



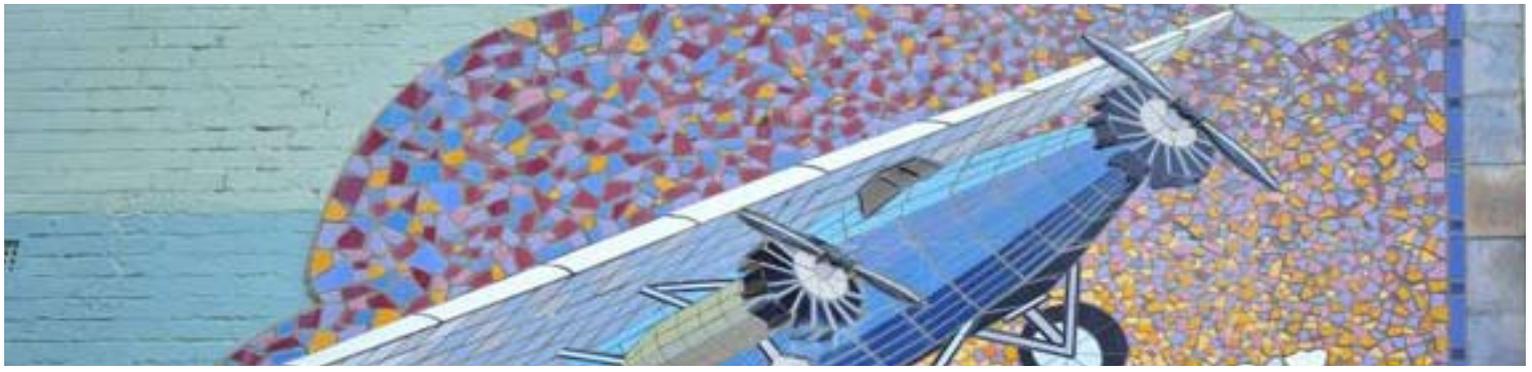
Randwick City
Council
a sense of community

RANDWICK CITY COUNCIL

Public Art Strategy



It was the site of the sailing village
and during the building phase
many of the houses of the
old sailing masters of the
island were built.
In the late 1920s
and early 1930s.



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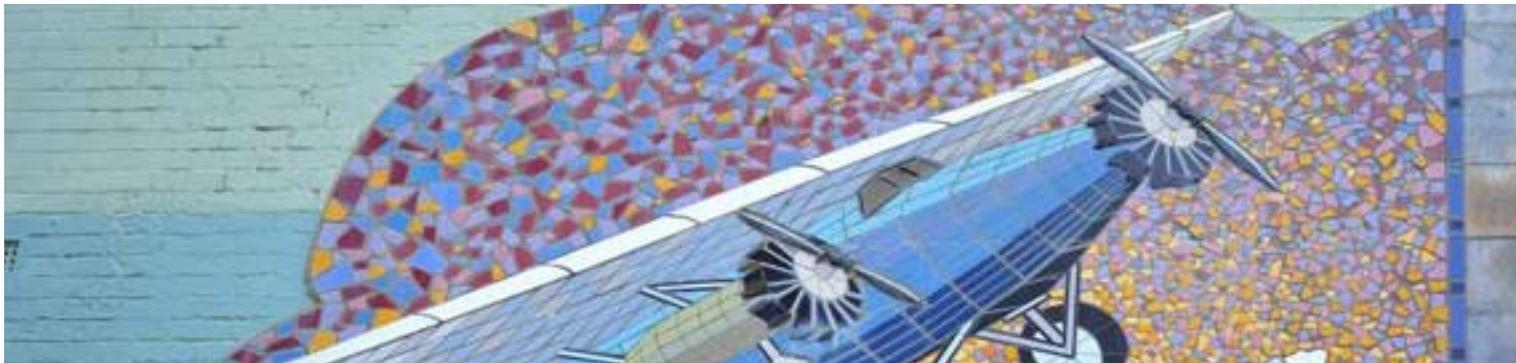
Acknowledgements

The Council wishes to thank the members of the Arts and Cultural Advisory Panel for their assistance and feedback in preparing this document.

Photographs

Southern Cross mosaic mural at Kingsford (cover); Sewing Room sculpture at Prince Henry; Sir Charles Kingsford Smith mosaic mural at Kingsford; the Bali Memorial at Coogee; and Bush Tucker trail at La Perouse.

Strategy adopted in July 2010



1.0 Our vision for public art

Randwick City Council's vision for public art is to:

"Work with professional artists and the community to achieve a range of temporary and permanent public art, and activities that contributes to a sense of community in Randwick City."

Our public places are an important part of our City providing space for people to meet, sit and interact – influencing the vibrancy and vitality of an area.

The Council recognises that high quality public art has the ability to enhance public places and spaces. It can also add immeasurably to a community's sense of place, contribute to civic identity, address community needs, tackle social exclusion and provide educational value.

2.0 Introduction

This Public Art Strategy has been prepared to provide a framework for the Council's planning and decision making in relation to the commissioning and acquisition of public art, as well as its ongoing care and maintenance.

The need to prepare a Public Art Strategy has been identified as a key action within the Council's cultural plan A Cultural Randwick City (2008) to facilitate a regular program of temporary and permanent public art for the City which is integrated with the area's rich cultural heritage.

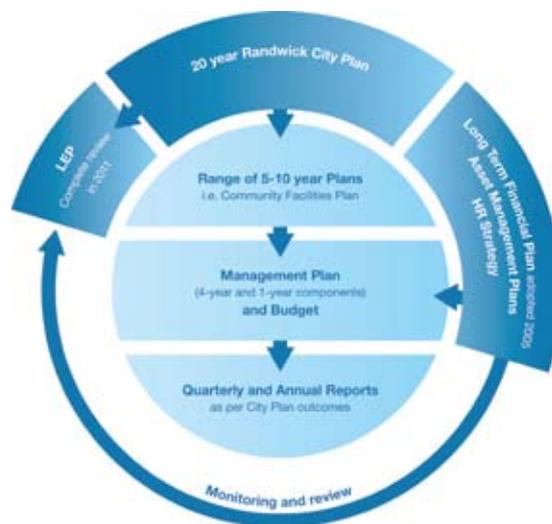
In preparing this document the Council has referred to a number of relevant policies and guidelines for the commissioning of public art, and has also consulted with a number of local arts and cultural practitioners through its Arts and Cultural Advisory Panel.

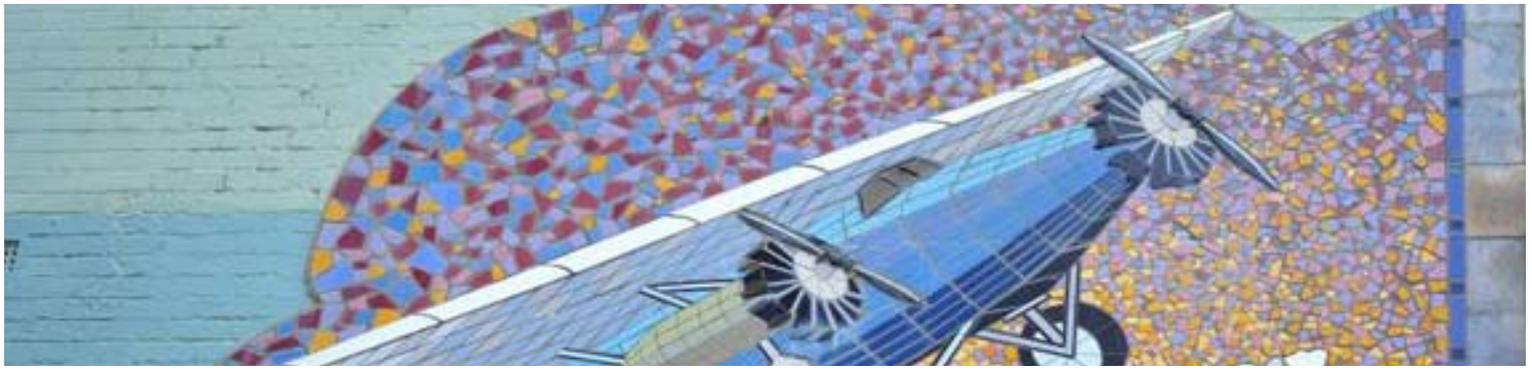
This document sets out the following:

- Clarifies the Council's objectives and methodology for the procurement of quality public art in Randwick City
- Describes the decision-making process of acquiring public art, either through commission, direct purchase or accepting donation
- Identifies the circumstances where developers can play a valuable place making role by incorporating public art within their building project
- Provides a framework for community groups and individuals proposing public art projects for consideration as a Council supported project.

3.0 The Council's integrated planning model

This Strategy has been informed by a number of the Council's existing plans and policies including the *Randwick City Plan* (2010), *A Cultural Randwick City* (2008) and our *Management Plan* (2009-2013). The diagram below outlines where this Strategy sits within the Council's integrated planning model:





4.0 The benefits of high quality public art

Public art is increasingly used as an aid for revitalising urban spaces and engaging with communities. It enhances the physical environment, thereby enriching the simple experience of being in a place. It can create an environment of quality that attracts more people, raises a town centre's profile and improves economic outcomes. Public art can make a significant contribution to social health and well being of the local community, and be good for local business.

Public art is mostly located in public places and spaces but may also be incorporated into private areas open to the public such as shopping plazas, schools, parks, town centres, streetscapes and buildings. Public art can be represented as a literal piece of artwork such as a sculpture, a painting, a wall mosaic or a mural. It can be incorporated into a functional object including paving, water features (such as a fountain), seating, and lighting. It can also be a temporary work such as an art performance in an outdoor public space.

Community involvement and engagement with the development of a work of public art promotes social inclusion and gives local residents the opportunity to shape their local neighbourhood. Public art in Australian cities is often created by the local communities themselves and is enhanced with the help of experienced community artists.

5.0 Role of the arts and cultural advisory panel

In 2008, the Council resolved to establish an advisory panel comprising of local arts and cultural institutions and practitioners to advise the Council on its cultural programs and public art initiatives. Terms of Reference for the Panel were also adopted and outlines how the Panel is to operate. Membership of the Panel consists of no less

than five local practising artists and two Councillors and is serviced by the Council's Community Project Officer, Youth and Culture. The Panel operates on a consensus basis and meets quarterly although should the need arise a special meeting to consider additional matters may be convened. In relation to the Council's Public Art Strategy, the Panel's role includes, although is not limited to:

- providing input and feedback on conceptual briefs when engaging artists for the Council's public art and place-making projects
- assisting in identifying any gaps in public art provision and suitable sites within the City's town centres and key public spaces
- assisting and advising in the Council's decision-making process relating to the acquisition and commission of the Council's public art projects
- advising the Council in development of art policy and project development matters brought before the Advisory Panel, including subsequent review of existing Public Art Strategy and the Council's cultural activities as the need arises.

6.0 Review of the current situation

6.1 Location of existing public art, monuments and sculptures

Public artworks within Randwick City have traditionally been represented by public artefacts, sculptures and monuments inherited from as early as the mid nineteenth century. There are 30 murals, fountains, monuments and sculptures, some of which are heritage items listed under the *Randwick Local Environmental Plan 1998* (Consolidation). These outdoor public artworks are distributed around the streets and parks, and along the



coast within the city, with the majority located in the older and more established suburbs of Randwick and Coogee. These play a valuable role in enhancing the streetscape and parks, as well as connecting the past with the present.

Randwick City also has a collection of public artworks including the mosaic murals dedicated to Sir Charles Kingsford Smith at Kingsford, the Sewing Room sculpture at Prince Henry and the Bali memorial at Coogee. However, Randwick City does not have a systematic public art acquisition program as acknowledged in our cultural plan. This is now being addressed through this strategy. Suitable sites within town centres especially those on the western side of Anzac Parade should, where appropriate, be identified as priority locations for public artworks as part of a town centre's public domain strategy.

6.2

Maintenance and budgetary considerations

When a decision is made to acquire a piece of public art, the financial costs extend beyond the commissioning and installation stages. The artwork will require on-going care and maintenance for the duration of its identified life-span. Some of the Council's outdoor public artefacts, monuments and sculptures require immediate restoration and maintenance works. An estimated \$700,000 is required to restore the artefacts to an acceptable standard and then placed in a cyclical maintenance program. This estimate includes the preparation of a Maintenance Plan and associated landscaping works to enhance the setting of these works.

The Council believes that investment in high quality public art brings into our City important community and social benefits. Public art provides a focal point to a public space, and people are more likely to use places that are safe and attractive. This in turn makes our annual maintenance expenditure of public spaces and parks all the more cost effective. As the Council acquires public artworks to enhance its city environment, the annual maintenance budget will need to increase proportionately in order to

protect and retain the value of its cultural assets. Therefore it is essential to articulate in this strategy what the Council wants to achieve when commissioning public art, together with a set of guiding principles to ensure value for money and successful public art outcomes. The objectives and guiding principles are set out below.

7.0 Public art principles and objectives

7.1

Public art objectives

The objective of this public art strategy is to support one of the key actions of the Randwick City Plan (2006) which is to "Increase public art, performance spaces and opportunities for creative expression across our City". This includes implementing public art to achieve one or more of the following outcomes:

- create a strong cultural identity
- create a sense of arrival
- animate public environments
- celebrate creativity and innovation
- celebrate community cultures
- explore local heritage
- responding to Aboriginal heritage
- engage local communities

Public artworks can be located in, or form part of:

- building developments
- public open space
- private space physically/visually accessible to the public
- Streetscape
- Transport and utility networks



7.2

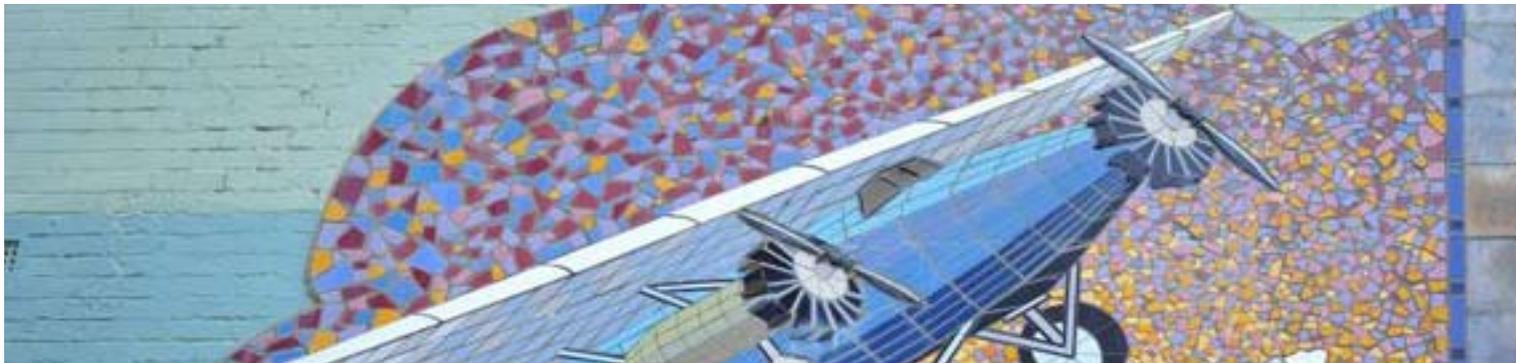
Public art principles

In planning for and commissioning public artworks, the Council will adopt the following principles:¹

1. Public artworks should contribute to an area's cultural identity and help to create a sense of place:
 - artworks should be appropriate to the local community in which they are to be sited.
2. Public artworks should help to build stronger, more connected communities within Randwick City:
 - public art should improve the amenity of public places and promote opportunities for social interaction
 - community involvement should be encouraged in the development of public art projects.
3. Public artworks should be able to be enjoyed and experienced by people of different ages and backgrounds:
 - neighbourhood art projects should be developed with a community audience in mind
 - public artworks should engage and involve people of different ages, including young people, and provide an opportunity to explore cultural diversity.
4. Public artworks should be sensitive to the area's cultural heritage:
 - Projects should respond to the social history of Randwick City.
5. Public artworks should relate well to the built and natural environment:
 - the Council should encourage collaboration with architecture and design teams on capital works projects
 - ensure that public artworks are responsive to climate and environmental issues.
6. Public artworks should exemplify artistic excellence and integrity:
 - encourage works that are original and showcase excellence in Australian art and design
 - the integrity of artists must be respected in the way the work is treated and represented by the Council.
7. Public artworks should respond to the challenge of climate change through sustainable design and fabrication:
 - artworks must be constructed using sustainable materials and processes
 - water features must only use recycled or rainwater.
8. Public artworks must consider public safety and easily maintained:
 - artworks must be designed to be structurally sound under a range of uses and conditions
 - permanent artworks must be designed to be durable and able to be maintained at minimal cost.

¹ Adapted from Landcom (2008) *Public Art Guidelines*, p. 9.





8.0 The Council's approach to enhancing public art

8.1 Funding sources

Randwick City Council aims to either acquire or commission and complete, at minimum, one public artwork every two years. The Council recognises that best practice Public Art projects can only be achieved through the allocation of adequate budgets. The Council will consider public art opportunities as part of its annual budget review process. In this regard, the Council's financial contribution to public art will be through one of two methods:

- a. infrastructure projects with a component of built-in artwork, funded under the Council's annual capital works program
- b. specific budget allocation for iconic/stand-alone artwork.

Every year, in developing the new financial year's draft capital works program, the Council staff will review its building program and nominate projects which offer the best opportunities to integrate public art. Examples of infrastructure projects with a built-in art component are artist-designed alternative paving treatment, colour selection, facade treatment to buildings, fencing or new street furniture.

Nominated projects will be costed and submitted for the Council's endorsement as part of its Plan of Management and Budget process. This process requires the Council's staff to consider in advance how public art may be assimilated within the design and delivery process of public facilities improvement works. On occasions, the Council may consider it appropriate to allocate a special budget to acquire or commission a piece of stand-alone or iconic public artwork. Guidelines for the commissioning of new public art works are described in **Attachment 1** of this document.

In appropriate circumstances, the Council will enter into a voluntary planning agreement with developers in addition to S94 requirements. The type of public artwork will depend on the nature of the development proposal and opportunities present at the development site and its surrounds. A nationally accepted guide of 1.0% of construction costs will be used as a starting point for negotiations on voluntary planning agreements.²

In addition, the Council may obtain grant funding from an arts institution/ agency or receive sponsorship from a philanthropic/ corporate organisation. Community groups may also propose public art funded by another source and seek to form a partnership with the Council.

8.2 Identification of priority locations

A multi-disciplinary team including Council officers from the City Planning (CP) and City Services (CS) Departments, with assistance from the Council's Arts and Cultural Advisory Panel, will identify suitable sites within the City's town centres and key public places where public art should be encouraged. Since the majority of the Council's existing public artworks are located along the coastline and the northern part of the city, town centres with public domain strategies containing provisions for public art such as Matraville and Kensington town centres will be priority locations for the City's initial artwork under this strategy.

8.3 Sustainability and public artworks

The Council has a commitment to implementing ecologically sustainable practices as part of all of its facilities and activities including the planning, design, and implementation of all outdoor public art projects. This includes the use of renewable (green) materials and technologies in artists' designs, fabrication and installation processes. The Council will also seek to acquire artworks that are appropriate to the environment in which they are to be installed e.g. outdoor artworks should be highly durable, resistant to vandalism and require low maintenance.

² The Western Australian State Government Percent for Art Scheme allocates up to one percent of the estimated total construction cost of each State capital works project, valued at \$2million and over, to a commissioned Western Australian artwork. This includes refurbishments as well as new building works.



8.4

Register of public artworks

All public artworks will be identified on the Council's asset register by the Property Coordinator, including for each item, a description of the artwork, maintenance requirements and decommissioning details.

8.5

Descriptions of public artworks

It is the Council's intention to support a diverse range of creative public artworks that are most suited to the circumstances of the nominated site. Artworks may include, but are not limited to, those characteristics presented below :³

- **Decorative:** where the primary purpose is to aesthetically enhance an environment or structure, such as incorporated imagery or sculpture, paving elements and lighting. Can also be functional, iconic, integrated or site specific.
- **Iconic:** a stand alone or significant work, where the artists' approach is largely independent of other considerations – 'art-for-art's-sake'. Examples include sculpture, water features, lighting or multimedia. Often site specific.
- **Integrated/functional:** works that are fully incorporated within the design of the built or natural environment. Integrated works may include floor and window design, lighting, landscaping and associated elements. Artwork is inclusive of street furniture, seating, gateways, shelters, bollards etc. Commissioned as public art, functional requirements will be unique and have the potential to celebrate local distinctiveness.
- **Site specific:** designed specifically for, and responsive to, a particular site through scale, material, form and concept. Could apply to all listed categories.
- **Interpretive:** where the primary purpose is to describe, educate and comment on issues, events or situations. Examples include signage, pavement inlays, sculpture,

seating, landscaping, murals and text based work. Can also be functional, decorative, iconic and site specific.

- **Commemorative:** where the primary purpose is to acknowledge and recall an event, activity or person important to the local community and its visitors. Examples include sculpture, murals, pavement details and gardens. Could apply to all listed categories.
- **Temporary:** where the work is not intended to be permanent. A piece or event may be momentary or remain for a fixed time. Wide-ranging outcomes are possible and include performance, garden planting, text, installations and multimedia.

8.6

Donations of public artworks

From time to time, artists and members of the community offer to donate artworks to the Council with the expectation that the works will be cared for and suitably displayed in the public domain/Council premises. Only artwork created by professional artists, or a professional working as a part of a multi-disciplinary team, will be accepted by the Council. All public art accepted by the Council will be on the basis of an agreed timeframe. This timeframe may be reviewed at any time during the originally agreed life cycle should the Council have concerns regarding the condition of the artwork or safety aspects. All permanent donations will be accompanied by a legal document transferring full rights of ownership to Randwick City Council. The Council will have exclusive copyright licence of the works, however full copyright will remain with the artist/author of the work/object.

³ Adapted from Arts SA (2004) *Public Art Making it Happen: Commissioning guidelines for local councils*, p. 4.



8.7 Community initiated and social engagement public art projects

Community initiated art refers to any proposal by an individual, community group or other external party to create and or fund a piece of public art. Social engagement projects targeted at hard to reach groups who would benefit from direct involvement would also be supported. These proposals must be supervised by a project coordinator (professional artist or experienced community development officer or both) to ensure access and equity outcomes and facilitate project outcomes. Funding or sponsorship for these projects may be approved through the Council's Cultural Community Grants Program or the biennial public art budget, as outlined in section 8.1 regarding funding sources.

8.8 Community participation and engagement process

Where practicable, and in circumstances when timing is not an issue, the opinion of the Council's Arts and Cultural Advisory Panel will be sought before the Council commissions or accepts a donation of public artwork. All donated artwork will be added to the asset register and maintained in accordance with the Council's commissioning and decommissioning processes, as outlined in **attachment 1**.

8.9 Marketing and promotion

Any new public artwork for Randwick City 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.

8.10 Restoration of artworks

Public artwork including monuments, sculptures and water features in the public domain are subject to wear and tear and degradation over time. In addition, they are occasionally vandalised, graffitied or broken. As part of the acquisition of any new artwork, the artist must provide a maintenance schedule upon completion of the work. The schedule should outline requirements for regular cleaning, maintenance or servicing, specifically what is required, who should do it and how often e.g. cleaning agents for surface treatments and materials. Details of any spare parts that have been lodged must also be provided.

8.11 Relocation of artworks

Circumstances sometimes arise where redevelopment of a site or changed uses render an artwork inappropriate and require its relocation. The implications if it is deemed necessary to relocate a work of art prior to the agreed display date needs consideration. The Council must consult with the artist before preparing a report addressing the following matters: insurance, risk assessment, valuation, engineering and legal.

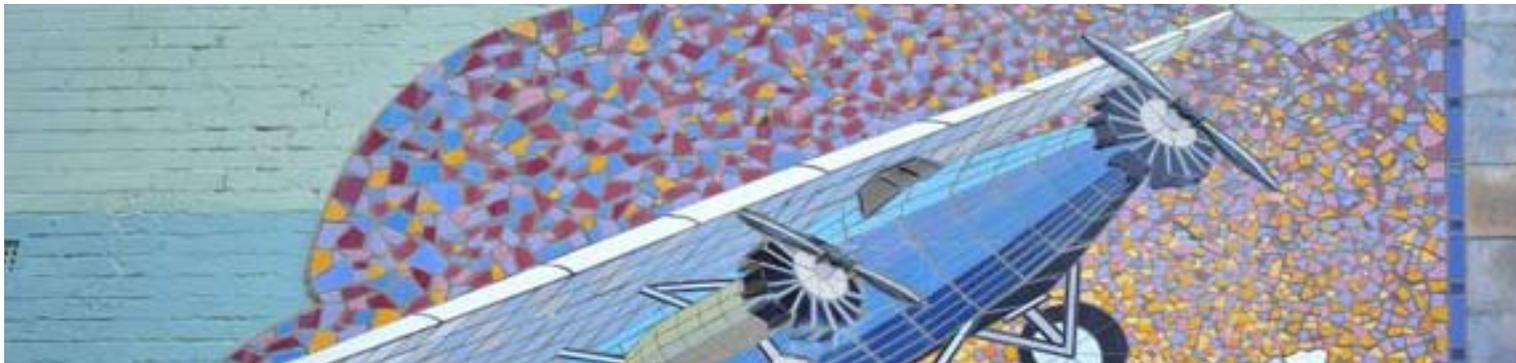
8.12 Disposal of public artworks

Disposal of public art must be done with the knowledge and in consultation with the artist, where possible. If, after making reasonable enquiries the Council cannot identify or locate the artist (or the artist's representative), then the Council may dispose of the public artwork as it sees fit. All decisions and actions should be fully documented. Artworks should first be offered for sale at a price based on independent valuation; first to the artist, then to other institutions or the public, or at an auction. Funds from any decommissioned public artwork should be reused for new/ or upgraded public art within the City. Objects which are destroyed should be disposed of in a responsible manner.



Attachment 1

Public art commissioning and decommissioning guidelines



A. Public art commissioning process

1.0

Process for commissioning public art

In commissioning new works of public art, the general process for the Council will take the following form:⁴

- appoint the Council's Project Manager for the work and establish a multi-disciplinary team to provide input e.g. Landscape architect, engineers and cultural development officer
- select a suitable site from an approved priority list/ strategy/plans/ and or imminent capital works projects
- identify category of commission, whether:
 - a open competition
 - b limited competition
 - c purchase or direct commission
- prepare a specific site brief, with input from the Council's Arts and Cultural Advisory Panel
- outline the approximate cost of works
- secure the Council's approval to proceed with the public art project
- prepare an artist's brief⁵ and circulate to the Council's Arts and Cultural Advisory Panel and Council staff for discussion and finalisation prior to issuing

2.0

Preparing a site brief

Prior to engaging an artist, a site brief should be developed. The purpose of this brief is to clarify early ideas and capture relevant information for consultation purposes. It will also provide background information for the development of an artist's brief.

The site brief will include:

- a description of the project proposal including the intent, firm ideas about the art form and medium; scale of the proposal; a preliminary project budget and other information that allows a working understanding of the final outcome
- details and images of the site with opportunities and constraints
- context or location for the artwork including its relationship to the architecture or landscape
- strategies for community information and involvement including target groups, local stakeholders and community organisations
- themes or community issues the project could address
- examples of work by preferred or short listed artists
- identified stages for implementing the project
- an outline of how the project will address sustainability, maintenance and public safety issues

3.0

Preparing an artists' brief

The Council will describe in the artist's brief how the Council's staff will be involved in the delivery of the project. A Project Manager/Coordinator will be appointed to liaise with the artist throughout the duration of the project. The artist's brief will also contain a description of the various contractual arrangements appropriate to the supply and installation of the artwork.

The artist's brief should contain the following items:

- the site brief
- a thematic framework if the artist is required to respond to specific themes or subjects

⁴ Adapted from Hastings Borough Council (2005) *Public Art in Hastings: Pride of Place*, p 10.

⁵ The Public Art Guidelines Art into Practice prepared by Landcom, together with checklists documented in Public Art Making It Happen: Commissioning Guidelines For Local Councils prepared by Arts South Australia, will be used by the Council's staff to ensure the best possible outcomes in the carrying out of and the commissioning its own public art projects.



- a maximum project budget
- preferred materials, fabrication and installation requirements if this is relevant
- artist selection criteria
- project management information
- timeframes
- lifespan of artwork and maintenance

4.0

Contractual arrangements

A commissioning contract between the artist and the Council will be prepared and ratified prior to work commencing. The contract will be administered by the Council's appointed Project Manager and must address, although is not limited to, the following:

- the terms and conditions relating to the delivery, presentation and installation timelines
- the intended life of the work
- the amount, and how and when it is to be paid for the work
- the artist must provide a maintenance schedule upon completion of the work which will inform the maintenance to be undertaken by the Council
- the artist must have a current insurance policy covering Public Liability and Professional Indemnity. A certificate of currency is required as evidence
- if an Aboriginal or Torres Strait Islander community or creator is involved with a public art project, consideration needs to be given to including special provisions in the contract which safeguard the Indigenous cultural and intellectual property concerns of that community or individual⁶
- acknowledges that Artists' Moral Rights (as defined in the Moral Rights Amendment to the Commonwealth

Copyright Act 1972) over all works will be respected by the Council

- the Artist must outline how they comply with their OH&S statutory obligations
- the contract must outline the responsibilities of the parties in relation to confidential information
- the terms and conditions, consistent with the Council's obligations under the Copyright Act if the Council intends to remove, relocate or dispose of the work.

B. Decommissioning of public artworks

Some public artworks may lose community appeal or become superfluous for various reasons (e.g. risk/legal considerations, poor condition, and diminished aesthetic value). An artwork may also need to be removed from public display or relocated to another area due to changes made to its physical surroundings.

A work may be considered for removal when:⁷

- its condition has deteriorated to such an extent that it can no longer be considered to be the original work of art
- its condition has deteriorated beyond restoration, or where the cost of restoration is excessive in relation to the original cost of the work or the current value of the work
- the cost of ongoing maintenance is prohibitive
- the work has deteriorated to a point where it is unsafe or presents a danger to the public
- the artwork has reached its endurance attributes/limits and that the space which it occupies is required for a preferred and Council-approved purpose
- it is being replaced by a new piece of artwork identified to be more suited to the site or the

⁶ Refer to Australia Council for the Arts (2007) *Protocols for producing Indigenous Australian visual arts*.

⁷ Adapted from Arts SA (2004) *Public Art Making it Happen: Commissioning guidelines for local councils*, p. 45.



surrounding context is no longer appropriate for the existing artwork

- the work of art is being duplicated

Where an artwork is considered for removal, Council staff will prepare a report and make a recommendation/s to the Council on options for the restoration, relocation or disposal of the artwork. Additional expert advice may be sought on issues related to relocation, removal or the disposal of artworks where it is considered such advice is required to make an informed decision. Input will also be sought from the Council's Arts and Cultural Advisory Panel where possible.

C. Integrating art with capital/functional works

1.0

Selection of projects with integrated artwork

In identifying which projects within the draft capital works are to have a component of integrated artwork, the Coordinator of Landscape Design will identify potential projects in consultation with the Coordinator Community Planning Unit and Cultural Project Officer. This action will be carried out on an annual basis. Council staff will bring forward at least one identified projects every two years to be costed and submitted as part of the Council's capital works program budget. The works program is an important part of the Council's annual Plan of Management and Budget preparation process.

2.0

Project management

The delivery of approved works will be carried out in accordance with the Council's project management procedures, and the Council's policy for outsourcing works to approved consultants/contractors, and performance reporting framework. The delivery of the project will be monitored via the Council's quarterly reporting system.

References

Arts SA (2004) *Public Art Making it Happen: Commissioning guidelines for local councils.*

Australia Council for the Arts (2007) *Protocols for producing Indigenous Australian visual arts.*

Copyright, Moral Rights and Community Cultural Development: A guide for organisations, communities and Aartists involved in collaborative arts projects.

Hastings Borough Council (2005) *Public Art in Hastings: Pride of Place.*

Landcom (2008) *Public Art Guidelines.*

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