



# BALLARAT

PUBLIC ART MASTER PLAN

## CONTENTS

<b>Introduction</b>	<b>page 3</b>	<b>Funding for Public Art</b>	<b>page 56</b>
Recommendations	page 4	Budget Guide	page 57
		Developer Contributions	page 60
<b>Vision</b>	<b>page 6</b>		
<b>Existing Public Art Collection</b>	<b>page 7</b>	<b>Context</b>	<b>page 61</b>
		Policy Context	page 61
<b>Conceptual Framework</b>	<b>page 9</b>	Community Context	page 69
Key Principles	page 11	Definitions	page 71
Key Locations for Public Art	page 12	Benchmarking	page 73
		Consultation	page 81
<b>Implementation Issues</b>	<b>page 26</b>		
Public Art Officer	page 26		
Public Art Committee	page 28		
Annual Public Art Plan	page 31		
Scope of Public Art Practice	page 33		
Commissioning Models	page 36		
Memorials, Gifts & Donations of Public Art	page 39		
Public Art Timelines	page 41		
The Artist Brief	page 42		
Artist Fees	page 45		
Contracts	page 46		
Risk Management	page 48		
Asset Management	page 49		
Public Art Maintenance & Conservation	page 51		
Removal, Relocation & De-accessioning	page 53		
Communication, Marketing & Promotion	page 54		

## INTRODUCTION

While Ballarat has been engaged in public art activity for a number of years there has been no strategic plan or approach to public art. Rather, activity has been initiated by a number of areas of Council with differing levels of knowledge of the broader context of contemporary public art practice and different approaches to public art commissioning.

This Master Plan is intended to provide a strategic framework for Council to guide the future planning, delivery and management of public art and takes a whole of Council approach fully integrating public art into the fabric of the City. This document is not intended to be prescriptive but provides a structure on which a program can be developed. This Plan proposes an overall curatorial approach and sub-themes, identifies key locations in which to focus public art activity rather than specific sites. It also sets out clear processes and procedures that will provide transparency in decision making and ensure best practice in terms of industry standards for public art and linked to key priorities and strategies of Council.

This Master Plan has been the result of a series of internal consultations with staff from across Council and a focus group of external artists and arts industry representatives.

A series of recommendations are contained on the following pages.

## Recommendations

1. Undertake an audit of all public art owned by or the responsibility of Ballarat City Council. This task could be undertaken by a Council Officer or contracted out. This audit should include:
  - Photographing the work in situ
  - Recording location details and if possible plotting it on Council's GIS
  - Documenting the history of the work, including funding, selection and contracts relating to the work, etc
  - Details of the artist and those associated with the creation of the work, including artist's intent regarding its appearance and siting that may be used to guide maintenance of the work into the future
  - Details of any maintenance or repairs carried out on the work, who undertook this and what future action is proposed
  - Any media coverage on the work and how it was received at the time of commissioning and other events during its lifetime
  - Examples of any promotional material
2. Ensure condition reports are undertaken for all Council's public artworks. These should be undertaken by a conservator with specialist knowledge of public art and of the relevant materials. Condition reports should indicate any cleaning or maintenance required, priority in terms of timing and an estimation of cost.
3. Allocate appropriate resourcing for public art including staffing and budgetary.
4. Establish a Public Art Advisory Committee with the following internal and external members to provide expert advice to Council on the commissioning of new works of public art, care of Council's existing public art collection and to provide policy advice as requested in regards to matters relating to public art:
  - One Councillor from the Destinations and Connections portfolio
  - 3 X Council staff, one each from the areas of Growth and Development, People and Communities and Destination and Connections
  - At least one representative with expertise in arts history, teaching within the tertiary arts sector or heritage expertise
  - At least one representative with curatorial or arts management expertise
  - At least one independent artist with public arts experience
  - A representative with graphic, industrial design or theatre design expertise

Public Art Advisory Committee membership would seek to reflect the diversity of the Ballarat community and a mix of internal and external members with 60% external members

Non-permanent members of the Public Art Advisory Committee may include:

- A community representative (relevant to the project/s being developed)
- Other members may be co-opted on a project by project basis depending on the requirements of a project

Additional expertise, as required, would be sought from engineering, maintenance and asset management personnel within Council to inform and assist decision making but would not sit on the Committee as voting members.

All issues relating to public art within the City of Ballarat are to be referred in the first instance to the Information Services Governance Unit. These matters will then be referred to the Public Art Advisory Committee.

5. Adopt the directions and spirit of this master plan.

## VISION

***Ballarat's public art will exemplify the best of contemporary art practice and processes to help create a vibrant city that engages with and meets the needs of its communities, both now and into the future, creating a significant cultural legacy equal to that of its past.***

Public art for Ballarat should:

- Lead to the creation of a strong feeling of identity, public ownership and pride in public spaces
- Contribute to the wellbeing and empowerment of communities through their participation in helping to shape their environment
- Contribute to the quality and design, amenity and character of these spaces or provide a creative or unexpected aspect to the interaction of people within or around particular spaces
- Help alter people's attitudes about and responses to specific environments
- Create landmarks within the urban environment that will become natural gathering places
- Provide a focus for local pride, history and storytelling
- Provide space and the opportunity within the built environment for play and exercise, reflection and quiet, comment, humour, performance and exhibition
- Animate and enrich public spaces by contributing to urban regeneration and placemaking for new communities
- Reflect and express the rich diversity of the Ballarat community
- Increase the understanding and enjoyment of contemporary art by the community
- Establish art and artists as recognised assets of the City
- Provide employment opportunities for artists, craftspeople and associated industries
- Contribute to the destination branding of Ballarat
- Enhance cultural tourism opportunities and product



## EXISTING PUBLIC ART COLLECTION

Ballarat's public art is predominantly focused on Sturt Street, the Botanic Gardens and in the area of Lake Wendouree. Heritage statuary and memorials dominate our perception with the city's more recent public art being of lesser quality, fewer in number or not as prominent in their siting.

There is little knowledge within Council of the extent of the city's public art collection and while there are efforts to maintain work in Sturt Street and at the Botanic Gardens there is no comprehensive plan for prioritised maintenance of public art.

Similarly, while promotion of Ballarat's significant heritage items of public art feature in Council's tourism marketing material, little focus is given to promoting contemporary works to provide for other forms of community engagement.

The following images, whilst not documenting the entire Ballarat Public Art Collection, do give a snapshot of the types of work represented:





**BALLARAT**  
PUBLIC ART MASTER PLAN



## CONCEPTUAL FRAMEWORK

### **Grand Designs**

Ballarat is a city of unique historical significance to Australia, a significance which has been profoundly expressed in its built environment. In 2003 Ballarat was the first of two Australian cities to be registered as a member of the International League of Historical Cities and in 2006 hosted the 10th World League of Historical Cities Congress. The commissioning and integration of works of public art within the city of Ballarat may be understood as an extension of this dramatic built form expression and a further evolution of Ballarat's entrepreneurial character.

Ballarat is notable for its very wide boulevards and has the greatest concentration of public statuary in any Australian city dating from the 1860s. Sturt Street is considered among one of the finest main avenues in Australia with over two kilometres of central gardens providing a grand setting for many heritage memorials that tell of the city's development in the nineteenth century and values of its citizens at that time. The Ballarat Botanic Gardens in addition to its collection of marble statuary includes the *Prime Minister's Avenue* lined with bronze busts of every Australian Prime Minister. In 2002, *Grand Arch* by Inge King was commissioned as part of the redevelopment of the Camp Street Precinct and located within Alfred Deakin Place at the heart of the Cultural Precinct while *Point to Sky* by Akio Makigawa, commissioned in partnership with the State Government through the Victoria Commissions program, marks the entrance to the Cultural Precinct. Both artworks are by significant Australian sculptors. In contrast, the Ballarat "Big Miner", erected at the eastern entrance to Ballarat in 2006 as part of Gold Rush Golf, greets visitors as they approach the city from the east and reaffirming Ballarat's connection with its past.

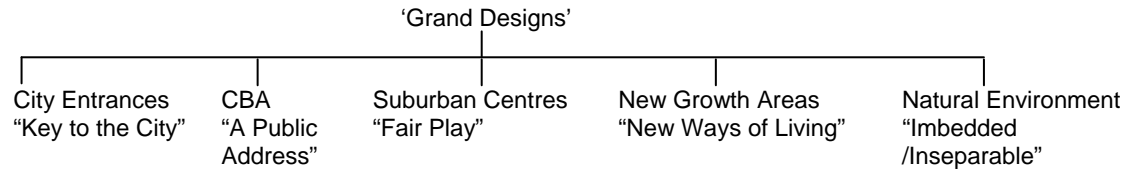
The city of Ballarat may be considered a stage, a setting for a national social and political theatre. Dramatically framed by its Victorian era heritage, the city's grand heritage listed public and private buildings, monuments, statues and expansive gardens together create a unique setting, iconic to regional Australia. While these features attest to a rich cultural heritage and express a unique identity of place, the commissioning of contemporary public art provides an opportunity to bring contemporary social and cultural significance to this setting. Inviting artists to dialogue with the past, engage with the present and imaginatively project the future, will continue the debates and claims, the risks and visions upon which the city was founded.

Events such as the Gold Rush and the Eureka Rebellion are of national and international significance. While the city has commemorated these events and periods through memorials and other public displays, fostering the public expression of contemporary art may be understood as a living continuation of this cultural legacy of social energy and community debate. The natural environments of Ballarat, including the Botanic Gardens and Lake Wendouree, are also iconic features of place. While the Botanic Gardens and Lake Wendouree seek to overcome the effects of severe drought and global warming, works of public art may demonstrate community concern for the environment and give a new sense of agency for community action and participation.

The concept 'Grand Designs' refers to the rich multi-layered fabric of Ballarat – the original grand vision of Ballarat inspired by the prosperity of the Gold Rush; the grand-scale Victorian architecture and urban planning with its optimism to provide for future generations; the grand national debates and nation-building exercises such as the Eureka Rebellion, World Wars, or Prime Ministers elect. Furthermore, the concept of 'Grand Designs' may reach beyond notions of and monuments to nationhood. It may explore even grander macroscopic pictures such as international perspectives, the grand narratives of history, ancient Indigenous histories, cycles of natural history, abstract notions of space and time. Grand designs may also refer to microscopic pictures, the worlds within worlds which technologies reveal to us, the recurrent patterns of complexity in which we are immersed and from which we all emerge.

'Grand Designs' is an aspirational concept. The artworks themselves need not be grand, but rather be expressions from a grand creative spirit. The artworks may be humble and ephemeral, humorous and provocative. They may be delightful discoveries or awe-inspiring wonders; everyday comforts or a brief memorable event. 'Grand Designs' invites artists of all persuasions to occupy the grand stage that is the city of Ballarat and to announce a new presence.

Within this overarching framework, specific locations will have sub-themes to further express this curatorial direction as follows:



These are detailed further on the following pages.

A set of principles will also underpin and guide all future public art developed for Ballarat.



## **Principles of Ballarat's Public Art Program**

### ***Quality of Life***

Inviting artists to creatively interpret and contribute to the built environment in Ballarat will assist in generating a unique sense of place and enriched cultural understandings of our shared public spaces.

Public art for Ballarat will create elements that add fun, intrigue or surprise to public spaces.

### ***Identity***

Public artworks for Ballarat will establish and express a lexicon of place, a common language open to ongoing interpretation which gives voice and meaning to who we are, where we've come from, and what we might become.

By expressing the stories, values and aspirations of Ballarat's communities, public art will also have something that is distinctly authentic to offer to visitors.

### ***Site-specific***

All public art commissioned for Ballarat will be designed for a specific location and will consider site conditions, the community and use of a site and draw on themes that have local resonance. By creating works that derive from being grounded in their local context, works that are unique to Ballarat will result.

### ***Sustainability***

Involving artists in the processes of urban planning, development and revitalisation at Ballarat will be an essential component in achieving the 'cycle of success' which underpins sustainability – where social, educational, community and cultural values are held in balance with economic imperatives and environmental resources.

### ***Innovation***

Public art for Ballarat will demonstrate the creative energy, the inventive spirit and the practices of risk and experimentation which are vital to generational renewal, the meeting of socio-economic and environmental challenges, and envisaging the future.

### ***Excellence***

The city will employ best practice in terms of its processes in implementing a contemporary program of public art for Ballarat and will seek to develop work of the highest quality to provide a legacy that last well into the future.

## Key Locations for Public Art

### Central Business Area: *A Public Address*

There is an opportunity for public artworks which are commissioned for the Central Business Area to adopt a debate-centred approach, exploring the concept of 'the public address'. Such an approach will complement the strong civic character of these precincts and the existing range of monuments and public statuary which hallmark Ballarat's built environment character. Artworks occupying the civic stage may adopt issues of the day to generate public engagement. Through creative interpretation, such issues may be rendered loud and plain or given greater complexity and subtlety; they may be given new importance and urgency or lampooned into dismissal. Commissioned artists may be sourced locally, regionally, nationally or internationally in order to gain a wide range of perspectives.

### CBA Permanent Public Art Opportunities

Permanent commissions of contemporary public art may be integrated within urban renewal projects and new developments. They should be carefully considered in terms of urban design and public realm function. There is opportunity for artworks to express rich layers of content which draw upon Ballarat's heritage with contemporary perspective. These works may range from singular character statements to integrated design schemes. Commissions involving lighting and video projection will enhance and express a night-time experience and character.

#### Examples:

- Façade treatments as part of new or redeveloped buildings
- Paving treatments
- Artists working as part of design teams with urban designers or landscape architects providing input into the overall design aesthetic of the CBA







### CBA Temporary Public Art Opportunities

There is an opportunity for Ballarat to create an annual program of temporary public art in set locations around the CBA that are curated and change regularly. Some artwork may be commissioned as part of festival programs, giving public address to seasonal community activities. They may also be commissioned for holidays and events, such as Australia Day, where a different artist each year is invited to express their concept of contemporary Australiana or Australian identity. Temporary interventions in the public realm may be playful and provocative such as a suite of fake statuary or a temporary make-over on existing statuary which causes the public to see their environment with new eyes. Temporary public art will also add vibrancy to the CBA when there are no special events. Such commissions can form a key component of Ballarat's marketing and tourism strategy and provide on-going interest to local residents.



### Shop Front Art Program



### Laneway Program

similar to the highly acclaimed program conducted in the City of Melbourne which helps to activate these areas within the CBA





**Temporary Platforms** – creating the infrastructure to support changing art programs and the curation/management of these



**City Lights** – Feature lighting of significant city buildings and a seasonal projection program. There may be an opportunity to partner with the Ballarat International Foto Biennale to give greater profile to that event and use the event to profile the city.





### Suburban Centres: *Fair Play*

Within Ballarat's suburban centres there is an opportunity to explore a place-making approach to the commissioning of public artworks. Ideally suited to local artists or artists with local ties, understandings or a commitment to community, commission processes may involve close consultation with urban design teams and community groups. Artworks may symbolise and synthesise the plural nature of community, demonstrating an egalitarian attitude of fair play. Rather than elements of surprise or provocation, these artworks will achieve a more abiding presence. Works may express a human scale or even a fine-grain detail within public spaces. They may be strongly integrated into the built environment, including functional designs such as seating, paving, lighting, shade structures and children's play. Commissioned artists may include writers and poets, sound and video artists, jewellers and designers – where a wide range of media will creatively and inclusively express the notion of fair play.



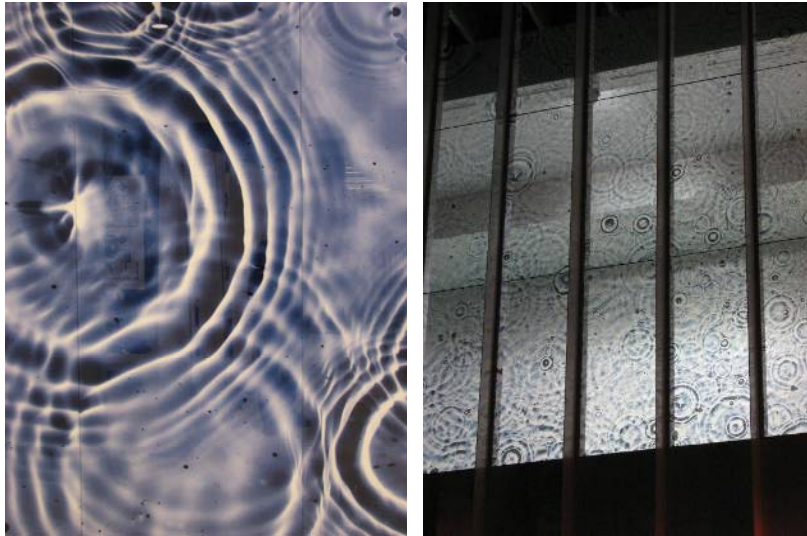


### Suburban Centre Permanent Public Art Opportunities

Public artworks may assist in creating suburban centres which are unique niches within the city with strong local ownership and involvement, as opposed to homogenous dormitories which feed a single commercial centre. Works may feature within parks and playgrounds, shopping centres and sidewalks, bicycle paths and boardwalks to foster a sense of community and a sense of place.

Project Examples:

- Suburban shopping strips
- Community Facilities – Ballarat Aquatic Centre (attracts 600,000 visits per year), Ballarat Regional Athletics Centre, Ballarat Regional Soccer Facility and Skate Park at Len T Fraser Reserve





### Suburban Centre Temporary Public Art Opportunities

Suburban centres may become outdoor gallery environments through adopting existing structures as platforms for a program of changing works. Artworks may feature on billboards or in bus shelters, shop windows or on building site hoardings. Local artists, in the spirit of fair play, are given easy access and opportunity to participate in public culture and to share a refreshing point of view.

Project Examples:

- Billboards/hoardings
- Bus shelter Youth Art Program co-ordinated through art programs in local schools





### **New Growth Areas: *New Ways of Living***

In areas of new urban growth there is opportunity to reconsider how and why our built environment takes its shape. There are real imperatives; environmental, social, economic and cultural, urging us to explore new ways of living. This may include the need to conserve natural resources such as water; to develop cleaner and greener materials and methods; or to provide access to public transport and access to local resources and services such as educational and recreational facilities; or the need to acknowledge segments of the community which may have been historically excluded such as traditional owners or certain migrant groups. Public art may express and explore new ways of living, newly emergent cultures, and new languages of place. The notion of the 'artist' may also be reconsidered to include other creative industries and practitioners. There may be key opportunities for interdisciplinary methods and multimedia artworks. Commissions may take the form of residencies, giving artists opportunities to work with local businesses, sites, industries and contexts in a culture of innovation and experimentation.

### **New Growth Areas Permanent Public Art Opportunities**

Artworks exploring and expressing new ways of living may involve the incorporation of new materials, renewable energies, or digital design and communications. Commission processes may involve collaboration with scientists, environmental experts, engineers and programmers.

#### Project Examples:

- Virtual communities – artworks fostering on-line participation
- Renewable energies – artworks which capture wind-power and solar-energy



### **New Growth Areas Temporary Public Art Opportunities**

Artists may be invited to undertake residencies hosted by a local industry, government department, school, or business. Artworks may be commissioned as part of the wider community or industry programs and research, and assist in achieving community outreach and awareness raising.

Project Examples:

- Central Highlands Water residency
- Greenhill Enterprise Centre: an information technology residency





### **Natural Environment: *Embedded / Inseparable***

In commissioning public artworks for natural environments and open spaces, there is an opportunity to explore and express environmental concerns and awareness. Although as a society we are only too acutely aware of how much we rely upon our environment and its resources, we still struggle for ways and means to put the environment first in our thinking. Artworks, while they may not be able to provide the solutions, can certainly help us to voice the questions.

### **Natural Environment Permanent Public Art Opportunities**

Artworks within the landscape may mould the land, become part of an eco-system, or integrate structures which enable and manage human visitation and appreciation.

#### Project Examples:

- District Parks
- Major linear parks
- Ballarat Botanic Gardens
- Lake Wendouree – indigenous playspace, using the lake for installation (wet or dry)





### Natural Environment Temporary Public Art Opportunities

Ephemeral works such as sound, light or film projection, may inhabit and frame a landscape, paying homage to the ultimate art of nature.

#### Project Examples:

- Temporary Sculpture Show at Botanic Gardens taking an aspect of the environmental sustainability as its theme, refocusing this with each show. This could be in conjunction with a major festival and/or become an event or series of events that includes Lake Wendouree that builds a momentum and community following.









### City Entrances - Conceptual Framework: *Keys to the City*

Public artworks in key urban locations and of city scale can generate memorable icons of place. These features become core to the city's identity as keys which unlock both geographic and cultural understandings. As signs, they harness the powers of association and symbol, forging memory maps for the visitor and resident alike. Ballarat has an opportunity to commission artworks at and for its civic entrances, gateways of arrival and departure, providing keys to the city.

### City Entrances Permanent Public Art Opportunities

The Ballarat Entrances Strategy identifies four out of a total of eight entrances identified, that provide an opportunity for public art as “*features of community pride for all residents, and reflect the community's history as well as its future*”. The strategy also sets out key design criteria for these iconic entrances features which would inform individual project briefs.

The four entrances identified in the Ballarat Entrances Strategy as locations for iconic or sculptural features are:

- Eastern Entrance (Woodman's Hill), which provides for a major icon/gateway feature (facility with interactive maps, interpretive panels and lookout) and a series of three minor icons/sculptural works that provide a sequential experience leading to the major icon. An indicative budget of \$120,000 is suggested for each of the three minor icons/sculptural works, making a total of \$360,000.
- Northern Entrance (Creswick Road) proposes multiple sculptural installations or a sculpture park from Coronet Street to Howitt Street and proposes a competition process for the selection of artworks. It is further proposed to use feature lighting for the brick chimneys along the Creswick Road into the CBA. Lighting of these historic features provides another opportunity for an artist or lighting designer. The strategy proposes a budget of \$300,000 for feature elements at each of the Howitt and Webster Street intersections.
- Western Entrance (Burumbeet) provides for a feature element to highlight the approaching entry to the Avenue of Honour and bookend the Arch of Victory. A budget of \$300,000 is recommended.
- North Western Entrance (Learmonth Road) proposes an iconic feature/sculpture at each of Airport Drive and the Howitt /Gillies Street intersection with budgets of \$300,000 and \$360,000 respectively recommended.

Entrances to Ballarat's CBA have also been identified as part of the CBA Structure Plan. The treatment of these spaces may focus on integrated urban design or landscaping but could benefit from the involvement of an artist.

Public art could progressively be commissioned for each of these entrances through Council's allocation for public art, supplemented by grant and sponsorships funding. Budgets should be reviewed closer to implementation to ensure that they are adequate in delivering artwork capable of achieving the desired vision.





### **City Entrances Temporary Public Art Opportunities**

There may be opportunities within gateway environments such as airports or railways stations to commission temporary artworks or ongoing exhibition programs. Featuring local artist's works, such programs will foster visitors' interest and appreciation.

Project Examples:

- Airport (internal)
- Railway Station (internal)

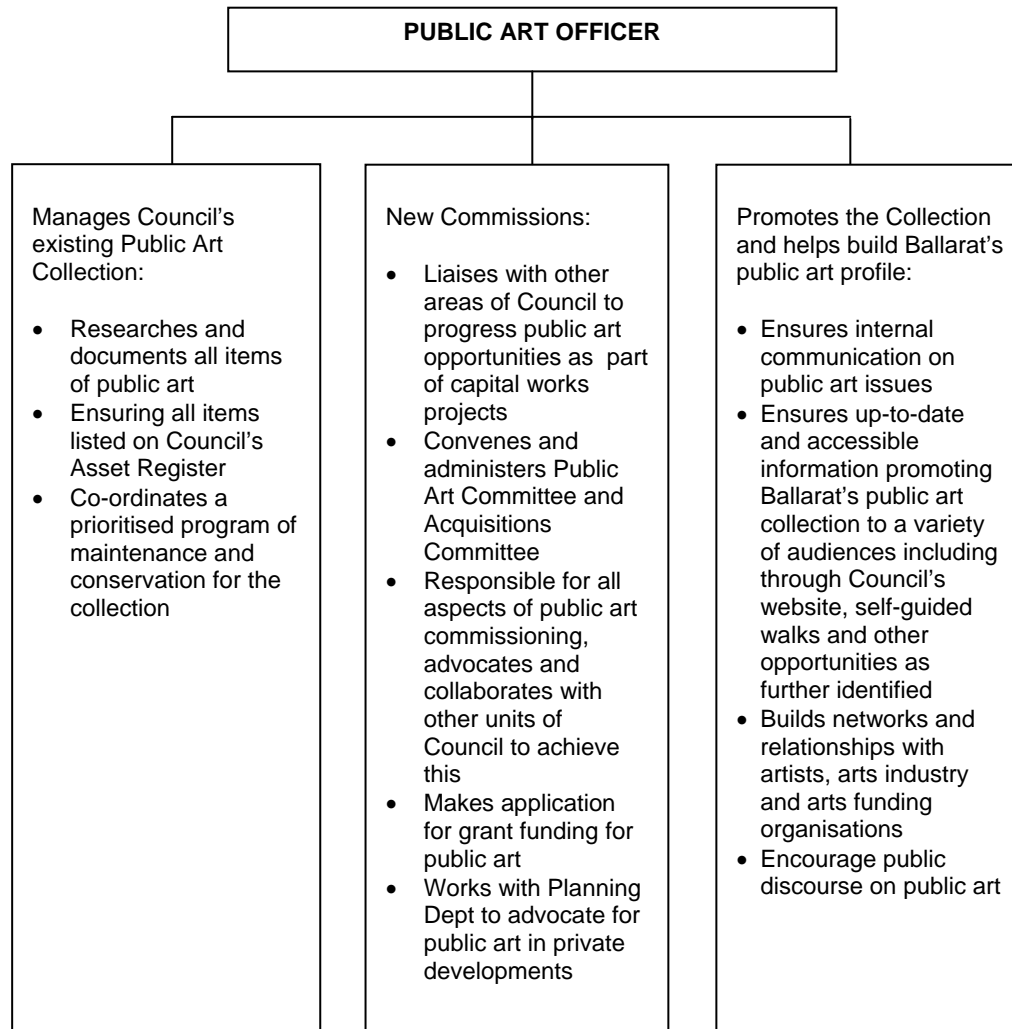
## IMPLEMENTATION ISSUES

### **Public Art Officer**

In addition to a budget for public art, staffing to administer public art activity will be required. In the short-term the responsibility for administering the Public Art Advisory Committee, caring for Council's existing public art collection and overseeing the development of new works of public art could be undertaken within existing staffing resources. In the longer-term however the position of Public Art Officer may need to be established. This role would be responsible for the strategic planning and day to day co-ordination of all matters relating to public art but is also in recognition that this is a high profile activity requiring specialist expertise.

The Public Art Officer's role would include:

- Documentation of Council's Public Art Collection
- Ensuring items of Council's Asset Register and maintenance of the Public Art Collection
- Advocating for public art (internally to other parts of council and externally to the private sector)
- Administering all aspects of Council's public art program
- Establishing partnerships to further the objectives of Council's public art program (festival and events organisers, private sector developers, etc)
- Developing networks with artists and the arts industry (including fabricators)
- Maintaining a knowledge and awareness of contemporary public art and arts industry trends
- Encouraging discourse around public art
- Ensuring appropriate marketing and promotion of Council's Public Art Collection
- Working with other areas of Council to investigate planning provisions, by-laws and developer contribution opportunities to extend public art opportunities
- Keeping informed of Federal and State Government funding programs, priorities and grant opportunities to enhance Council funding for public art



## Public Art Advisory Committee

To support the relevant Council Officer/Public Art Officer, a Public Art Advisory Committee would be established. The purpose of a Public Art Advisory Committee would be to ensure all public art proposals follow an agreed process that provides for clarity of decision making and professional expertise and input providing Ballarat with contemporary public art thinking.

Public Art Advisory Committee Membership should include the following:

- One Councillor from the Destination and Connections portfolio
- 3 X Council staff, one each from the areas of Growth and Development, People and Communities and Destination and Connections
- At least one representative with expertise in arts history, teaching within the tertiary arts sector or heritage expertise
- At least one representative with curatorial or arts management expertise
- At least one independent artist with public arts experience
- A representative with graphic, industrial design or theatre design expertise

Public Art Advisory Committee membership would seek to reflect the diversity of the Ballarat community and a mix of internal and external members with 60% external members.

Non-permanent members of the Public Art Advisory Committee may include:

- A community representative (relevant to the project/s being developed)
- Other members may be co-opted on a project by project basis depending on the requirements of a project

Additional expertise, as required, would be sought from engineering, maintenance and asset management personnel within Council to inform and assist decision making but would not sit on the Committee as voting members.

The Public Art Advisory Committee would be chaired by a Councillor and seek to reach decisions by consensus.

All probity issues relating to allocation of public art funding and selection of artists must be adhered to and therefore no artist committee member shall be eligible for involvement in Council funded public art or placemaking projects during the period of their participation on the committee. Similarly, no other committee member should have a direct involvement in a Council project or stand to benefit from any Council public art commission during the period of their term.



### **The Role of the Public Art Advisory Committee**

The Public Art Advisory Committee may meet around four times per year with meetings convened and administered by the Public Art Officer in order to provide advice as follows:

#### Permanent stand alone artworks

- Provide input to the Project Brief
- Assess respondents to the Project Brief
- Review and approve the shortlist of Artists
- Approve Artists concepts for commissioning

#### Integrated Art/Placemaking projects

- Confirm projects as identified for Integrated Art/Placemaking
- Approving Artists concepts/proposals

#### Community Arts Projects

- Confirm projects identified as appropriate/best suited for Community Art
- Approving Artists concepts/proposals

#### Temporary Art, Temporary Art Spaces and Art Platforms

- Identifying/approve sites for temporary work/platforms
- Review and approve curators/curatorial approach
- Approve a curated program

#### Existing Art Collection

- When required provide advice on the artistic and cultural value of artworks
- When required provide advice on priorities for Asset Management funding allocation
- When required provide advice on relocation, de-accessioning and decommissioning of works from Council's Collection

#### Externally Initiated Public Art

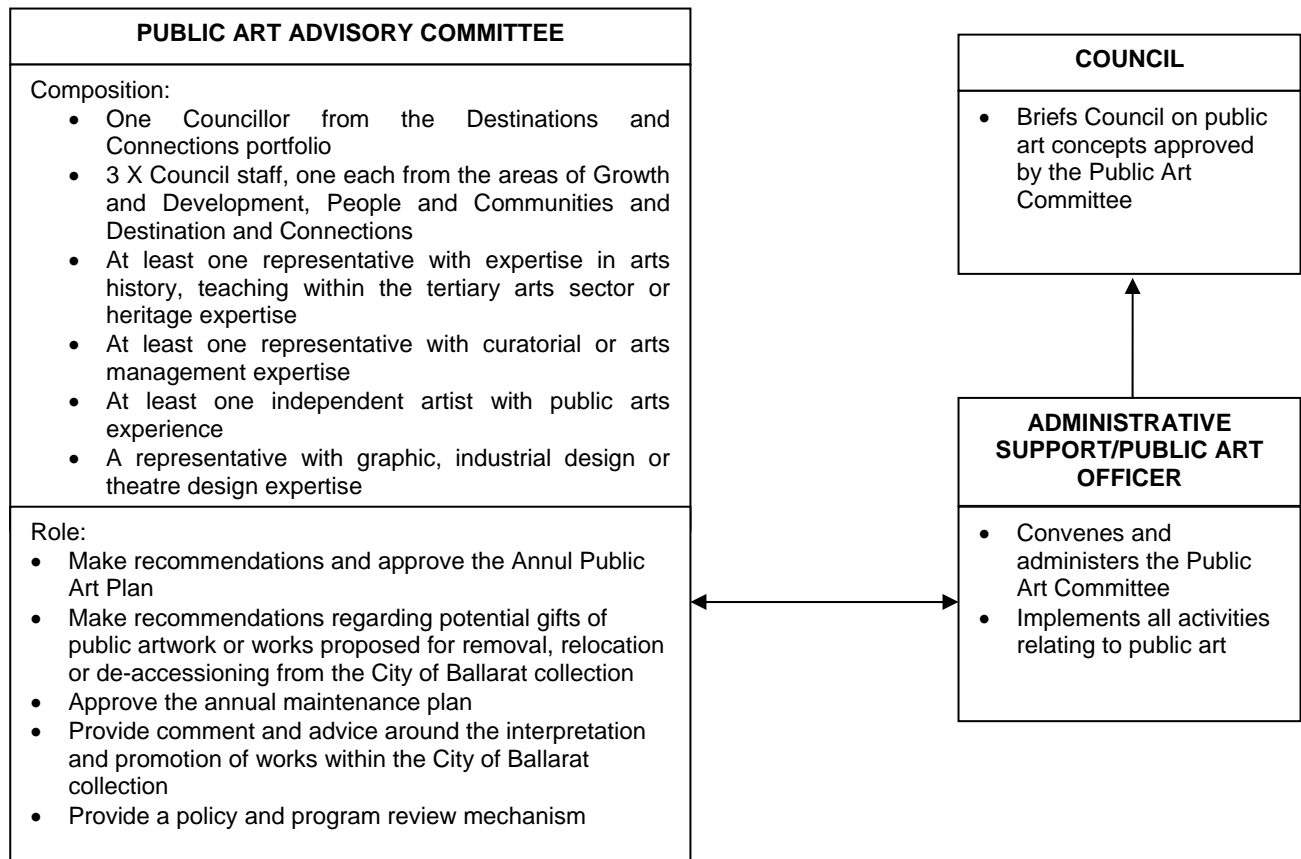
- When required provide advice on Public Art gifts, donations and proposals from external groups or individuals wishing to locate Public Artworks in the City of Ballarat

Public Art Policy/Procedures

- Provide advice as appropriate

**The Public Art Advisory Committee should not:**

- Oversee implementation of projects (design, fabrication and installation) other than to evaluate them and the public art program
- Act as a point of contact in relation to public art proposals from individuals or organisations
- Communicate any discussions/decisions of the Public Art Committee unless formally approved by the Committee



## **Annual Public Art Plan**

The development of an annual Public Art Plan will provide a further level of detail to this Master Plan and would be linked to Council's annual capital works program. The annual Public Art Plan allows Council to re-evaluate the priority order in which projects are implemented, undertake detailed scoping of these and allocate appropriate resources.

The annual Public Art Plan will be developed by the Public Art Officer in consultation with other departments of Council. The Plan would then be submitted to Public Art Advisory Committee and Leadership Team/Council for sign off. The Public Art Advisory Committee would monitor implementation and evaluate outcomes at the end of each year.

The Public Art Plan would identify:

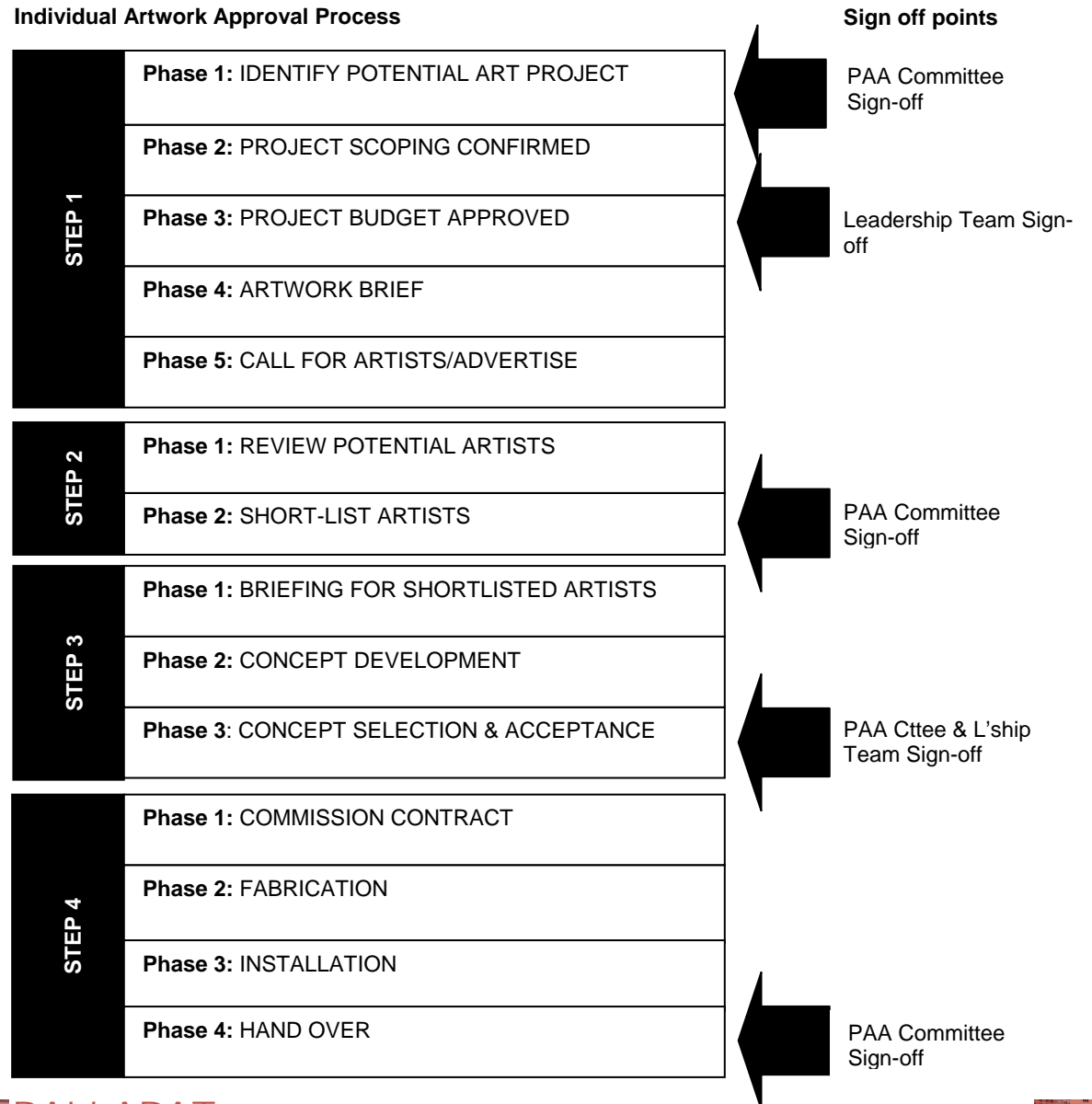
### **For new public artworks**

- Specific public art projects to be focused on within the following year giving consideration to:
  - A balance between the CBA and suburbs
  - Consideration of whether permanent or temporary work is best suited
- Project intent for all works to be commissioned
- Appropriate themes and aesthetic/conceptual approaches
- Commissioning model best suited
- Resources including curatorial, project management and commission budget
- Partnerships that could enhance the project objectives
- Potential for other funding support
- Timeframe over which the project is anticipated to run

### **For the existing Collection**

- Confirm an annual program of maintenance/conservation
- Consider opportunities to promote the Collection through:
  - Critical debate/forums
  - Trails and self-guided tours
  - Promotional material including website and printed information

**Individual Artwork Approval Process**





## Scope of Public Art Practice

### Community Cultural Development

The Australia Council provides the following definition:

*Community cultural development (CCD) is a community-based arts practice and can engage any artform. There are many variations of a community-based process, and as such, there is no one correct model. The process, however, is primarily the collaboration of professional artists and communities to create art.*

*...This process can be empowering for communities by solving problems and addressing issues through arts practice.*

Local governments across Australia have recognised that community art or community cultural development has been a powerful tool for community engagement, building social capital and a wonderful way for community members to contribute to shaping their physical environment.

The process most often adopted is one where, an artist with community development skills works with a community to understand and research a site and develop the conceptual approach or response to it. The artist may then create the final artwork themselves or supervises the creation of the work by the community. Whichever approach is taken, the community benefits from skills development and an increased sense of ownership of place.

Community art can be defined as:

- Work resulting from a high degree of community consultation and/or participation
- May be created by a professional artist in consultation with members of the community
- May be the result of practical art making by members of the community under the supervision of a community artist

Community art expresses and/or articulates a collective vision in a creative and imaginative way. Community development is the primary aim of a community art process. In doing this, care and attention is paid to collective decision making processes. Issues of ownership and control over the development and outcomes of a community art project are important, as is the engagement of a broad range of people. Community art projects utilise the artform that is best suited to the desired outcome. Oral history, writing, visual arts, theatre, circus skills, dance, music and new media are just some of the many artforms available to the community.

### **Permanent Public Artworks**

Artwork in this category might include signature works, landmarks or sometimes art in public places. All these terms relate to the fact that such works tend to be commissioned as set pieces of art in their own right.

These artworks are often major commissions with significant budgets and therefore require a transparent and accountable commissioning process to ensure the best artists are considered and that due process occurs.

### **Integrated Art**

Integrated Artwork can be defined as:

- Artwork created by an artist that has been conceived especially for a site or building and forms part of the built environment
- Can be commissioned as part of Council's capital works programs such as streetscapes, parks or building projects
- Is most likely permanent and non-transferable and may include functional streetscape or park elements
- Are usually developed in collaboration with the project architect, landscape architect or urban designer as part of the overall design for a space

### **Temporary Art/Temporary Art Spaces and Art Platforms**

Temporary artworks are specifically designed to last for days, weeks or months.

The term ephemeral artwork might be used to describe projects such as projection or lighting works where there is no physical object created. It might also be applied to physical works in non-permanent materials.

Every city has a range of public spaces that can be utilised for temporary installations: they may be plazas, streets, building forecourts or parks. For example, the City of Melbourne has developed a program of temporary art around its laneways, as these locations are a unique feature of that city.

Public art events may include one off or scheduled events in parks or other public spaces such as outdoor exhibitions. An example of a public art event might be the annual "Sculpture by the Sea" exhibition at Bondi, the "Floating Landscape" environmental art event at Noosa, or "The Helen Lempriere Sculpture Award" at Werribee Park, Victoria.

Art Platforms are about providing the infrastructure for a changing program of temporary works. For example, there are a number of curated 'billboards' in Australia such as Republic Tower at 299 Queens Street, Melbourne or in the Creative Industry precinct at the Queensland University of Technology, Kelvin Grove campus. Federation Square features a large screen that can be used for new media art as well as for event programming and special broadcasts. Cube 37, a youth art space in Frankston, provides for night-time back projection onto a glass window with a strong street presence in the city centre. The

advantage of such digital space is that it introduces almost unlimited potential for changing visual stimulation.



## **Commissioning Models**

### **Concept Competition Model**

The standard for a competition model includes a press advertisement announcing the competition. Interested artists would, on request, be provided with the commission brief and required to develop their concepts for the project. Concepts may take the form of drawings, a photomontage or a scale maquette.

From the concepts put forward a preferred artist is then offered the commission. It is only at this stage that the artist will receive payment. In some cases a shortlist of three artists are selected and paid a design development fee to further develop their concepts. Once the design development is completed a second round of assessments takes place and the preferred artist is nominated.

This model is not used often as it requires the development of a concept by an artist with no remuneration. As with major architectural competitions, this approach is usually only taken with extremely high profile projects with considerable budgets where the competition canvases artists nationally or internationally.

### **Expression of Interest Model**

The expression of interest model will usually include a public call for Expressions of Interest (EOI), where interested artists are asked to submit copies of their curriculum vitae, visuals of their work and a written outline of their intention or approach for the commission. From the submissions a shortlist of usually three artists are engaged for a concept fee to prepare concept proposals. The preferred artist will then be engaged on the basis of their concept proposal. In this model all artists get paid for developing concepts.

### **Curated Competition Model**

The curated limited competition model involves a curator or public art consultant developing a shortlist of artists with experience and skills appropriate to the project. The shortlist is developed through research by the curator/consultant rather than through the EOI process. Selected artists are asked to submit copies of their curriculum vitae and visuals of their work. From the submissions several artists may then be engaged for a concept fee to prepare concept proposals. The preferred artist will then be engaged on the basis of their concept proposal. In this model all artists get paid for developing concepts.

### **Direct Engagement Model**

In circumstances where the artist is required to work in collaboration with an architect, landscape architect, urban designer or community the direct engagement model will be appropriate. Once again, artists will be selected on the basis of the match between their skills and experience and the requirements of a particular project. During the collaboration process the artist may be paid a flat fee or an hourly rate as a consultant artist. There may be no artwork outcome from this process but rather creative input into the conceptual design of a space and consideration of items such as material selection. Alternately, artists might be instrumental in influencing the form of an infrastructure element such as a bridge. Finally the artist might identify specific opportunities for additional artworks which may

be developed by that artist or become the subject of a further artist brief for another artist.

**Panel of Providers**

For smaller scale public art projects, especially those of an integrated nature the EOI process is expensive and time consuming. Therefore developing a Panel of Providers incorporates the best aspects of both a limited competition and direct engagement.

The Panel of Providers would involve an EOI every two years where interested artists demonstrate their capability by submitting their CV and visuals of work. From the EOI a panel of suitably skilled artists would be established from which artists with appropriate experience could be engaged to work with a design team. This approach is especially relevant for small-scale infrastructure projects such as streetscapes and park developments.

The following table shows the various commissioning models and provides an indication of the criteria that would influence the choice of model. For example, where a project has a high degree of public significance, low degree of integration but has a significant budget and no critical timelines then a Concept or EOI competition would be desirable approaches.

Alternately if there is to be a high degree of integration or site specificity then Direct Engagement or engagement from a Panel of Providers would be relevant models.



<b>MODEL</b>	<b>PUBLIC SIGNIFICANCE</b>	<b>INTEGRATION</b>	<b>SITE SPECIFICITY</b>	<b>BUDGET</b>	<b>TIME LINES</b>
<b>Concept Competition</b>	High	Low	Low	High	High
<b>Expression of Interest</b>	High	Low	Medium	High	High
<b>Curated Competition</b>	Medium/High	Medium/High	Medium/High	Medium/High	Medium/High
<b>Direct Engagement</b>	Medium/High	High	High	Low/Medium	Low/Medium
<b>Panel of Providers</b>	Low/Medium	Medium/High	Medium/High	Low/Medium	Low/Medium



## Memorials, Gifts and Donations of Public Art

The gifting of artwork by individuals and organisations needs to be well considered in terms of the Council's Public Art vision and other policy frameworks. The suitability of works, both aesthetically and technically needs to be taken into consideration and the guidelines proposed are aimed at appropriately assessing this.

Acceptance of a gift of public art brings with it the on-going responsibility for the work. It is suggested that the Public Art Committee assess proposals for any such gifts and make a recommendation to Council. Some Councils require that those donating works of art also cover the cost of maintaining the work for a specified period e.g. at least five years. Other organisations discourage the gifting of public artworks, but do allow for donations toward the cost of commissioning new work based on a brief developed jointly between the benefactor and the recipient organisation.

The issue of memorials is a significant one for Ballarat with numerous requests from community groups and individuals for the installation of new memorials. The following provides an overall policy position for Council on memorials and the gifting of works of public art to the city.

Memorials will be assessed by Council's Public Art Advisory Committee as to:

- The contribution that an individual, group or event proposed for commemoration, has made to the development of Ballarat. Where the contribution is more appropriately recognised at a State or National level, the individual or organisation proposing the memorial will be referred to the relevant body or authority
- The connection or contribution an individual, group or event has to the proposed site. Where there is a heritage overlay, conservation plan or master plan, such documents will inform the appropriateness of public art to a site.
- Whether the method of acknowledgement proposed is the most appropriate way to commemorate the person, group or event
- The contribution the memorial will make to enhancing a particular public space and use of that space
- The appropriateness of the style, scale, materials and subject of the artwork for the place proposed

If the Public Art Advisory Committee and Council support the proposal for a memorial then a more detailed discussion will occur regarding the process for working with Council to:

- Commit to an appropriate site
- The budget required to commission a work appropriate for that site and maintain that work for an agreed period of time
- The process of engaging an artist and selecting a work
- The representative/s (may be one or two) from the organisation proposing and funding the memorial who will sit on the Public Art Advisory Committee to select the work to be commissioned

In relation to Sturt Street, an area of focus for many of these requests, the following criteria will apply:

- New permanent works may be installed only at either end of Block 9 (between Drummond and Windermere Streets) or in Blocks 8 (between Errard and Drummond Streets), 10 (between Windermere to Ascot Streets), 11 (between Ascot and Talbot Streets) or 12 (between Talbot and Ripon Streets)
- Any new permanent artworks or memorial must be artist designed
- Must represent a high quality contemporary aesthetic for its time
- Any new permanent works should have a strong and tangible link to Ballarat. Current themes include Ballarat personalities, famous poets, royalty, Australian history events and war service commemoration. New themes are not precluded so long as they are in line with the curatorial framework of Grand Designs and works in the CBA are focused on contemporary issues of concern to the broader Ballarat community.
- Must be of a scale consistent with existing artworks and memorials in this precinct, i.e. substantial, creating a physical presence
- The siting of any new permanent work must be consistent with the alignment of existing works in the precinct
- All aspects of the design, fabrication and finish or work will be high quality and materials will be chosen for their durability, consistent with other works in this precinct
- All works must include landscaping and/or paving as agreed with Council to integrate the work, allow for public engagement and offset the work in this garden setting
- Lighting, unless integral to the work proposed will not be considered as it is both expensive to maintain and may detract from other feature and street lighting
- The siting must consider exiting trees as removal of healthy trees will not be considered
- Temporary artworks may be considered

Works in this precinct will require a budget in excess of \$100,000 to satisfy the above criteria.

The above criteria have been developed in consideration of the policies outlined in the Sturt Street Gardens Conservation and Landscape Management Plan, 2007.

## Public Art Timelines

The time required for the development of public art can often be underestimated. The following table gives an idea of the advanced planning that needs to occur for public art projects, particularly where they need to align with construction programs.

Public Art Commission Stage	Indicative Time Required
EOI	Allow at least 2 weeks from the date of advertising until the close of EOIs, 4-6 weeks for projects of significance
Concept Development	4 weeks minimum, for significant or complex projects or where significant consultation or research may be required 6-8 weeks can be the norm.
Design Development	8-12 weeks for major projects, smaller projects may skip this stage and go straight from concept to commissioning. Usually full engineering, lighting design and other aspects to be fully resolved will be undertaken at this stage to allow the fabrication of the work to be quoted on and final costings confirmed. With bigger projects, the risk of not getting detailed quotations are much greater than with smaller projects.
Commission Stage	On signing of the Commission Contract it may take between 3-6 months or more to fabricate the work, depending on the scale and complexity of the work. This is most often done off site.
Installation	Again depending on the nature of work this can take anything from several hours to several days or weeks. This is not dependent of the scale of the work but rather the degree of integration with other site elements such a paving and lighting. Footings for a stand alone work can be poured while the work is being fabricated, prior to its delivery to site.
Completion	Handover of a public artwork occurs once the work has been installed and the commissioner formally accepts the work after having resolved any defects.
Warranty Period	A period of between 6-12 months is often required and will have been set out in the Artist Brief and Commission Contract.



## **The Artist Brief**

The Artist or Commission Brief is the main means of Council communicating its intentions, desires and expectations for a project to an artist. The Brief also needs to set out any constraints and limitations for a project. Artists will review the Brief and then decide whether they wish to pursue the opportunity and if so how they proceed.

An Artist Brief will usually contain:

### **Background**

- On the commissioning organisation, its history and role
- On the local community and may include information in regard to – its history, geography, population, issues, future, etc
- On other cultural, industrial or environmental information considered important and relevant

### **Site**

- Description – location, function, history, environment, community
- Restrictions – legal, safety, physical
- Alternatives – if applicable

### **Project Details**

- Motivation of the commissioning organisation and project intent
- Target audience – e.g. local community, children, workers
- Ambience – compatibility with surroundings
- Materials – constraints, durability, maintenance issues
- Constraints – legal, safety, physical or specific compliance requirements

### **Budget**

- Total budget and scope of work
- Whether there is in-kind support, what this is for and to what degree this will be provided

### **Management and Selection**

- Members of the selection committee and their roles
- Project Manager to be identified as point of contact
- Commissioning process and timelines
- Initial Expression of Interest requirements
- Selection criteria

### **Insurance and Risk Management Issues**

- These will be in line with Council's contract standards

### **Deadlines**

- Next stage – shortlisting requirements and timeframe
- Desired completion date

### **Consultation or Collaboration**

- State who should be consulted or collaborated with
- Indicate at what stage of the project and to what extent this should occur
- What is the purpose of the consultation or collaboration

**Shortlisting and Appointment of Artist/s** - The shortlisting and final appointment of artists should be signed off by the Public Art Committee who will have authority to make a recommendation to Council. The contract with the successful artist can then be developed.

**Concept Contract** - The Artist/s will need to have a Concept Contract signed by Council and an agreed concept fee. Depending on the commissioning process, the concept will either be developed in isolation or competitively as in the case of a competition process or in a more collaborative process as for an Integrated Art project.

**Initial Concept** – May take the form of rough drawings, sketches and possibly a written explanation of the artist's idea for the project and how this might be developed. The initial concept will give enough of an idea of what the artist is proposing without him or her going to great lengths to resolve either the design or any technical issues. Budget details are not provided by artists at this stage but artists should have an understanding of budget parameters and be aware that the works must fit within the defined budget.

**Detailed Concept** – The artist will develop the initial concept further and provide detailed drawings, a maquette, photomontage of the proposed work in situ and/or samples as may be appropriate together with a detailed budget breakdown to ensure that the work is able to be fabricated within the available budget.

The concept drawings or maquette should be of sufficiently high standard so that it is clear what the artist is proposing. Ownership of the maquette is usually retained by the artist and does not become the property of the commissioner even though they have paid the artist a concept fee. This is because maquettes can be beautifully crafted artworks in their own right and worth more than the concept fee paid to the artist. Commissioners can however negotiate the right to purchase maquettes.

**Detailed Design** – With large-scale or complex projects there is often a further stage in development titled Detailed Design. This stage is entered into once a concept has been accepted but before making a full commitment to commissioning the artwork. Detailed design can include the development of full engineering drawings and specifications to allow detailed quotes by fabricators or the development of a prototype for testing to confirm fabrication techniques and/or the cost of creating the work. This provides

a level of comfort for both the artist and commissioner that the work is achievable both aesthetically and technically within the budget available.

**Completion** - Once a Commission Contract has been exchanged and the artist has commenced fabrication there are no further major sign off points for the Public Art Committee until completion.

During the construction phase it is likely that the artist will require progress payments based either on a series of set milestones or on a percentage of work completed. Therefore the project manager will be required to review and certify that the milestone/percentage has been reached and payment can then be approved.

The final sign off comes when the work has been installed and an assessment can be made that the work meets the artistic, conceptual and technical standards agreed to in the Commission Agreement. At that point the ownership and responsibility for the artwork is transferred from the artist to Council.

A defects liability period of between six to twelve months usually applies after installation.

## **Artist Fees**

### **Concept fees**

All artists who are asked to provide a concept drawing or a scale maquette should be paid a fee for their concepts. The level of fee will be dependent upon the scale of project and the level of concept presentation required. It is important to remember that the concept stage is one of the most important, being the most creative from the artist's perspective and therefore should be valued accordingly. Concept fees can range from \$1,000 to \$2,000 depending on the scale and complexity of the project.

### **Detailed Design**

For major public artworks there may be a stage between the artist developing a concept and the work being commissioned where further design development occurs to confirm structural issues, materials and fabrication costs. This protects both the artist and the commissioner from budget overruns or embarking on a project that is not feasible for other reasons. Artist fees for this stage can range from \$5,000 - \$10,000 depending on the scale and complexity of the project.

### **Commission Fees**

It is difficult to establish a formula for an artist's fees for public art projects as this again will depend on the scale and complexity of the work, the 'status' of the artist and the overall budget. The artist fee should however be designated as a separate item within the budget.

### **Commission payments**

The bulk of the budget will be processed during the construction and installation stage therefore the Commission Contract should include a schedule of progress payments and certifying criteria.

Most artists have limited capital and therefore cash flow is always a problem when it comes to the purchase of materials and payments to fabricators. Therefore it is very important that the artist is clear about what progress payments are required and what requirements there are for advanced payments for material purchase.

Council should also be very clear about invoicing processes and deadlines for payment. A commission payment schedule may be set out as follows:

- There may need to be an up-front payment for materials
- A progress payment at say 50% completion of fabrication
- A further payment upon completion of fabrication
- The final payment upon completion of installation and following a site inspection for defects



## **Contracts**

It is best practice to use two contracts for most public art projects and it is therefore recommended that Council do so for permanent/temporary projects and integrated art projects and have a different standard contract for community art projects. These contracts should generally be in line with Council's contracting procedures but should take account of particular issues relevant to public art commissioning such as copyright and moral rights.

### **Concept Agreement**

This agreement will deal with the first phase of a public art project up to the point where the artist has presented his or her concept to Council and should include:

- Timelines - for delivery of concept and time taken to provide acceptance
- Concept fee – amount and when it will be paid
- Deliverables – scale, drawings, maquette, etc
- Copyright - usually retained by artist

### **Commission Agreement**

This contract is more comprehensive and closer to a standard contractor contract, with the differences being:

- Copyright – is retained by artist unless otherwise negotiated and there is a good reason for requesting the artist to relinquish this
- Licence to reproduce images - licence to reproduce only for Council publicity and always with attribution of the artist
- Attribution – plaque and reasonable attribution on photographic reproductions
- Non destruction or alteration – no destruction, relocation or alteration is permitted. The artist has the legal right (under moral rights) to no longer have the work attributed if altered. The Commissioner is not at liberty to re-paint an artwork a different colour, remove elements or alter the work in any way without consultation or approval from the artist.
- Relocation – if for some reason in future the artwork has to be relocated the artist should be consulted as to an appropriate new site for the work
- Removal – identifies the issues that would trigger the removal of an artwork and the process for this
- Insurance requirements
- Taxation issues such as GST and ABN

### **Contracts need to include:**

- Identification all parties involved and their obligations
- A detailed description of the commissioned work
- Payment Schedule
- Employment status of the artist
- Period of the contract, delivery date and termination
- Approval stages

- Life expectancy of the work
- Title and attribution
- Copyright
- Dispute resolution mechanism
- Ownership and maintenance
- Maintenance plan
- Insurance/warranty
- Relocation
- Removal
- Requirements for acceptance of the work

#### **Copyright and Artists Moral Rights**

In addition to the standard clauses found in most local government contracts an artist's contract will also deal with such issues as copyright, attribution, non destruction or alteration. These specific art clauses will be of particular interest to artists as they relate to the integrity of the work and are now part of Moral Rights Legislation under the Copyright Act.

It is the convention in commissioning artwork that the artist retains copyright in recognition of the intellectual property involved in the conception and creation of the artwork. The commissioner may wish to include a clause in the contract that gives the commissioner licence to use images of the artwork in any promotional material generated by the City of Ballarat provided the name of the artist is acknowledged. Likewise the artist would be required to agree not to reproduce the exact artwork for any other commissioner unless it is recognised that the artwork commissioned is one of an edition.

#### **Artist Plaques**

It is recommended that a standard plaque be developed and the details of the plaque wording be established at the time of the commission contract.

A standard plaque for a public artwork includes:

- The name of the artwork
- The artist's name
- The date of the artwork
- The name of the commissioner (City of Ballarat and possibly the logo)
- Details of any partner organisation (external sponsor/funding body)

On some plaques an artist's statement is included to allow interpretation by the viewer. This should be kept to a minimum number of words so that the plaque doesn't become too large and unable to be located near the work.

## **Risk Management**

All public art, even if it is temporary, is located in the public realm and therefore has potential for public risk, either during fabrication, installation or during its in-situ life, however short its life may be. Council therefore has a duty of care to ensure that all concepts and final artworks are carefully assessed from a risk management perspective both at the concept stage and upon installation in line with AS/NZS4360.

### **The Artist Brief**

The artist brief should make it very clear what the constraints and limitations are in creating an artwork for a public space. Included in the brief will be any relevant standards and expectations of engineering certification requirements.

### **Concept Review Stage**

At the time an artist's concept is being reviewed, and prior to an artwork being recommended to Council for commissioning, it is important that a technical review be undertaken, that includes:

- Structural engineering requirements
- Standards review
- Risk assessment
- Maintenance assessment

### **Community participation**

It is important to consider the public liability issues related to community art projects especially in situations where community members are involved in art making. Issues such as the following should be reviewed and assessed:

- Who is responsible for community members attending consultation sessions
- Who is responsible for OH&S during community participation in art making
- Who is responsible for the on-going care and maintenance of community art installed in a public space

## **Asset Management**

The Public Art program will create significant and valuable assets for the City of Ballarat that should be treated as such. Therefore forward planning for asset management is a critical part of the planning for any public artwork.

This area of public art management includes:

- Recording the details and history of items in Council's public art collection
- Conservation management
- Maintenance funding
- Valuing of the collection
- Removal, relocation or de-accessioned from the Collection

## **Asset Planning**

Rather than waiting for public artworks to look less than their best and require significant maintenance, it is important to consider the following issues at the beginning of a public art project:

- The intended life of the artwork and whether it is permanent or temporary
- The materials used and their durability
- An assessment of the environment in which the artwork is to be located should be undertaken and how this will effect the work – e.g. marine environments immediately eliminate some materials
- Who is responsible for repairing the work if damaged and who pays for this
- When is the work damaged beyond repair
- What happens if the site is redeveloped in the future

Some of these issues will be confirmed in the Artist Brief and specified by Council, while others will be able to be assessed at concept stage and changed/resolved to minimise future problems.

## **Maintenance Manuals**

As part of every commission agreement there should be the requirement for artists to provide Council with a Maintenance Manual that sets out:

- Details of construction and materials used
- Details of all sub-contractors, manufactures and suppliers of replacement parts
- Details of surface finishes and their expected lifespan
- Details of the cleaning and re-coating requirements and timelines
- Photographs where possible of the internal construction
- Details of electrical componentry, computer programs or moving parts associated with any artwork and points of access

## **Asset Register**

- All artworks in Council's Collection should be included on Council's Asset Register with details of each artwork, artist, date of commission and description of materials



- Cost of the work at the time of commissioning or valuation for the work

#### **Art Collection Documentation**

In addition to the information that is required to have public artworks listed on Council's Asset Register the Public Art Officer should also ensure detailed documentation on each work that includes:

- A copy of the original artwork brief
- Minutes of selection meetings of the Public Art Committee
- All concepts, contracts and correspondence with the artist
- Engineering specifications, plans, constructions drawings
- Maintenance Manual provided by the artist
- Photographs of work during fabrication (if available) and in situ
- Any press relating to the work
- Detail of any inspections of the work or maintenance carried out by the artist, repairers or conservators

#### **Regular Maintenance and Condition Reporting**

- A check should be made of Council's insurance in regard to the excess that applies before a claim for repair can be made
- Records should be kept of condition reports and any maintenance undertaken for all public artworks
- Qualified art conservators or the artist themselves and not general tradespeople should carry out all significant conservation work
- Establishing an annual maintenance budget for public art and checking works and carrying out repairs/conservation regularly will cost less than major conservation carried out infrequently

#### **Valuing the Collection**

It is inevitable that some artworks will appreciate considerably in value as an artist's career develops and therefore a periodic re-valuing of the collection should also occur by a suitably qualified art valuer.

## Public Art Maintenance and Conservation

In order to manage Ballarat's Public Art Collection, it is important that Council understand the scope and significance of its public art collection. The first step to this will be to undertake an audit of all public art within the municipality. A considerable amount of material already exists on many of Ballarat's heritage public artworks, however this information could be more accessible to those within the organisation. There is considerable information on the heritage marbles located at the Botanic Gardens housed at the Robert Clark Centre while the Sturt Street Gardens Conservation and Landscape Management Plan provides a brief description of each of the heritage artworks located in the Sturt Street Precinct. The Ballarat Archives Centre also has a number of records relating to the commissioning of many of Ballarat's heritage artworks. It is unclear what, if any, information exists on more recently commissioned works.

Once a complete list of public art is compiled, inspections should be undertaken by a Conservator and Condition Reports developed for each that will establish the physical condition of each work, flagging any maintenance or conservation work that needs to be carried out and prioritised actions. Again, many of the heritage public artworks have already had major conservation work or have had a preliminary assessment by landscape staff. See below for a list of repair conservation work identified by the Sturt Street Gardens Conservation and Landscape Management Plan.

A \$10,000 - \$20,000 budget should be allocated annually to maintenance and conservation of existing artworks, this would allow a prioritised program of annual maintenance and conservation program to be developed. This amount could also reduce significantly over time once significant conservation work has been undertaken and a regular maintenance program in place. Artworks can become liabilities rather than assets if they are poorly maintained and the longer they go neglected the likelihood is that public artworks, as with other items of infrastructure, will require more costly repair or conservation rather than a simple clean.

A scheduled maintenance program should include regular checking of the work for damage and washing to remove pollution and grime that may have built up. Some maintenance can be carried out by maintenance staff, cleaners or others responsible for a site. This will need to be negotiated and some training provided so that there is an understanding of the limitations of what staff can do, when maintenance beyond this is required and that this should be reported to the Public Art Officer for further action. Normal cleaning materials and procedures can be harmful so a clear understanding of these issues is essential.

There should also be a process for dealing with urgent maintenance such as vandalism and graffiti removal. Some anti-graffiti treatments are available but these can often affect the surface of the artwork treated and therefore the artist should be consulted and an agreement reached regarding the application of these.

Any restoration undertaken should not be recognised with plaques attached to the artwork or memorial. This acknowledgement could be made in a media release and other web and printed material relating to the artwork.

Artworks in Sturt Street Gardens already identified as being in need of repair or conservation include:

ARTWORK	MAINTENANCE REVIEW
Thomas Moore Statue	The shaft of the statue base is in poor condition and requires conservation works
Hebe and Ruth	Consider installation of paved bases designed specifically for these statues
Peter Lalor Statue	The bronze requires cleaning
Adam Lindsay Gordon Horse Statue	Extend the perimeter apron around the base
Mother Earth – Frank Pinkerton Statue	The statue is currently discoloured with dirt, grime and fungal growth and is in need of cleaning.
Peterson Fountain	Review the metal plaque causing discolouration to the marble.

## Removal, Relocation and De-accessioning

The decision to remove, relocate or dispose of an artwork is a complex issue that must be considered carefully in the full knowledge of the implications of such a decision. The Public Art Advisory Committee will be responsible for assessing existing public artworks on behalf of Council and making recommendations regarding these. Additional professional advice on issues related to relocation, removal or the ultimate disposal of artworks may be sought from time to time to enable an informed decision. In all cases the artist should wherever possible be consulted on possible options for new sites or given first option on repair or removal.

The conditions under which artworks commissioned by the City of Ballarat can be removed or relocated are as follows:

### Relocation

- Will occur when an artwork is no longer considered appropriate to a particular site or the environment that a site specific work has been designed for has changed significantly
- An artwork's cultural significance to a place has changed
- Environmental concerns or vandalism that have potential to reduce the lifespan of the artwork, alter the work in such a way that it no longer reflects the artist's intent and/or the work's integrity cannot be maintained

### Removal from a public place will occur:

- When damage or deterioration makes the work unsightly and unsafe
- Maintenance or repair costs exceed the initial cost of realising the work
- The work is continually vandalised and its security and/or public safety can no longer be guaranteed

### Disposal of a public artwork will occur:

- In the event that the work is deemed to be beyond repair or of less value than the cost of repair
- In the event that the work is no longer considered relevant and appropriate in a cultural context

If an artwork is to be removed, the artist should be given first option to purchase the work. Removal may result in the sale, extended loaning or gifting of the artwork. Any proceeds from sale should be allocated to the development, care, maintenance or promotion of other works in the City of Ballarat Public Art Collection.

A budget may be required in order to remove, relocate or dispose of an artwork.

### De-accessioning

Artworks that do not fall within the guidelines or parameters of the Collection will be de-accessioned from the Collection. De-accessioning will mean removal from Council's collection list, asset register and either removal, disposal or destruction of the work.



## Communication, Marketing and Promotion

### Understanding Controversy

Public art can create controversy which can be positive in creating public debate about art. Some public artworks, when first installed attract strong negative reactions, often the result of 'the shock of the new'. Often this hostility subsides and these works are embraced by the public. Sometimes however debate can degenerate, get out of control and have a totally negative impact on individual artworks and public art programs. Controversy should not, in itself, be a trigger for relocation or removal of a public artwork.

A commissioner must understand that controversy is part of the public art process and needs to be managed in a constructive manner. Developing a Communication and Marketing Strategy in line with the City of Ballarat's Stakeholder Management and Communications Strategy, 2007, for each artwork will ensure that there is a clear understanding about the rationale behind the work and that there is the opportunity to effectively communicate the work and the value of public art to the community.

Any new public artwork for Ballarat should have a marketing and communication strategy developed to ensure the best climate in which an artwork can be understood and received. Marketing and promotion are also about advocacy for public art and developing the public's understanding of contemporary arts practice.

An **Internal Communication Strategy** (internal to Council) will provide information to staff and Councillors within the organisation on the project. The communication strategy might include:

- Regular updates on the development of the project
- A studio visit to see the work in progress
- Ensuring all customer service and reception staff have sufficient information to answer general enquiries when a new artwork is installed
- Ensure Councillors and all relevant areas of Council are fully briefed prior to the artwork being installed and are able to respond to resident enquiries

An **External Communication Strategy** will also be developed to promote any new public artwork to the public and local community through local press and mainstream media in conjunction with Media Unit staff. A marketing strategy might include:

- A press release or media kit developed and sent out to coincide with the installation of a new public artwork
- The artist being available for media interviews and photo shoot for local newspapers
- Radio interviews by the artist
- Information on a new public artwork might be included in Council newsletters to residents

### Community Engagement Strategy

Commissioning processes for public art may involve community consultation, or evolve out of wider community consultation processes such as urban planning or urban revitalization projects. Where

aspects of an artwork concept may be considered controversial or high risk in terms of its content, a community engagement strategy may be developed and employed to build early understanding, awareness and community ownership, and thus avoiding the 'shock of the new' syndrome. Such engagements could include:

- Public information stalls at community festivals and events
- Public displays of the artwork model with a comments box
- Workshops with community groups for example a workshop with local school children which explains the artwork concept and invites them to come up with their own artwork concept

#### **Marketing and Promotion Opportunities**

Other things that can be done to promote new public artworks include:

- Photographs of major public artworks should be included in Council publications and reports
- Postcards of the artwork with information regarding the work on the back
- Information such as maps, photos, press releases or artists statements on Council's website
- Artist talks with slides including a discussion of the work in relation to the artist's broader arts practice
- Public forums on public art presenting a range of perspectives on contemporary public art practice
- Images of public artworks used in Council tourism publications to help 'brand' Ballarat as a forward looking, creative and innovative city
- The development or incorporation of images of public artworks into walks brochures. New themed walks could also be developed to encourage visitors and locals to explore Ballarat.

#### **Council's Website**

Currently a search for public art on the City of Ballarat website provides one listing that references the Arts and Cultural Development Strategy 2006-2010. There is further information on the following items but these are not easily found if the searcher has no knowledge of these artworks to begin with:

- The Australian Ex-POW memorial is featured on the Tourism and Events webpage
- Statues in Sturt Street are listed under Gardens and Park on the Parks and Environment webpage
- Prime Minister's Avenue and Statues in the Gardens are listed under Ballarat Botanic Gardens on the Parks and Environment webpage

A search for public art should be able to identify all of the above. There is also potential to have images and information of each of the works in the City's Public Art Collection including map references, walking tours of these and artwork briefs for up-coming projects, etc.

## FUNDING FOR PUBLIC ART

### Council Funding for Public Art

The City of Ballarat needs to allocate appropriate funding to:

- Maintain its existing public art collection
- Commission new permanent and temporary public art commensurate with Ballarat's status as a major regional centre
- Promote its collection as one of the City's major assets

In addition Council may also seek additional funding for public art through:

- Grant funding
- Philanthropic trusts
- Developer contributions
- Partnerships with artists or community groups who may wish to apply for grant funding

## Budget Guide

To give an indication of what can be expected in terms of commissioning public art the following images give a cost comparison:

### \$30,000



Mild Steel, Stainless Steel ring,  
bronze horse & bird  
Height approx 5000mm  
Location – Altona Coastal  
Reserve



Bronze sculpture, corten steel  
bollards  
Height approx. 1200mm  
Location – Altona Pier entrance,  
Pier Street



Cast aluminium panels x 4  
Approx 1000mm X 2000mm  
Location – Logan Hospital,  
Logan, QLD

### \$50,000 - \$75,000



Mild steel  
Height approx 8m, roundabout  
diameter approx 20m  
Location – Fitzsimmons Lane  
and Porter Road, Templestowe



Series of 6 works, cast  
aluminium  
Sizes variable, approx 1000mm  
in height  
Location – Orion Springfield,  
QLD



Granite, corten, steel  
Height approx 7m  
Location – Williamsons Road,  
Doncaster



**\$100,000 - \$150,000**



3 x cast bronze sculptures,  
Height approx 900 – 1000mm  
Location – Rundle Mall,  
Adelaide



Bluestone hand-carved  
Height approx 2m  
Location – Margaret Street,  
Newport



Corten steel, bronze inserts,  
internally lit,  
Heights 1m, 1.5m & 2m x  
500mm & 2m wide  
Location – Gordon Street,  
Footscray

**\$250,000**



Aluminium  
Approx 8m height x 12m long  
Location – Brisbane  
Magistrate's Court



3 x painted mild steel fins  
Length approx 12m  
Location – Mary Street,  
Brisbane, QLD



Cast concrete performance  
space, internally lit glass panels  
Height approx 6m  
Location – Carindale Shopping  
Centre, QLD

**\$500,000**



Stainless steel internally lit  
Height 13m  
Location – Harbour Esplanade,  
Docklands



Aluminium with laser cut inserts  
Length 10m x 8m wide  
suspended 30m above ground  
by 5 X 10mm cables  
Location – concourse Docklands  
Stadium



Stainless Steel frame, slumped  
glass panels, LED lights  
Height approx 5m  
Location – concourse  
Docklands Stadium

## Developer Contributions

In addition to incorporating public art as an eligible community benefit in the Ballarat MSS and Planning Scheme, a Public Art Guidelines Booklet for Developers could also be developed by Council that sets out:

- The benefits of public art
- A definition of public art and the types of ways in which this can be realised
- How and when to plan for public art in a development/redevelopment project
- Where to access professional advice to assist in public art procurement
- The themes and standards that fit with Council's vision for public art in Ballarat

When a Developer Contribution Policy is established that allows for public art as one of the forms of community benefit, a Kit for Developers could be developed that provides a step by step guide to enable developers to meet their obligation.

When any potential public artwork as part of a Developer Contribution is proposed, it is critical that the skills of the Public Art Officer and perhaps even the Public Art Committee are drawn on to assess the appropriateness of what is being proposed and how it is to be implemented.

## CONTEXT

### Policy Context

**Our Council Plan 2009-2013** details outcomes over the four year term of the current Council until November 2012 within the planning framework of 'Ballarat: Today, Tomorrow, Together'. The overall goal being "to help sustain growth and to strengthen communities, both now and into the future".

Councillor Portfolios and the organisation have been structured into the following three areas:

- **Growth and Development** has the overriding goal is ensuring a sustainable mix of residential, commercial and industrial development and infrastructure that provides for a high quality of life.
- **People and Communities** has the goal of a safe, healthy, environmentally sustainable, innovative and well-serviced community that has equal access to opportunities, is proud of its unique heritage, is optimistic about its future, welcoming diversity and is respected by others.
- **Destination and Connections** has as its goal for Ballarat, being a respected regional leader with a strong profile that encourages tourism and attracts new residents and businesses by promoting Ballarat's unique lifestyle benefits.

Key projects and priorities highlighted in the Council Plan and to which public art can contribute include:

Growth and Development:

- Revitalisation of Ballarat's Central Business District
- The Ballarat West growth area housing, employment and infrastructure challenges
- Protection and enhancement of Ballarat's heritage

People and Communities:

- Develop key strategies to support and promote a healthy, safe, connected, inclusive community
- Implementation of the Ballarat Open Space Strategy

Destination and Connections:

- Position Ballarat as a thriving centre for economic, cultural and social activities in Western Victoria
- Destination marketing: tourism, events and cultural attraction marketing
- Arts and culture framework: a co-ordinated strategic approach to Ballarat's cultural and heritage assets
- Management of Council's diverse and significant arts and cultural functions and infrastructure
- Marketing Ballarat to capture external investment, visitors and new residents



**The City of Ballarat Health and Wellbeing Plan 2010-2013 (draft)**

Actions do not relate specifically to public art, however public art activity can contribute to these. For example:

Domain – Healthy, Safe and Inclusive Communities

- Health related behaviours – promoting walking could be enhanced through the creation of destination or layers of interest along trails that include public art
- Community connectedness and strength – increasing recreational opportunities for youth could include their participation in a public art activity focused on developing and showcasing their artistic skills

Domain – Dynamic, Resilient Local Economies

- Income and Wealth – neighbourhood renewal in Wendouree West and Delacombe could include public art to help enhance the attractiveness of public spaces and community facilities and a valuing of these by the community and local businesses

Domain – Culturally Rich and Vibrant Communities

- Public art can contribute to a visible cultural diversity, celebration and acknowledgement of Reconciliation and local Indigenous groups and provide opportunities for people to participate in creating artworks that will express their aspirations and contribute to shaping their built environment

The **Ballarat Planning Scheme and Municipal Strategic Statement** provide a policy framework to guide all planning and development decisions by Council. As part of the 2008 Planning Scheme Review a submission was made to seek inclusion of public art as an eligible category allowable under Developer Contributions as the need for a formal Development Contributions Policy was identified in the review. Along with other community infrastructure, public art can contribute to local amenity and community capacity building in new development areas.

#### **City of Ballarat Environment Sustainability Strategy, 2007**

- Innovation and community education are seen as an important objectives – public art can make tangible concepts of sustainability and help to create awareness in the community. This is also related to the key theme of Developing a Culture of Sustainability
- Sustainable lighting should also be a requirement with any lighting associated with public art
- Themes include biodiversity (flora and fauna), water quality and quantity, energy, waste, re-cycling and reuse and air quality
- Ensuring new buildings and facilities meet five star ratings – increasingly public art is also being required to meet five star and green star ratings
- Increasing community awareness of biodiversity through interpretation – this could include public art and not just signage

#### **City of Ballarat Economic Development Strategy, 2006 (due for review)**

Critical features associated with Ballarat's economic development relate to liveability, the following of which are of relevance to public art:

##### Strengths:

- Strong cultural heritage including historic/cultural icons

##### Weaknesses:

- Poor entry gateways to the City (action 1.2.2)
- Mono-cultural population and lack of community diversity
- Ballarat's characteristics may only be attractive to limited socio-economic groups (action 1.2.1 and 1.4.3)

##### Opportunities:

- Increase visitation to historic/cultural products
- Improve linkages with smaller townships for tourism
- Introduce new cultural events (music, wine, dine)
- Develop opportunities generated by population growth along Western Corridor
- Improve linkages between key locations in Ballarat e.g. between CBA, Sovereign Hill and Lake Wendouree, or between University of Ballarat/Technology Park and CBA

Issues for the retail and business sector identified include StreetLife and financing and the CBA requires cosmetic enhancement, especially with regard to heritage buildings.

Tourism issues identified include tourism product needs to be stronger, as does marketing of Ballarat as a destination and gateways to Ballarat and signage within the City are poor.

**Towards 2020, Ballarat Tourism Strategy** sets out to achieve a flourishing tourism industry that:

- **Showcases Ballarat as a leading, vibrant and innovative** tourism destination
- **Delights visitors with enriching, enjoyable and exciting visitor experiences that are distinctly “Ballarat”**
- Generate business growth and profitability, creates jobs and stimulates the growth of the Ballarat economy
- **Enriches the lifestyle of the Ballarat community and its visitors**
- **Celebrates and protects our Ballarat culture, heritage and natural environment**
- Champions an industry wide culture of partnership and mutual respect

The **Ballarat Open Space Strategy, March 2008** sets out Development Standards for different categories of open space that include consideration of their general suitability for public art as follows:

Local Recreational Parkland	Neighbourhood Recreational Parkland	District Recreational Parkland
	Urban Space	
Should NOT have art or sculpture	MIGHT have art or sculpture	SHOULD HAVE art or sculpture

Other categories of open space include infrastructure elements such as paving, shelters, seating, boardwalks, interpretive signage, etc that could result from the involvement of an artist. The significance of an area of open space will determine whether such an approach is appropriate i.e. a major trail rather than a minor one.

**Ballarat Branding Strategy, October 2006**

Values – proud, progressive and pioneering can inform the focus of public art

Page 5 notes: *“it is the future that mostly excites people. Ballarat does not want itself to become a historical curiosity. While it wants to acknowledge a rich and unique heritage, it also wants to embrace a vibrant community today and work towards a diverse and exciting future”* and page 13 continues on this theme in the core brand promise of Ballarat being *“A place where some of the best heritage architecture in Australia sits alongside an advanced technology infrastructure and IT...attract the visionaries and achievers looking to make the most of who they are and gain the attention of the regional Victoria visitor looking for a unique experience”*.

**Youth Strategy 2009-2014** sets out priorities for the City of Ballarat and the community to provide quality and responsive services for young people aged between 12-25 years.



Under the theme Culturally Rich and Vibrant Communities one of the key issues identified is arts initiatives aimed at developing lifestyle skills, maximising opportunities for intergenerational relationships and the development of a range of programs that respond to the needs of specific age groups adding diversity to existing recreation opportunities for young people. There are opportunities for young people to work with skilled artists on a range of arts projects including public art.

#### **Ballarat Entrances Strategy, 2006**

The Ballarat Entrances Strategy is a long-term strategy for the improvements of Ballarat's entrances. The strategy includes an overall vision and planning and design principles for all eight major entrances to Ballarat. The intent of the vision is that Ballarat's entrances will:

- Contribute positively to Ballarat's image and presentation
- Welcome and direct visitors to points of interest
- Provide 'journeys' of experience into and through the city
- Articulate Ballarat's past, present and future
- Enhance points of historical, cultural and natural interest
- Be valued by the community who contribute to their care

The strategy sets out Planning and Design Principles that apply to all entrances and makes recommendations in relation to iconic or sculptural features and provides an estimate of costs for implementing each site.

#### **Arts and Cultural Development in the City of Ballarat, 2006-2010**

The Action Strategy includes the following actions:

Under the theme Getting Connected - *"Establish a public art assets register, including information about local context, maintenance, value"*

Under the theme Turning Spaces Into Places - *"Develop a public art policy which incorporates planning for, commissioning, investing in and maintaining public art in the region" , "Establish a biannual ephemeral artwork trail in the Botanic Gardens" and "Devise an ephemeral art project to take in key public places."*

Under the theme Telling Our Stories - *"Establish an interpretive botanical trail in Victoria Park."*

#### **Arts and Cultural Framework for the City of Ballarat, May 2008**

Proposed Strategies include:

- The creation of a culture walk connecting services and buildings including the Gallery, Arts Academy, Mining Exchange and Her Majesty's Theatre providing orientation and connection
- New outdoor sculpture park providing a signature to the Arts and Culture Precinct
- Link the public art with the open space and gardens of the Botanic Gardens and Lake Wendouree to provide a vehicle for connecting public art and community programs and events in this region. This incorporates linking the significant public art collection located within the Botanic Gardens to the broader public art policy and program for the City of Ballarat

The report proposes a Public Art Program for key locations in particular connecting the culture walk and various public spaces being available for public art commissions.

**Ballarat Tourism Signage Program, 2008**

Proposes a precinct approach to tourism signage and identifies signage locations and a hierarchy of signage for these. The potential for public art to identify gateways will need to be considered in the light of these and in performing more a function of creating a sense of expectation or providing memorable images for people to take away.

**City of Ballarat CBD Street Furniture Guidelines, 2009**

This report proposes a consistent approach and suite of street furniture for the CBD, with details of heritage items to be retained and all new furniture being simple and contemporary in design. The report provides images and details all furniture elements with photographs, specifications and instructions relating to installation for each.

The bus shelter program proposed in this document would be contrary to Council's current position in relation to this item of street furniture. Intended to operate similarly to Brisbane's Artforce, which is aimed at engaging with young people, the idea would be to create artworks within the side panel format of the shelter. Consideration of regular maintenance and graffiti removal would need to ensure artworks developed were not 'cleaned up' if this does proceed.

Having a standard suite of street furniture should not prohibit the ability to have artworks that provide for unique commissioned items of street furniture in particular locations. These would obviously be maintained as artworks with regular maintenance undertaken through the public art maintenance budget and may have a finite lifespan agreed at the time of their commissioning.

**Ballarat Central Business Area – Urban Design Framework, 2005**

This report addresses future urban design in the Ballarat CBA and the provision of public transport infrastructure.

The vision is to *“Develop the Ballarat CBA as an authentic and distinctive regional centre that enhances the heritage and character in Ballarat through excellence in design and functionality, facilitating economic development and encouraging a strong sense of place.”*

Urban design principles of particular relevance to the development of public art and to which public art can contribute include:

- Create attractive and inviting city entrances to the city
- Create attractive landscapes and public spaces and enhance the sense of place in the centre of the city
- Facilitate high quality development opportunities within the prevailing character of Ballarat



The report notes that tourism is an important industry within the City and that arts and cultural imagery need improving.

The following guidelines and actions proposed have relevance to this plan:

For the entire CBA

- Require all new developments to complete an urban context report addressing the development's integration in and enhancement of the surrounding cultural, heritage and character values

Sturt Street

- Conserve the memorials and statues in the central median strip of Sturt Street
- Seek opportunities to enliven the Sturt Street median with limited entertainment/recreation activities during appropriate weather and/or on festive days within the constraints of traffic movements

#### **Ballarat Heritage Study, Stage 1, Volumes 1-3, July 2003**

Volume 1 contains a thematically arranged history of the municipality and detailed bibliography which could provide a good starting point for artists wanting to research the historical context of Ballarat.

Volume 2 provides further historic detail on each of twenty precincts for inclusion in the Heritage Overlay provisions of the Ballarat Planning Scheme. Lydiard Street Precinct and Lake Wendouree and the Creek and River Channel Precincts are the only precincts of State Significance. Within each precinct buildings and landscapes of significance are detailed providing excellent background information to inform artist's research.

#### **Making Ballarat Central, The CBA Strategy – Background Report, 2009**

Opportunities within the CBD include:

- The CBD has an extensive network of laneways and minor connector streets. By encouraging new uses in buildings adjoining these streets and laneways, particularly boutique uses in historic buildings, there is substantial opportunity for improving the street environment and activity in the CBD
- Camp Street provides an opportunity to create a 'bohemian' café strip with good pedestrian connectivity
- Lydiard and Armstrong Streets also offer a high degree of amenity with heritage buildings, existing cafes and restaurants, accommodation, entertainment and a pedestrian scale which could be further enhanced as a precinct focused on the arts, culture and entertainment
- A series of gateway to the CBD are identified. Consideration for the involvement of artists/public art in enhancing these is in line with this plan.
- Similarly any new or redesigned public space could benefit from the involvement of an artist and/or inclusion of public art

**Sturt Street Gardens Conservation and Landscape Management Plan, 2007.**

- Proposes new works be installed only at either end of Block 9 (between Drummond and Windermere Streets) or in Blocks 8 (between Errard and Drummond Streets), 10 (between Windermere to Ascot Streets), 11 (between Ascot and Talbot Streets) or 12 (between Talbot and Ripon Streets)

Identifies the following artworks in Sturt Street Gardens as being in need of repair or conservation:

<b>ARTWORK</b>	<b>MAINTENANCE REVIEW</b>
Thomas Moore Statue	The shaft of the statue base is in poor condition and requires conservation works
Hebe and Ruth	Consider installation of paved bases designed specifically for these statues
Peter Lalor Statue	The bronze requires cleaning
Adam Lindsay Gordon Horse Statue	Extend the perimeter apron around the base
Mother Earth – Frank Pinkerton Statue	The statue is currently discoloured with dirt, grime and fungal growth and is in need of cleaning.
Peterson Fountain	Review the metal plaque causing discolouration to the marble.

## Community Context

Ballarat is one of the fastest growing inland regional centres in Australia and the third largest city in Victoria. Many capital cities, regional and suburban centres and rural towns in Australia now see public art as an important tool for community building, creating civic pride, enhancing public space and local amenity and reinforcing their identities.

Ballarat's economy has traditionally been based on mining and agriculture. Now the key industries are retail (18%), manufacturing (14.9%), health and community services (15.3%), education (9.9%) and property and business services (8%). Information technology is emerging as an important sector and will contribute to the vision of Ballarat becoming a knowledge based city. Public art that incorporates new technologies and cutting edge design will reinforce the notion of Ballarat as a forward looking city that is in touch with new ideas and thinking.

Ballarat is in a strategic location for freight, tourist and commuter transport routes. Four highways radiate from the city connecting it to all parts of Victoria while the completion of the Deer Park bypass has further reduced travel time to Melbourne. Similarly, the completion of the fast rail project will reduce the trip to Melbourne to an hour and the Ballarat airport is being redeveloped to reduce its distance from other centres. Gateways to the city can be important locations for public art as they become subtle invitations to entice passers-by to stop, announce one's arrival at a place of importance and can create memorable images that stay with people after they leave. Public art can become symbolic identifiers of place.

Ballarat is a major tourist destination attracting nearly two million visitors each year and contributing over \$330 million to the region's economy annually. 13% of the 1.1 million overseas visitors who come to Victoria also visit Ballarat. With gold and architectural heritage, parks and gardens and arts and cultural activities as the main attractions and there is an opportunity for public art to further reinforce these themes and signal these key visitor precincts and extend the range of cultural products on offer.

The City of Ballarat has a population of approximately 90,000 of which the majority were born in Australia. 1% of the population is Indigenous (Victoria 0.5%). Approximately 8% of the population was born overseas and half of these are from a non-English speaking background. Council's Migrant Attraction and Retention Strategy is aimed at attracting and retaining skilled migrants to Ballarat and may see an increase in these numbers in future. Public art can involve artists from diverse cultural backgrounds and reflect the city's cultural diversity by telling stories that reflect different cultural experiences.

The State Government's 2030 strategy has identified regional centres, such as Ballarat, as major growth areas and where urban development will be encouraged. Ballarat's population is predicted to continue to grow to reach between 106,000 to over 130,000 in the next twenty years. Growth is most pronounced in the areas of Alfredton (3.92%), Delacombe (3.79%) and Miners Rest-Mitchell Park (3.19%). There is an opportunity to incorporate public art into the development of new communities to help create a 'sense of

place', enhance local amenity and to design projects so that they provide opportunities to bring new community members together to get to know one another and to make their mark on their new suburb.

In 2000, Ballarat was ranked 24<sup>th</sup> out of the 79 Victorian Local Government Areas on the Index Relative Socio-Economic Disadvantage (SEIFA) where 1 is the most disadvantaged. Disadvantage is reflected by attributes such as low income, educational attainment, high unemployment and proportion of the workforce in relatively unskilled occupations. The level of unemployment in Ballarat is 8.9% (3,961) which is significantly higher than Victoria (5.3%). A high level of disadvantage particularly exists in Wendouree West and Sebastopol/Delacombe, which is one of the 40 most disadvantaged postcodes in Victoria. The need for community infrastructure, including public art, is important in new areas that are growing quickly and have a high level of disadvantage. Public art projects can be a key element of strategies to address disadvantage and develop social capital. Community engagement in public art will be important in involving people and in developing their skills and confidence.

Ballarat has a significant aging population and the number of people over the age of 65 years is predicted to grow by 60% over the next 20 years, which is similar to national trends. If Ballarat wishes to attract and retain young people then culture, amongst other factors, will likely be a consideration for this group. Again, public art can be a tangible way to signal Ballarat as a contemporary and innovative city and one that offers opportunities for young and emerging artists.

**Sources:**

This section draws on the most recent ABS data available at this time and in some cases research has revealed inconsistencies in the statistics, therefore all statistics should only be considered as indicative. Sources have included:

- City of Ballarat Website, City of Ballarat Community Profile
- City of Ballarat Website, City of Ballarat Profile
- Australian Bureau of Statistics Website, National Regional Profile: Ballarat (Local Government Area), Population/People, issued 28/07/2008
- Our Council Plan 2009-2013

## Definitions

### Public Art

Any permanent or temporary art object, installation or activity in the public realm, not including collecting institutions. In general public art is sited on public land and has been purchased or is owned by a public authority. Public art is work that results from the involvement of a professional artist.

Public art can include a wide range of artforms such as:

- Permanent 2D or 3D visual artworks such as sculptures and murals
- Street furniture and functional building elements
- New media works such as projection and digital artworks
- Temporary works such as installations
- Ephemeral artworks such as environmental artworks

### Artist

Providing a definition of an artist is problematic as it is not an occupation defined by a professional structure such as an architect or certified accountant.

An artist can be a person who is able to demonstrate at least one of the following criteria:

- Has specialist training within their field (not necessarily in academic institutions) and is involved in the creation of art as their profession
- With high level interpretive, conceptualising and creative skills that result in the creation of artwork
- Has demonstrated professional standing through exhibitions, commissions, awards and prizes and is considered an artist by his or her peers as demonstrated through representation in public collections and coverage in the media
- Continues to develop, refine and evolve their practice by engaging with contemporary social issues, contemporary arts movements or processes
- Craftspeople who operate within the above parameters are also artists

Ballarat will seek to engage the best artist for the project and consequently will seek to involve artists from across the state, nationally and internationally for major public art opportunities.



### **Community**

The word community is often used in a very broad way to refer to the “public”. It is perhaps more useful to define community as a group of people who share a common interest or who have a whole variety of reasons for a sense of unity. Those things which bond a group of people arise out of a shared belief: for example a political commitment; a common cultural background or a concern for the environment.

A “community” may live in the same area, work together or participate in the same sporting or cultural group. A community may be comprised of all or some children, teenagers, older adults, women and/or men. In essence a sense of community grows out of recognition of a common unity and the acceptance of difference.

## **Benchmarking**

The following local government areas were selected to benchmark against Ballarat due to their being:

- Regional centres
- Inland cities
- With population roughly comparable to or less than Ballarat
- Representative of local government activity across Australia

Details of their public art activity, policy, processes and resourcing commitment together with examples of the type of work recently commissioned are provided where possible.

<b>Bendigo City Council – population 100,000 (2008)</b>	
<b>Responsibility within Council</b>	Community and Cultural Development within Community Well Being
<b>Public Art Policy/Strategy</b>	<ul style="list-style-type: none"> <li>• Permanent Public Art Policy and Procedure, October 2008</li> <li>• Related - Arts and Cultural Strategy 2008-2011, March 2008</li> <li>• 'Art in Public Spaces' one of eight key areas</li> </ul> Proposed: <ul style="list-style-type: none"> <li>• View Street Art in Public Spaces Plan</li> <li>• City of Greater Bendigo Public Art Masterplan</li> <li>• Investigate (DCP) 'percentage for art policy' for large private developments</li> </ul>
<b>How public art is funded</b>	1% capital works building budget for the commissioning, installation and conservation of permanent and temporary public art Also: <ul style="list-style-type: none"> <li>• Specific capital works project budget allocations</li> <li>• Government grants and philanthropic funds</li> <li>• Community grants programs</li> <li>• Sponsorship and private funding</li> <li>• Donations, bequests and gifts of money</li> </ul> Resources: <ul style="list-style-type: none"> <li>• Public Art Co-ordinator (0.5 EFT) \$40,000 pa</li> </ul>
<b>Who selects work for commissioning</b>	<ul style="list-style-type: none"> <li>• An Independent Expert Panel selects artwork for commissioning. The group includes three recognised artist practitioners (one is a tertiary level visual arts educator), a representative from a public gallery and a respected artist and is overseen by the Director Bendigo Art Gallery, who is non-voting.</li> <li>• The Panel is supported by specialist Council staff, including: Director Art Gallery, City Curator, Co-ordinator Landscape and Open Space Planning, Co-ordinator Arts and Community Partnerships, Urban Design Officer and consultant Architect</li> <li>• Support available from Arts and Cultural Advisory Committee</li> </ul>



**Recent projects undertaken**

**Hargreaves Mall Redevelopment:**

Four digital works have been commissioned for the new large screens in this redevelopment.

**Proposed over the next 3 years:**

- View Street Arts Precinct – 3 major permanent or temporary commissions, up to \$100,000 per work
- 3 major permanent commissions across municipality and a restricted number community driven public artworks. Commissions planned as part of City's Walk Bendigo Plan and the redevelopment of Hargreaves Mall
- Temporary public art program, including enhancing existing and new events and activities. Up to 3 new activities, including digital content for the big screen in the Hargreaves Mall and a regular event such as Melbourne's Laneway Commissions



<b>Rockhampton City Council – population 103,000 (2006)</b>	
<b>Responsibility Within Council</b>	Arts and Cultural Services, Community and Customer Service
<b>Public Art Policy/Strategy</b>	Currently no policy or strategy, but planning to develop a policy in 2009. Council's strategic planning impacted on by recent amalgamations. In the past decade have incorporated artwork into buildings and now want to extend beyond this and see as an opportunity to build sense of place, etc.
<b>How public art is funded</b>	<ul style="list-style-type: none"> <li>• Council funds allocated to specific capital projects for public art</li> <li>• Commissions funded through the Art Built-In Program previously run by the Queensland State Government which provided 2% for public art for public areas in state owned buildings</li> <li>• Small grants through other state funding programs e.g. schools</li> <li>• Commissions funded by Council through grant programs, including the Regional Arts Development Fund (partnership with state government)</li> </ul>
<b>Who selects work for commissioning</b>	<ul style="list-style-type: none"> <li>• A Panel appointed to select artists</li> <li>• Some projects are tendered as part of the Graphics Package for building developments</li> </ul>
<b>Recent projects undertaken</b>	<ul style="list-style-type: none"> <li>• Rockhampton Regional Library, artwork included as part of the Graphics Package, 2008</li> <li>• Walter Reid Cultural Centre, artwork integrated into design of building (est. 2005)</li> </ul>





<b>Mandurah City Council – population 59,287 (2006)</b>	
<b>Responsibility Within Council</b>	Arts and Cultural Development, Community Services
<b>Public Art Policy/Strategy</b>	No public art policy. Council are re-crafting precinct development plans to include public art e.g. Inner Mandurah Precinct Plan.
<b>How public art is funded</b>	<ul style="list-style-type: none"> <li>• \$20,000 annual Capital Budget allocation</li> <li>• State and federal government grants e.g. Federation Grants and Festivals Australia</li> <li>• Sponsorship e.g. Alcoa funded a series of heritage public artworks</li> <li>• Developers Contribution Plan (precinct development plans)</li> </ul>
<b>Who selects work for commissioning</b>	<ul style="list-style-type: none"> <li>• A Panel is appointed to select artists. This comprises: Councillor's, community representatives, artists and Council staff (eg Landscape Architect)</li> <li>• Utilise consultants to source artists and manage projects, eg Art Source (agency promoting artists)</li> </ul>
<b>Recent projects undertaken</b>	<p>The following temporary works were commissioned as part of the Stretch Festival and a number have been retained permanently:</p> <ul style="list-style-type: none"> <li>• 'Love', Gary Aitken, 2008, located on Serpentine River will be permanently relocated to the river foreshore</li> <li>• 'All in this together', Carol Nicolson, 2008, located on the Mandurah Ocean Marina</li> <li>• Untitled, Gary Aitken, 2007, located in Mandjar Square adjacent to the Mandurah Performing Arts Centre</li> <li>• Untitled, Gary Aitken, 2008, also located in Mandjar Square adjacent to the Mandurah Performing Arts Centre</li> <li>• Osprey Feather, Celestin Hutchinson, 2008, river foreshore (temporary)</li> </ul> <p>The two commissions by Gary Aitken were collaborative projects with Alcoa apprentices</p>



Wagga Wagga City Council – population 60,592 (2007)	
<b>Responsibility Within Council</b>	Cultural Development, Environmental and Community Services
<b>Public Art Policy/Strategy</b>	<ul style="list-style-type: none"> <li>Public Art Policy, August 2008</li> <li>Area Master Plans will include public art e.g. Riverside Precinct Upgrade (currently being developed)</li> </ul>
<b>How public art is funded</b>	<ul style="list-style-type: none"> <li>1% capital works project budget (excluding sewerage component)</li> <li>Plan to include public art in the works funded by contribution plans (DCP) to the value of 1% of the total works</li> <li>State and Federal Government grants</li> <li>Investigating establishing a Cultural Trust Fund to be able to accept philanthropic donations</li> </ul>
<b>Who selects work for commissioning</b>	<p>The recently established Public Art Advisory Panel will guide commissioning public art.</p> <ul style="list-style-type: none"> <li>Role - provide expert advice, make recommendations and oversee commissioning process</li> <li>Membership – one Councillor, relevant Council staff (including Cultural Development Officer and Manager Gallery, Asset Services and Architect or Engineer), regional representative (public art project manager from local, state or federal government), and two community representatives (practicing artists), with capacity to co-opt expertise as required.</li> </ul>
<b>Recent projects undertaken</b>	<p>No commissions in recent years, new policy will reinvigorate this.</p> <p>Main Street upgrade:</p> <ul style="list-style-type: none"> <li>'Forest Seat', Simon Lloyd, 2000</li> <li>'Donna', 'Marj and Muuj', 'Reading the News' and 'Victor', series by Mary Stimson, 2000</li> </ul> <p>Wollundry Lagoon upgrade:</p> <ul style="list-style-type: none"> <li>'Deborah', Mary Stimson, 2001</li> <li>'The Fairy', 'Balancing Beams' and 'The Frog', Zane Separovich, 2001</li> </ul>

<b>Wodonga City Council</b> – population 35,000, service region 170,000	
<b>Responsibility Within Council</b>	Cultural Services, Community Development
<b>Public Art Policy/Strategy</b>	<p>Public Art Strategy 2001</p> <p>Related Documents:</p> <ul style="list-style-type: none"> <li>• Cultural Services Plan 2007 – 2012 (primary document) <ul style="list-style-type: none"> <li>- Public Art is one of the five Key Directions of the plan</li> </ul> </li> <li>• Council Plan</li> <li>• Public Art Implementation Process</li> <li>• Public Art 5 Year Master Plan</li> <li>• Public Art Asset Register</li> <li>• Public Art Maintenance Schedule</li> <li>• Public Art EOI Form</li> <li>• Public Art Design Commission Brief</li> <li>• Arts and Cultural Contribution Policy (resource community projects)</li> <li>• Public Art Collection Publication</li> </ul>
<b>How public art is funded</b>	<ul style="list-style-type: none"> <li>• 2% of Capital Fund (under review by new Council)</li> <li>• Commenced development of a developers contribution plan (DCP) for public art</li> <li>• State and Federal Government grants</li> <li>• Partnerships with service groups</li> <li>• Sponsorship</li> </ul>
<b>Who selects work for commissioning</b>	A Selection Committee includes Councillors, artists / arts industry representatives and relevant staff. Committee operated for a short time when the Public Art Strategy was first implemented and then became an internal panel with one external representative. Plan to now reinstate.





**Recent projects undertaken**

- 4-5 public art projects undertaken each year
- Target 1 to 2 permanent works per year and ephemeral works as part of Todos Arte (arts festival)
- Priority works for: High Street, entry features, sculpture trail along Wodonga bike paths, incorporate public art into Performing Arts Centre



## CONSULTATION

Through an extensive process of community consultation The Arts and Cultural Strategy 2006-2010 determined that development of public spaces be guided by a coordinated approach to public art. The relevant recommendation from this Strategy stated the need for:

*“The development of a public art policy including planning for, commissioning, investing in and maintaining public art in the region.”*

As Council had already undertaken an extensive consultation through the Arts and Cultural Strategy and the Arts and Cultural Framework a decision was made, in the preparation of this document, to consult with the community through focus groups and targeted workshops in the development of the Public Art Policy, Master Plan and Action Plan.

In addition workshops were conducted with Council Staff that had been and were likely to be involved into the future in public art development and public art initiatives across the organisation.

Council Officers participating in workshops/or consultation included:

- Jeff Pulford, Director Growth & Economy
- Carolyn Barrie, Director People & Communities
- George Sossi, Director Destinations & Connections
- Ian Rossiter, (then Director Sustainability)
- Trevor McCullough, (then Director Planning & Development)
- Jeff Hayden, (then Director Infrastructure & Operations)
- Brett Davis, Project Manager, CBA Structure Plan
- Gordon Morrison, Director Art Gallery Ballarat
- Adam Parrott, Landscape Architect and Open Space Officer
- Ashley Pittard, Manager, Recreation & Open Space Planning
- Sean O’Keefe, Manager Strategic Planning
- Jason Cay, Manager Financial Services
- David Lewis, Manager Botanic Gardens
- Jen Pollard, (then Manager Community Strengthening)
- Robert Allen, Education Officer, Eureka Centre
- Andrew Miller, Manager Infrastructure Delivery
- Verity Higgins, Regional Arts Development Officer
- Scott Sherritt, Risk Management & Insurance Officer



Art Sector Focus Group comprised:

- Peter Mathews, Arts Academy
- Julie Collins, Artist
- Peter Widmer, Artist
- Geoff Bonney, Artist
- Val Sarah, Arts Foundation
- Nicholas Boseley, Kirrit Barreet
- Debbie Hill, Board Art Gallery Ballarat, Artist
- Clare Blake, Artist
- Gerrie Dorn, Blueprint Ballarat – “Connections”
- Youth Council Reps (2)
- Sari Baird, Chairman Art Gallery Board

CBD Restructure working group and Consultants

- Planisphere
- Aspect Studios

A presentation was also made to Youth Council.

The objectives of the above consultations being:

1. To provide attendees with the key findings of Brecknock Consulting audit and analysis
2. To present and seek comment/feedback on the key directions and recommendations proposed for the Strategy including:
  - Vision
  - Curatorial framework
  - Areas of focus – locations
  - Commissioning models recommended
  - Scope of public art practice
  - Funding – options
  - Responsibility within Council – options
  - Whole of life asset management
3. To gauge whether there are omissions in the Strategy.
4. To convey the response from the workshop in reporting back to Leadership/Council
5. To consider feedback in finalising the draft report for presentation to Council