



GLEN INNES SEVERN COUNCIL Public Art Guidelines

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INTRODUCTION

These guidelines support the implementation of the Public Art Policy. It includes the type, standard, location, modification, relocation, promotion and resourcing of public art. Processes such as choosing artists and involving the community are also outlined, as well as partnerships, sponsorships, planning and appeals.

GUIDELINES FOR PUBLIC ART

This section guides the implementation of the policy principles. The guidelines outline the requirements, responsibilities and processes for developing and managing public art in the Glen Innes Severn LGA. They relate to all groups involved in public art, from initiation and planning, to approval. This includes Council, the community, the commercial sector and other levels of government.

Type of Public Art Supported

- A range of visual arts will be supported including, but not limited to, sculpture, painting, murals, mosaics, craft work and functional art objects linked to urban design, e.g. lighting, seating, and signage.
- Performing arts in public places will be supported including, but not limited to, music, song, poetry reading, storytelling, dance, mime, street performances and performance linked to festivals.
- Artwork should complement the built and natural environment in which it is proposed.
- Artwork that reflects and reinforces the history and heritage of Glen Innes Severn LGA will receive support.
- Artwork should aim to foster a sense of identity and pride in the community.
- Artwork that enhances the urban environment including streetscapes, retail centres, parks, pathways and functional spaces (e.g. car parks) will be encouraged as part of urban design. The art work could be a sculpture, mural or mosaic linked to a building or public space, or crafted objects such as lighting, seating, signage, art in a playground etc, as part of a streetscape or open space.
- Support will be given to all forms of artistic expression.

Standard of Public Art

Artwork should reinforce Glen Innes Severn's emphasis on 'achieving excellence' in relation to design and amenity. However, it is recognised that 'excellence' in art reflects its high value to the community. For example, a mural created by young children in an appropriate location can contribute to a sense of 'excellence' as much as a sculpture crafted by a well known artist.

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The assessment of 'standard' should not constrain creativity and diversity. It is recognised that public art must be expressive and individual in order to be appreciated, and to contribute to the unique identity and culture of the Glen Innes Severn LGA.

The design, construction and materials of artwork should comply with safety standards in line with Council's codes and risk management requirements and other policies.

The assessment of 'standard' will be influenced by community feedback in relation to the appropriateness of design and location. Consultation with the community will be integral to the public art process.

Locations for Public Art

Parks represent a large area of public space in the Glen Innes Severn LGA, and are highly used and valued by the community. Public art that enhances these public spaces and the enjoyment of the community will be encouraged.

Glen Innes Severn Council supports a range of community facilities such as community centres; halls and libraries. As a focus for the community, these facilities provide an ideal location for the exhibition of artwork and should be used where possible. Public art has the potential to contribute to the identity and uniqueness of these facilities and their surrounding communities.

Public art should be displayed in local areas as well as high profile locations. The emphasis should be on encouraging a sense of place and community identity, as much as the exposure of artwork. Artwork should be used to establish and reinforce community focal points and meeting places.

Events and festivals provide opportunities for the integration and exhibition of a range of artworks (performing and visual). Locations should be supported across the Glen Innes Severn LGA and linked to parks and streetscapes to broaden access to the community.

A location would not be encouraged if there are significant issues relating to traffic management and car parking, community safety, natural resources, impacts on community amenity, or impacts on local trade and economy. A number of potential key locations have been identified in the Local Government Area by the local arts community and Council's Open Spaces Committee. These include but are not limited to:

- Roundabout at Church and Meade Streets.
- Bike racks and drinking fountains in the CBD and parklands.
- Mural on Smeatons/ Summerlad Lane wall
- Mural on Town Hall Lane, adjacent to Tea & Coffee Shop.
- Area on the corner of West Avenue and Ferguson Street adjacent to the tennis courts.
- Digital imagery on the wall of the Old Mill / Photo Create Bourke Street.
- Acquisitive sculpture prize to develop sculptural walk either for the town parklands or at the Standing Stones.
- Enliven the main street with a focus on themed banners designed and printed locally by community members to add colour and festive atmosphere throughout the year.
- Complete the murals on the picnic shelters in the parks (similar to the existing one in King Edward Park) *probably a mixture of Ceramic and painting, or even the laser cut metal like in the "Heart of Glen" project. (Perhaps one a year).*
- Finish the front of the toilet amenity block in Anzac park which just needs two curving panels as wings on the toilets.

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- If the Wilson Park soccer toilet block is staying, commission a mural on the better blocks, to paint the entire thing in a really bright paint.
- Deepwater town water reservoir;
- Deepwater Recreation Reserve; and
- Suitable locations in Emmaville.

Choice of Artists

Local artists will be encouraged to participate in the development of public art, by ensuring such artists are informed of opportunities, and by involving local artists in the process of guiding and supporting public art. Public art is an opportunity to broaden community art projects and develop art in general.

A range of age groups will be encouraged to participate in arts projects that result in the recognition and exhibition of skills and efforts within the community. The involvement of professional artists in community arts projects will be encouraged to achieve quality output that is appreciated by the broad community.

In line with Council's Cultural Plan 2009, Aboriginal Employment Strategy 2010 and Equal Employment Opportunity Plan 2011, the identification of specific projects that can involve target groups is supported by Council. Target groups may include: members of racial, ethnic and ethno-religious minority groups, Aboriginal and Torres Strait Islander people, women, and people with disabilities. To this end, where major public art projects are anticipated i.e. Glen Innes CBD Revitalisation, particular focus should be given to developing a range of projects that encourage the participation of target groups.

Further, artists and those involved in the development of public art shall not be discriminated against on the basis of sex (including pregnancy); race, colour, ethnic or ethno-religious background, descent or nationality; marital or domestic status; disability (including past, present or future physical, intellectual or psychiatric disability, learning disorders, or any organism capable of causing disease, for example, HIV); homosexuality (male or female, actual or presumed); age; transgender (transsexual) status; and carers' responsibilities. Importantly, public art must provide an opportunity for all "voices" to be heard.

Where an artwork is to be commissioned, equal consideration will be given to non-resident artists that have the skills to undertake the work. The value of professional artists will be recognised and appropriate remuneration given for artwork when required.

Removal or Modification of Public Art

Generally, artwork will not be removed, modified or re-located without advice being sought from the original artist, even when copyright has been vested in the Council (and where it is possible to contact the original artist).

However, Council will maintain the right in the following circumstances to undertake such work without referral to the original artist.

- Where artwork is in need of significant maintenance or there are issues regarding safety or appropriate location. In this case an audit of existing visual artworks will be undertaken by Council to determine whether it is appropriate to remove or modify existing public art. This audit should consider the history and purpose of the artwork.

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Consideration should be given to the value placed on the artwork and the artist by the community prior to removing or modifying any artwork. Consultation should be undertaken with the community where artwork may be of value to the community. Where possible, artwork that is removed should be replaced by other appropriate artwork in consultation with the community and artist.

Promotion of Public Art

Community groups and relevant artists should be notified of grant programs and other opportunities for funding public art.

Community Involvement

Local artists will be encouraged to be involved in the design and development of public art. Community groups will be encouraged to supply information and identify opportunities for reflecting Glen Innes Severn's heritage and culture through public art.

Consultation with the community will be a priority, particularly where proposed locations are high profile or the artwork may be controversial. Community involvement and feedback should always be representative of the broad community, although the concerns of interest groups should be considered.

The planning and resourcing of public art by the community such as arts, community and service groups, will be encouraged.

Resourcing Public Art

Council may not be in a position to resource all public art, i.e. totally fund each public art initiative or fund all initiatives. Other sources of funding should be sought from community and business groups. Opportunities to seek funding through arts development bodies such as the Australia Council and other foundations will be encouraged.

The integration of public art through urban design projects should be considered where funding of structures is required anyway. Where possible, Council will provide resources through the expertise of its staff, particularly in the guidance of community groups and overall planning and assessment. The legal and insurance aspects of public art (requirements and costs) will be considered and, where required, addressed within any proposal for public art.

The ongoing cost of maintaining public art should be included within initial costings and assessment. Funds should be allocated for replacing artwork at the end of its useful life. Whilst there is currently no grant program for the development of public art, there may be future opportunities which enable Council to provide financial support for specific projects. Ownership of copyright and right to reproduction will be negotiated with the artist and Council.

Where an artwork is commissioned by or through Council, the process should be consistent Council's Procurement procedures.

Council shall provide a financial allocation in the annual Management Plan for the purchase of public art for display in publically-accessible locations in Council buildings. The selection of such public art will be at the discretion of the Mayor, General Manager and Director of Corporate and Community Services.

Public Art Donations

From time to time, artists may offer to donate their time and expertise to Council or community groups towards the production of public art. Council will consider such donations within the framework of

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funding available for public art. If such a donation will not supplant or displace existing planned public art funding or works, then consideration should be given to accepting the donation.

Partnerships

In the development of public art, a major emphasis should be placed on partnerships, as Council's capacity to fund works may be limited. Partnerships maybe encouraged with the business sector through the sponsorship of artwork.

Partnerships in community arts projects should ensure the funding of professional artists to guide such projects. Partnerships should be encouraged between community and business groups to collectively initiate, plan and resource public art projects.

Sponsorship Guidelines

Corporate sponsorship and community group contributions will be encouraged to assist in achieving a high standard and diversity of public art. The recognition of sponsorship or contributions could be through:

- any media or promotion regarding the public artwork;
- a plaque no larger than 200mm x 100mm which formally recognises the contribution and is located on or near the artwork

Generally advertising signage which is sought as compensation for sponsoring public art will not be supported. Any advertising signage must comply with Council's requirements for the erection of signs. All sponsorship arrangements are to be made in accordance with relevant Council Policies and procedures

Public Art and Planning Regulations

This Policy does not override Council's legislative planning regulations, including the Local Environment Plan or Development Control Plans. However, any future such documents and the existing documents where possible, should reflect the value of this Public Art Policy. In particular, relevant Development Control Plans should include the following statement:

Any public art proposed as part of a development, or as a stand alone item, should comply with Council's Public Art Policy. Public Art is considered to be all art forms located within a public place, including but not limited to streetscapes, open spaces and community buildings."

Approvals for Public Art

Where required due to land zoning, the public art proposal must meet the Council's Local Environment Plan and/or the relevant Development Control Plan. Where public art is linked to an urban design program, the artwork is to be included within any overall Development Application.

All proposed public art must meet the requirements of this Public Art Policy and in particular, should have broad community support and must not create a safety risk or negatively impact on the natural or built environment. Public art will not receive approval if there are financial constraints or an ongoing maintenance cost implication that cannot be funded or justified. Public art located in open space will require prior Council approval.

The Consultation Process

Consultation with the community, including the commercial sector, is an important and essential component of the public art process. The degree and type of consultation will depend on the potential

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impact or scope of the artwork. In addition, there should be across Council consultation to obtain advice and ensure support from various planning and operational perspectives.

It is recommended that a Public Art Reference Group be formed and be available to meet and provide Council with information and recommendations regarding public art where proposed artwork is significant in relation to its impact to a particular site or location, or of a potentially controversial nature.

The following levels of consultation are provided as a guide only, and should be continually reviewed by Council to determine effectiveness. The levels of consultation proposed are influenced by the potential impact on the community. Consultation could be initiated and/ or undertaken by any department within Council.

Type of Public Art Proposed	Guide for Consultation
Visual arts integrated with urban design, e.g. seating in park, lighting in streetscape etc	Obtain input from the Council Public Art Reference Group if required (i.e. of sensitive nature). Consult with user groups, broad community or commercial sector if there is likely to be interest or impacts. Targeted consultation required such as: <ul style="list-style-type: none"> • invite interest groups to meeting/s or • forward information to affected groups and seek feedback (unless artwork is likely to be controversial further consultation would then be required)
Visual Arts linked to a specific construction, e.g. art within a playground design, or linked to a community building.	Obtain input from the Council Public Art Reference Group if required (i.e. of sensitive nature). Consult with representative target group/s, e.g. children re: playground design, community building users etc. Targeted and personal approach to consultation, i.e. meeting/s.
Stand alone piece of artwork, e.g. sculpture, mural, significant mosaic, etc.	Obtain input from the Council Public Art Reference Group (due to size, scope, location etc). Promote the proposal broadly to the community, i.e. <ul style="list-style-type: none"> • local media • information and invitation for comment to surrounding residents or businesses/organisations • contact with user groups of area/ location proposed • consult with relevant authorities, e.g. RMS (major road) • Targeted and broad approach - degree of consultation dependent on potential impact and/or profile of site.

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Performing arts or temporary activity, e.g. art exhibition	<p>Obtain input from the Council Public Art Reference Group if required (i.e. of sensitive nature or to discuss potential issues, e.g. car parking, use of street space etc).</p> <p>Targeted consultation with any groups affected, e.g. retailers, community groups etc.</p> <p>(If linked to festival/ event, consultation would be undertaken in broader planning)</p>
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VARIATION AND REVIEW

The guideline may be updated from time to time as part of Council's continuous improvement program.


 General Manager

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 Date

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