connection to public space and therefore their city, suburb and environment;
• Engenders ownership and pride in public space especially if its development has involved the community in some way;
• Provides an opportunity through art to communicate ideas and stories in a public arena;
• Provides an opportunity for the development of shared cultural experiences;
• Enhances civic identity and community pride;
• Contributes to the redevelopment and revitalisation of the city;
• Enhances experiences for visitors and tourists;
• Contributes to economic development through creating employment and commercial opportunities.

Policy Statement
1. Council endorses proactive strategic planning in the development of public art within the City. This will be through a Public Art Management Group whose role will include the provision of advice and expertise, planning and project development, site assessment, project evaluation and review and the evaluation of policy and guidelines within the framework of the Public Art Policy.
2. Council recognises that best practice public art outcomes can only be achieved through the allocation of adequate budgets, and will consider public art opportunities in the development of annual capital works budgets.
3. Council will consider the allocation of funds in the annual operational budget for ongoing maintenance and protection of public art.
4. Council will consider opportunities for art components in new capital or major renewal capital projects in public spaces where these spaces could be further enhanced by public art.
5. Council will advocate for public art funding to be included on major development and infrastructure projects within the City.
6. Council will initiate and respond to opportunities for community initiated public art projects.
7. Council will seek to establish private and public sector partnerships to increase opportunities for public art projects within the City.
8. Council will ensure that creators of public art are appropriately attributed and have the integrity of their work respected through the adherence to the Copyright Act 1968 and the Copyright Amendment (Moral Rights) Act 2000.

9. Council will ensure access issues will be considered in the development and ongoing management of all public art.

10. Council will ensure that its risk management and public liability responsibilities are met in the development and ongoing management of all public art.

11. Council will ensure a commitment to best practice standards of asset management including a commitment to consult with the artist/s regarding any repairs or modifications to their work or its immediate surrounds.

12. Council will ensure processes for the development and creation of public art that include community input, consultation and involvement.

13. Council will ensure the protection, maintenance and ownership of cultural heritage and places of significance to the Tasmanian Aboriginal community in the development of public art.

14. Council will ensure that all relevant permissions and statutory approvals are identified and sought in the development of public art.

15. Council will document and record all relevant information pertaining to the history of a public art project. This information may include any documentation relevant to the preparation of an artwork, including photographs, specifications, drawings etc.

16. All public artwork shall be assessed for entry into the Glenorchy City Council Collection: Arts or Heritage Collections in accordance with policy statement 7 of the Corporate Collection Management Policy (22-4).

17. Council will ensure the use of best practice processes for commissioning and decommissioning of artworks.

18. Council will utilise the expertise held in the organisation in the development of public art.

19. Council will promote Glenorchy’s public art for both the community and visitors to the City.

This policy rescinds
None – new policy

Review (3 years) October 2008

Status: Current
APPENDIX 5: EUROBODALLA SHIRE (NSW) - PUBLIC ART POLICY

POLICY

Policy Title: PUBLIC ART POLICY

Reason for Policy: The Eurobodalla Shire Council Cultural Plan 2006-2010 identifies the important role that Public Art plays in the cultural development of the Shire. Action 3.1.2 of the Cultural Plan states: Develop a Public Art Policy that provides for public art in public spaces and places that is integrated into the overall design for these amenities.

Introduction: Eurobodalla Shire Council recognises the potential benefit of public art to enhance public spaces; reflect and explore issues of Aboriginal culture, local heritage and identity, engage members of the community; increase amenity and provide innovation. Public artworks have a capacity to excite, amuse and, at times, challenge members of the public. This Public Art Policy is designed to provide a framework for Council planning and decision making in relation to the commissioning or acquisition of public art and its ongoing care and maintenance. It also allows for community involvement in the process and sets out the parameters for the development of a Code of Practice that details the procedures to be followed by Council in the implementation of this Policy.

Policy details:

This Public Art Policy for the Eurobodalla Shire Council is premised on the following principles:

1. Recognition that the original custodians of the land on which the Eurobodalla Shire is situated are the Yuin people.
2. The arts are a fundamental part of the community and its culture, and play an integral role in developing and enriching local and regional identity.
3. That all communities of Eurobodalla Shire will have equal opportunity to participate in public art.
4. Professional artists and designers, by nature of their qualifications and training, play a critical role in successful and meaningful public art programs.
5. Community consultation and engagement is essential for the successful implementation of a public art program for the shire.
6. Collaboration across professional disciplines and with the community is a valued process and more effective the earlier it is introduced to the planning process.
7. Site specific work generally has a stronger capacity to enhance a sense of place and resonate with the environment but should not preclude acquisition of existing work.
8. Artists from both within and beyond the Eurobodalla Shire have a valid role to play in interpreting community identity and sense of place within a public art program and an appropriate balance is desirable.
9. Given the ongoing developments in contemporary public art practice, this policy is intended to provide a flexible approach that is neither prescriptive or prejudicial to future opportunities.
10. That by providing a leadership role at this time, it is the intention of the Eurobodalla Shire Council to establish an ongoing public art program that can become self-sustaining.
11. That selection of works, whether site specific or acquisitions, will be informed by the advice of the Public Art Advisory Panel based on the following criteria:
   (a) Excellence – quality of design and proposed execution, relative merit of conceptual rationale, level of innovation
   (b) Relevance – degree of connection to the communities and environments of Eurobodalla Shire
   (c) Diversity – that the overall public art program encompasses a range of styles, media, artists and locations that cater to a diversity of audiences
   (d) Public safety – ensuring there is no unacceptable level of risk associated with any public art proposal
   (e) Location – the proposed location is not only appropriate for the work but also suitable in terms of community access
   (f) Feasibility – the proposed work is achievable and affordable
   (g) Maintenance – consideration will be given to the ongoing maintenance and/or requirements for removal of the artwork.

12. Council is not obligated to accept the Public Art Advisory Panel’s recommendations.

Definitions

Public art refers to any intended artwork in the public domain. Public artworks are located in, or are an integral part of, a public space or facility’s internal or external environment. Public art can be found in parks, streetscapes, community centres, foreshores and beachfronts, shopping centres, local government offices, hospitals or any publicly accessible space other than inside a gallery or museum environment.

Public art can include, but is not restricted to, sculpture, environmental and land art, murals, mosaics, banners, water features, sound art, interpretive and gateway signage, aerosol art, performance art, computer generated and visually projected artworks.

Public artworks may be either permanent or temporary installations that can vary with regard to size, scope, medium, functionality and location. Best practice models of contemporary public art involve a highly diverse range of activities that integrate art and design into the public domain.

Public art can involve the commission of artists and designers to produce site-specific work or can involve the purchase of existing works to be permanently sited in public places or the provision of facilities or events that contribute to the animation of public spaces.

For the purposes of this policy, Eurobodalla Shire Council recognises the significance of memorials and monuments in the life of the community and intends that this policy will also encompass such installations.
Policy Objectives:

Through this Public Art Policy, Eurobodalla Shire Council will aim to:
1. Create more enjoyable and interesting public spaces in Eurobodalla Shire through high quality, innovative and diverse public art.
2. Establish a clear and effective process for public art activities.
3. Ensure that existing works are appropriately maintained.
4. Increase the enjoyment, appreciation and participation of our communities in public art.
5. Ensure that the requirements of public and work-place safety are respected and adhered to in the making, installation and on-going presence and maintenance of public art works.
6. Increase employment opportunities for artists within the region.
7. Increase private and commercial support for public art.
8. Review and refine policy and strategies after three years.
9. Develop Eurobodalla Shire Council’s reputation as a respected exponent of public art in regional NSW.
10. Increase opportunities for economic and tourism development through an active public art program.
11. Provide funding for public art projects.
12. Allow for and co-ordinate the provision of, public art in streetscaping, master planning and urban design projects for Eurobodalla’s urban centres.

Policy Strategies

1. Council is to allocate and monitor resources for maintenance of existing works.
2. The Eurobodalla Shire Council is to engage in public art activities through the following process:
   (a) Establish a Public Art Advisory Panel. This panel will assess and advise regarding public art proposals and commissions and to review and evaluate this policy.
   (b) Develop terms of reference for the Public Art Advisory Panel that include, as may be necessary, the requirement for the appropriate consultation with Aboriginal and local communities to be undertaken in relation to either or both the site or the design of the artwork.
   (c) Membership of Public Art Advisory Panel is to made up as follows:
      (i) One Councillor
      (ii) Three Community representatives bringing experience in the fields of visual arts, architecture and landscape design who are selected on written expression of interest
      (iii) One representative of South East Arts Region Inc for regional and management input
      (iv) Council’s Cultural Officer to administer and advise the panel
      (v) One Council Officer representing the specifying Division/ Group for technical advice.
3. In the development of all reserve plans of management and major urban streetscape projects, active consideration will be given to the integration of public art opportunities.
4. In the development of identified major capital works undertaken by Council, involving the modification of the urban landscape (eg streetscaping, major redevelopment of parks and reserves), Council shall identify an amount to be set aside for public art when setting the budget for the project.
5. In commercial developments of a suitable scale, Council will consider making approval contingent on the inclusion of public art projects compliant with this policy. This strategy is not intended to be financially prohibitive but to encourage private developers to integrate public art in the creation of more attractive public spaces and resulting economic benefit.

6. That Council will identify new commercial, industrial, tourism and residential developments that provide opportunities that may be levied to contribute and reserve developer contributions to integrate public art into existing streetscapes.

7. That any public art proposals initiated by the community or private sector that will significantly impact on the streetscape must comply with this policy and Council’s other regulatory and approvals processes.

8. That any new public art installations of a permanent nature must include a maintenance schedule with a clear indication of how such maintenance will be funded and resourced.

9. That any proposed gift of a public art work to Eurobodalla Shire Council will be assessed by the Public Art Advisory Panel with regard to the established selection criteria before Council will determine whether or not to accept the gift.

10. That the Public Art Advisory Panel will draft for Council approval a policy that details the procedures for removal of a public art work.

11. That Council will develop a Code of Practice that comprehensively sets out Aboriginal and community consultation processes, responsibilities, procedures and contracts that are to be followed when implementing any public art project.
Summary

Great cities and communities have art in public places. Public art can contribute to the transformation of the urban landscape. It can celebrate and commemorate ‘place’ and provide a contemporary response to cultural and historical contexts, acting as a means for engaging with the community.

The successful implementation of art into public places relies upon best practice frameworks to encourage collaboration between all those involved in the development and installation of the art, from artist, to architect, project manager, community etc. There are good examples of government guidelines on public art which the Institute supports and encourages across the tiers of governments.

Background

In Australia, state and local governments play a key role in the implementation and delivery of public art programs. Integrating public art into building projects and public places can contribute to the transformation of our urban landscape.

The increasing popularity of public art in recent times is not only gaining momentum in Australia but also overseas. Today major cities across the world recognise the value of public art, not only as a marker of our cultural identity but also as a means to engage with the community. In some instances public art is used as a tool for political and cultural reconciliation.

However the term “public art” is not always well understood nor does the implementation of public art always meet best practice.
The term “public art” usually refers to contemporary art practice that occurs outside the traditional gallery or museum system. Public art can manifest in a wide range of activities and forms such as; performance, installation, site specific work, sculptures, community art, painting or conceptual art.

In the built environment, public art can also involve a highly diverse range of art and design integrated in building and public spaces. Examples range from seating and wall treatment to landscape and building design.

A best practice approach in integrated public art (i.e. art in public spaces) involves close collaboration between artist and architect as well as the community.

In order to protect the interests of the community and artists, some state and local governments have developed comprehensive public art policies, covering areas such as; education and employment and training, as well as preserving local cultural identity and history. These policies may include; promoting an awareness of a sense of place and local culture and heritage, protection of artists’ intellectual property, encouragement of innovative public art models and training for the public art industry. The aim of these policies is to provide a meaningful cultural dimension and to allow idiosyncratic and memorable detail to important settings.

Some government public art programs also offer comprehensive public art implementation guidelines to assist architects, curators and artists to understand the environment in which they are working and to understand both the physical requirements and cultural dimensions of public art.
What Governments need to do

Governments need to:

- provide art in the public domain supported by best practice public art policies,
- provide incentives (such as tax reduction) for private property owners to include art in the public dimension of their project with guidelines to ensure that this funding is secured for the implementation of public art,
- project established and relevant public art through maintenance programmes and heritage listing,
- provide a project framework which encourages collaboration between artists and architects, which is paramount to the successful delivery of public art outcomes,
- recognise and respect the intellectual property (IP) of artists and architects - obtaining a licence to use the IP created which does not require the transfer of IP,
- provide for relocation or de-commissioning in the Commissioning Agreement,
- enable quality outcomes through the inclusion of a public art curator in the project team for significant government funded projects,
- encourage public debate and discourse, competitions and awards related to new and innovative public art,
- encourage public art research (e.g. impact on culture, architecture and place).
Public Art Policy

What Institute members need to do

- encourage the inclusion of art to enhance the public dimension of any project,
- advocate and promote appropriate budgets for public art,
- acknowledge the unique character of public art projects by allocating sufficient time for delivering a public artwork,
- resist the erosion of public art budgets that can sometimes occur through project management and construction processes,
- encourage the engagement of a well qualified public art specialist for significant projects,
- invite artists to take part in the design process as early as possible,
- encourage artists and architects to understand cultural, historical, environmental and political context/significance of a place,
- engage with the community in the consultation process if possible (e.g. during schematic design stage).

What the community needs to do

- advocate for public initiatives and budgets which enable public art,
- become involved where public art projects include community participation.
APPENDIX 7: INVENTORY OF PUBLIC ART MANAGED BY MVC

Westbury

- Big Cricket Wickets at the Westbury Recreation Ground
- Westbury Silhouette Trail, currently existing of 3 silhouettes (Jack Badcock, Father Hogan and Ellen Nora Payne) with 5 more to come
- Westbury streetscape project: the stone pillars at the entry to William St
- 3 metal silhouettes:
  - Blacksmith, Cnr King and Franklin St, Council Depot
  - Shepherd, on dam wall, Meander Valley Rd
  - Horse and Plough, Bass Hwy
- Bench seating in Westbury which has the tile inserts (currently 5, 1 more to come)
- Meander Valley Council chambers:
  - Meandering Art Prize winners (foyer)
    - 2007 ‘The Unseen End’ by Andrew Kruger
    - 2008 ‘Autumn Twilight near Carrick’ by Dan Villiers
    - 2009 ‘Summer Grazing, roadside Westbury’ by Gerry Jensen
    - 2010 ‘Evelyn of the Meander Valley’ by Alison Cooper-White
  - Westbury Community Quilt (foyer)
    - ‘Tara’, bust in wood, winner of Celtic Art Award (donated by artist Bernie Tarr)
  - Purchases from the Craft Fair (in glass display cabinet in foyer)
    - Glass teapot, James Dodson
    - ‘Expression of Art’, Prof Vince McGrath
    - Kiln Fired Glassware, Julian Bamping
    - ‘DuckFlight 1’, Clare Badcock

Deloraine

- Sculptures on the River bank
  - ‘High and Dry’, Wayne Z. Hudson
  - ‘Mollusc’, Jamieson Miller
  - ‘Seed’, Ian Bonde
  - ‘Camber’, Cliff Burtt
'Mountain Man/Man Mountain', Tony Woodward
‘Division of One’, Robbie Rowlands
‘Constellation’, Trevor Rodwell and Sue Rodwell

- Streetscape Sculptures, located along Emu Bay Rd (currently 26)
- Great Western Tiers Visitors Centre:
  - ‘Malua’
  - ‘Blooming Threads’, quilt
  - The Meander Aquaphonium, Kim Clark
  - ‘Spindle Women’, Heather Swann

- Decorative trim on the toilet building at the Train Park (says ‘Welcome’ in many languages)
- Round wooden seats at Train Park
- Fountain near the library
- Sculptures outside the Community Complex
  - ‘Carved Wooden Pillars’, Paul Noordanus
  - ‘Budding Stone’, Helmut Schwabe

**Mole Creek**
- Silhouette of Horse, Caveside Rd

**Meander**
- Seats and table at Huntsman Lake

**Bracknell**
- Silhouettes of 2 men using a cross cut saw, on dam wall, Oaks Rd, near Bracknell

**Hagley**
- Silhouette of Swagman, Bass Hwy
APPENDIX 8: GLENORCHY CITY COUNCIL – PUBLIC ART COMMITTEE

Public Art Management Group
The Public Art Management Group (PAMG) is an internal, interdepartmental working group whose purpose will be to ensure proactive strategic planning in the development of public art within the city and the ongoing protection and maintenance of Council owned public art.

The PAMG will:
• Provide advice and expertise regarding the development and ongoing protection of public art within the city;
• Identify project opportunities and undertake planning and project development;
• Undertake site, risk and condition assessments;
• Undertake project evaluation and review;
• Evaluate policy and guidelines within the framework of the Public Art Policy.

Membership
Manager Community Development
Coordinator Arts & Cultural Development
Urban Design Coordinator
Parks & Recreation Coordinator
Community Participation Coordinator
Project Coordinator - Engineering

Members to be co opted as required
Risk Management Coordinator
Property Manager
Access Officer
Heritage Officer

The PAMG is able to co opt expertise as required onto this group from both inside and outside of the organisation. External expertise may be in from artists and other design professionals as required.

Operational Guidelines
The PAMG will meet as required. Co opted members will be invited to attend meetings as required.

Meetings will be facilitated by the Coordinator Arts & Cultural Development and chaired by the Community Development Manager.

It is envisaged that the PAMG will work closely with and share information with the Parks and Reserves Interdepartmental Planning Group.

Role
The Public Art Management Group shall meet regularly to consider project ideas, project development, technical issues, risk management, community involvement, provision of advice and expertise, project evaluation and review and evaluation of policy and guidelines.

The Public Art Management Group shall be responsible for overseeing the following tasks in the ongoing development and protection of public art in Glenorchy:
- Maintaining records of public art
- Overseeing ongoing promotion of public art
- Overseeing the maintenance and protection of Council’s public art.

**Project Identification**
The Asset Management Coordinator will provide a list of possible Roads and Reserves infrastructure projects from the Asset Register to the PAMG annually. The PAMG will review the proposed projects and identify opportunities for public art. The PAMG will, from this, compile a list of potential public art projects and provide information on
- what the public art project would be,
- the aim of the project
- and an estimate of its cost.
This information is then presented to the Strategic Asset Management Group for consideration as part of the budget process for works in the next year. It is recommended that a number of projects be identified as some projects may be deferred during the budget process. Deferred projects can be considered for the next year’s projects.

**Project Development**
The PAMG will consider for endorsement, prior to their commencement, all public art projects that are Council funded and/or on Council land or in Council buildings.

The PAMG will not assess a project on its artistic merits, this is the role of the Project’s Steering Committee. In order to achieve this, the Project Coordinator will ensure appropriate representation from artists or those with expertise related to the proposed artwork’s medium on the Project Steering Committee.

**Project Supervision**
The PAMG will oversee individual Council public art projects by reviewing each project at specific stages throughout the project. These stages may include:
- Concept development and site selection
- Development of the project brief
- Artist Selection
- Community consultation
- Design development
- Fabrication
- Installation
Risk Management and Condition Reports
A sub committee of the PAMG will undertake Risk and Condition Assessments of Council owned public artworks at regular intervals and when required. This should occur at least annually.
APPENDIX 9: HOBART CITY COUNCIL – EXAMPLE OF PUBLIC ART TRAIL

Take time to explore and find what’s really in North Hobart. Glimpses of the past are revealed in sparkling granite and aluminium features. Steel fences and tree guards echo the old frontages that you find turning into any of the side streets.

There is so much more to see in North Hobart than simply wonderful shops and cafes. Follow the trail of shapes and colours to discover for yourself another side of the North Hobart precinct.

For further information on the Heritage Precinct, check out our website at www.hobartcity.com.au
Discover North Hobart and its treasures

Patterned Pavers

From one end of Central North Hobart to the other follow the trail of colourful patterned pavers down the middle of the footpath.

Can you find all the patterns? Some are positive, some negative; pills, swirls and more.

Additional patterns in the grey pavers sparkle as they catch the light and add to the experience of this delightful journey along the street.

Mural

Turn the corner into Tony Haigh Walk and move into an imaginary world. No matter how real it seems, the dog waiting patiently on the corner won’t bite or bark, the flowers have no scent and you can’t post a letter (people have tried). These wonderful murals are in the Trompe l’Oeil style, which means, ‘to fool the eye’. The painting appears to be three-dimensional and blends into the real features on the walls.

Have you found the map of Tasmania in the woodpile?

Cultural Bollard

Promote your event or spread your message by sticking your poster or flyer on the Cultural Bollard near the pedestrian crossing. This will stay on display for all to see... until someone else covers it up. This is a great place to meet with friends and catch up with what’s happening in Hobart.

Heritage Pavers

Central North Hobart has been a busy, popular pace for many years. Clippings of the past are revealed in sparkling granite concrete and aluminium letters in the Heritage Pavers at significant locations along the footpath. Stop by in time and see what use to be there years ago, or maybe it’s still here but hidden.

Look for ‘Watch Tin Chee Laundrie’ or ‘Providence Church’. Check out our website for the full story.

Community Art Pavers

On each side of Elizabeth Street there are ceramic tiles artwork in the footpaths. Members of the local community created these back in 1994, providing an outdoor gallery for everyone to see, all hours of the day.

Can you find the little dog?

Light poles

North Hobart means many different things to different people. Flash's of life from the area have been captured on photographic film and framed in Aluminium castings attached to selected light poles. Each image is unique. Some shout out what they are and others take time to be revealed.

Is it an Eel or an Eel? Fudge, a police bike or a car? Can you guess them all? Check our website to see how you went.

Turn the corner into an imaginary world, uncover the past, or find out what’s happening when and where.
Figure 10 Silhouette on Dam wall, Meander Valley Rd, Westbury