

Western Bay of Plenty District Council PUBLIC ART OPERATIONAL GUIDELINES



Final Public Art Operational Guidelines
November 2009

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Introduction

- 1.1 The public art guidelines provide guidance for the management of the public art policy across the district. The guidelines provide more detail as to how the policy will be implemented at the operational level including the identification of criteria and specific implementation tools.
- 1.2 The guidelines outline:
- Public art criteria
 - Implementation tools
 - Implementation processes

Public Art Criteria

- 1.3 There are a number of overarching criteria which are key to ensuring that public art within the District is both high quality and contextually suitable.

- 1.4 If permanent, public art works must:

- Support the objectives of the Public Art Policy.
- Enliven the public space or built environment to which they relate or otherwise interact with the surrounding environment.
- Contribute to the profile and identity of the Western Bay of Plenty.
- Be robust, easy to maintain and of good quality materials.
- Be suitable, by way of form and quality, for public viewing.
- Be considered suitable in view of health and safety legislation.

Should proposed public art works be of a temporary nature, the form and content of the proposed art should be assessed on a case by case basis. It may not be appropriate for temporary works to adhere to the criteria to the same level as proposed permanent works.

- 1.5 There are also a number of associated issues which need to be considered when determining the suitability of proposed public art. These include:

- Contributing Artist or Artists

This policy recognises the importance of developing and supporting both local and New Zealand professional artists.

- Use of Materials

Consideration will need to be given to the suitability of art materials to ensure the robustness of the types of materials. This will include issues such as durability, maintenance, public safety and location.

- Interpretation of Art

Information about the artwork, artist, funders and other relevant details should be obtained prior to the installation of the artwork. Interpretive information about the artwork can be made available to the public through an appropriate form - e.g. plaque, panel or printed guide.

- Surrounding Environment

Public art clearly has an impact upon its surrounding environment and this issue needs to be considered in full when assessing the suitability of a particular piece of public art. The setting of artwork is important both in terms of the backdrop for the art and in terms of the maintenance of the surrounding environment. In order to mitigate any potential conflicts (e.g. use of cleaning materials) between maintenance practices relating to artwork and the surrounding environment, it will be important that practices are considered prior to acceptance of any artwork.

- Siting of Public Art

The siting of public artworks within the District will need to be considered as part of the proposal process for individual artworks. Decisions regarding the suitability of sites will be considered in relation to the objectives of this policy and with regard to related plans e.g. Built Environment Strategy, Structure Plans, CDP's and Reserve Management Plans etc. Issues such as health and safety, access for maintenance and viewing and traffic safety will also need to be considered.

Implementation Tools

1.6 There are a number of tools which will assist the effective implementation of this policy. These are:

- External advisory panel for public art.
- Appropriate internal management.
- Public art funding.
- Capital works matrix
- Public Art Register
- Asset Management Plan and
- Reserve Management Plans

External Public Art Panel

- 1.7 The advisory panel will provide expert advice in the development of public art projects. The panel's advice will help the Council achieve high quality public art outcomes, effective relationships with the arts sectors and high levels of public confidence.
- 1.8 The panel will advise on a range of public art opportunities. Examples include potential public art donations, public art elements which may be integrated within capital work projects and public art commissions. The group will meet on an ad hoc basis, as required. This will be dependant upon the 'significance and profile' of public art projects, gifts or proposals requiring consideration.
- 1.9 It is proposed that the Panel will be used for projects with an arts element which can be deemed of 'significance' or of District importance given their profile/scale or impact. In the case of capital works projects, the matrix identifies trigger points whereupon the Art Panel should be used.
- 1.10 The advice provided by this Panel will be a necessary prerequisite for any recommendations that management takes to the appropriate council standing committee for approval.
- 1.11 The Panel will comprise of up to 10 members and should include people with significant backgrounds in visual art, public art, art heritage, cultural arts or urban design. A maximum of 2 representatives from the Western Bay of Plenty District Council can sit on the Panel at any particular time. Council representatives, for

example staff, Councillors or Community Board members, will be selected on a project by project basis, enabling selection of the most appropriate individuals at the required time.

- 1.12 Implementation of the policy will be cross departmental and it is imperative that departments liaise in order to draw in the optimum staff skills at the appropriate time. The capital works matrix and the process flowcharts identify junctures at which particular Council officers should be drawn into the process. Staff will be expected to liaise both internally and externally in order to best implement the policy.

Public Art Fund

- 1.13 There is no dedicated public art budget. Capital works projects will be reviewed for their potential to integrate public art (see capital works toolkit). A variety of options will be explored when determining funding streams for the public art element. This will include sponsorship and external funding from community groups or public art funds but may also require Council funding. Decisions will be made regarding this on a case by case basis.
- 1.14 Council will determine through the LTCCP process whether an individual project will include budget provision for inclusion of public art, whether building design or stand alone.
- 1.15 Council may in time, establish a stand alone budget for the provision of public art that can be applied to individual objects or to enhance a project.
- 1.16 With respect to capital works projects up to \$100,000, the public art budget should be capped at \$5,000 unless sponsorship or external subsidy enables a greater investment within the arts element. For capital works projects between \$100,000 and \$500,000, art work is unlikely to have a value greater than \$10,000 unless, as indicated above, external sponsorship dictates otherwise.

Capital Works Matrix Toolkit

- 1.17 The public art policy requires all capital projects to be reviewed for their potential to incorporate public art. As such, a selected review of capital works projects will be undertaken whereby projects are assessed against a matrix in order to determine which projects offer the best opportunities for integrating a public art element.
- 1.18 The matrix (see Table 1) identifies a series of criteria against which projects should be scored. The total matrix score becomes the basis for the overall ranking in terms of priority. The highest score will identify those projects which should be highest priority in terms of investigating opportunities for incorporating art. The matrix can also be used for all new artwork opportunities or initiatives needing funding. A flowchart illustrates by example, how a capital works project could be assessed against the matrix criteria.
- 1.19 Once the decision to explore the scope for integrating public art within capital works projects has been made, the process of commissioning public art should be referred to.

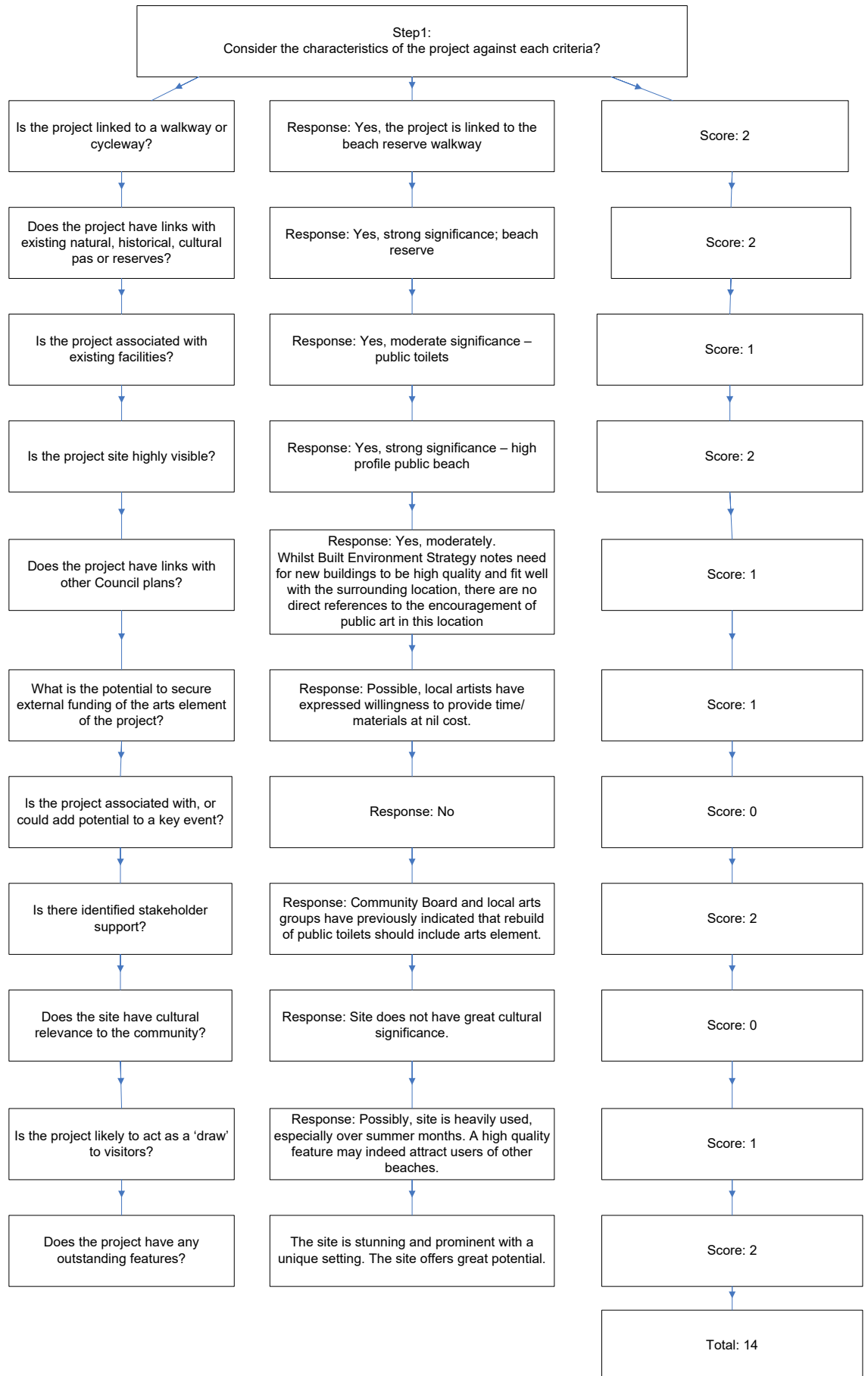
Table 1: Art in Capital Works Matrix

What are the Characteristics of each Capital Works Project?		Score	Use of External Public Art Panel (Y/N)
Place Related Criteria	Weighting Significance		
Is the project linked to a walkway or cycleway?	Yes/No		
Does the project have links with existing natural, historical, cultural, park/reserve spaces?	Strong significance - no significance		
Does the project have links with existing facilities e.g. library, community centre, public toilets?	Strong significance (major facility) Moderate significance (minor facility) No significance		Yes if a major facility.
Is the project site highly visible?	Strong significance e.g. major road or civic square Low significance e.g. minor road or 'out of the way' location.		Yes if strong significance
Project Related Criteria			
Does the project have links with other Council plans e.g. Built Environment Strategy, Town Centre Plans, Reserve Management Plans?	Yes/No		
What is the potential to secure external sponsorship/funding for (this element) of the project?	Strong significance if high potential to secure external funding. Low significance if likelihood of external funding is minimal.		
Is the project associated to or could potentially add value to a key event?	Yes/No		
Is it logical to have public art as part of the project or in this location?	Yes/No		
Should Council put money into it?	Yes/No		
People Related Criteria			
Is there identified stakeholder group support?	Yes/No		
If the project has particular cultural relevance, is the project supported by the Maori community?	Yes/No/Don't know		Yes if strong cultural relevance
Is the project likely to act as a 'draw' to visitors?	Yes/No		
Bonus Criteria			
Does the project offer any outstanding factors e.g. innovation, grand vista, monumental project	Yes/No		Yes if any factor triggers high profile or strong significance
Total Score			

- Two points are scored if the project's weighting significance is yes (when option is yes/no) or strong (when strong/low significance is the option).
- Should the significance be considered moderate (i.e. neither strong nor low) 1 point may be scored.

- 1.20 The flowchart overleaf provides a step by step illustration as to how the capital works matrix should be used. The rebuilding of a toilet block within a beachside reserve is a fictional example of a possible project.
- 1.21 The project scores 14 out of a possible 22 however, the process is more about enabling comparison between capital works projects (in order to determine those most suitable for potential incorporation of public art) as opposed to making a decision based on a single score.

Public Art Operational Guidelines



Public Art Register

- 1.22 Public Art will be incorporated within both the Public Art Register and the Asset Management Plan.
- 1.23 The Public Art Register is a comprehensive record of all public art within the District and essentially provides all the detail about the artwork (materials - type and source, servicing requirements, contractor information etc) and on-going management arrangements. The Register will be available to view on-line and in time will also be spatially mapped on GIS. The template attached in Appendix 1 (Public Art: Artwork Details) outlines the type of information which is required for each public artwork.
- 1.24 The Public Art Register will be used to record both existing and new public art within the District. It will contain copies of documents/plans produced as part of the artwork's commissioning.
- 1.25 The Customer Services / Asset Management Team will take on responsibility for maintaining the Public Art Register.

Asset Management Plan

- 1.26 Where it is agreed that Council will take on ownership and responsibility for individual public artworks, the art will also become part of the Asset Management Plan. Suitable systems and budgets will be put in place in order that the Asset Management Plan comprises proper cataloguing, care, maintenance and conservation of all Council maintained artworks.
- 1.27 Estimates of ongoing maintenance liabilities will be expected as part of the template of information required for the Public Art Register (see above and also the following 'Conservation & Maintenance section')
- 1.28 The Asset Management Team will take on responsibility for maintaining the Public Art Register.

Implementation Processes

- 1.29 There are a number of other implementation processes and systems which will be developed in order to implement the Public Art Policy. These are outlined below:
 - Commissioning artwork
 - Conservation & maintenance of public art
 - Decommissioning & cessation guidelines
 - Guidelines for donors
 - Public art development process

Commissioning Process

- 1.30 The Council may from time to time, commission Public Art. All proposals for public works of art will need to incorporate the following:
 - Project brief and contract development
 - Necessary approvals including resource consents if required
 - Relevance and compliance with relevant Council documents
 - Any public safety requirements (including CPTED analysis)

- All costs including those for resource consents, creation of artworks, installation, maintenance, and interpretation.
- Timeframe
- Consultation programme
- Maintenance details
- Ownership arrangements
- Any other relevant factors

Responsibility for providing the above information will be taken by both the relevant Council department and the proposed artist/s.

- 1.31 Individual departments of Council are responsible for funding public arts projects within their areas of work unless otherwise agreed. This includes concept development creation, installation and maintenance. All departments responsible for capital works projects should seek to provide an allowance for arts.
- 1.32 Selection of artists for public art works may be based on the following:
- Competition - publicly advertised
 - Limited competition between invited parties
 - Specific commission, acquisition or appointment
- 1.33 Those commissioned to provide work will be asked to sign a public art work contract. This will include artists, architects, landscape designers and engineers.

Conservation and Maintenance

- 1.34 It will be necessary that care and maintenance procedures are attached as part of new artworks proposals. Details relating to care and maintenance arrangements are required as part of the wider 'Artworks Details' information¹, all of which needs to be submitted with all proposed artwork.
- 1.35 The public art policy assumes that artists will be responsible for the care and maintenance of artworks until six months after installation. In some instances it may be both desirable and appropriate for community groups to maintain artwork. In these cases, artwork would be listed on the Register but would not be maintained by Council.
- 1.36 If there are no other suitable groups to whom maintenance can be delegated, the Council will take on responsibility for maintaining the public art to a reasonable and safe standard throughout the life time of the work. New proposals for public art are required to outline the desired life span of the artwork when drafting a maintenance programme and the cost of that maintenance. The frequency of maintenance checks will be determined prior to Council and be recorded on the maintenance asset management database.
- 1.37 Prior to accepting ownership, the forecast maintenance costs will need to be approved, including an allowance for vandalism. Clearly these costs will factor into Council's decision as to whether to accept artworks.

Decommissioning and Cessation Guidelines

- 1.38 The life span of artworks will vary; indeed some will only have been intended for temporary display. For all new artworks the desired lifespan of the artwork will need to be outlined as part of the artworks' maintenance agreement. In other cases (where no

¹ See Appendix 1 - Public Art Register: Proposed Public Artwork Details.

previous agreement has been provided) the works may no longer be appropriate for a range of reasons:

- Poor state of repair / excessive cost of on-going maintenance and conservation
- The work no longer meets the criteria / aims of this policy.
- The location is no longer suitable or available and another appropriate site is unavailable.
- Terms of acquisition no longer able to be met.

1.39 Following consultation between the Council, artist and community (as appropriate), the decommissioned artwork will either be:

- Returned to the artist or donor (or his/her family)
- Sold and the proceeds used for the maintenance and development of further Public Art within the district.
- Offered to another cultural institution as agreed by the artist or donor (or his/her family)
- Destroyed with the agreement of the artist or donor (or his/her family)

The appropriate solution will dependant on how the artwork came to be in place and in particular, the original source of funding for the artwork.

Guidelines for Donors

1.40 These guidelines apply to permanent public art works. A collaborative approach to planning and commissioning will enable gifts of art works to provide the optimum benefit/enjoyment within the district.

i. Gifting Art Works

The Western Bay of Plenty District Council may accept artwork subject to approval by the appropriate party. This dovetails with existing Council policy relating to gifts for placement on reserve land.²

ii. Donating Funds for Public Art Works

The Council will gratefully accept generous donations where:

- Art works will be co-operatively commissioned. This means that the donor works with the Council to develop the project and that the donor considers the range of costs to be covered. Costs should be considered as outlined in the earlier section - 'Commissioning of Public Art'.
- Funds are donated for the purpose of creation and installation of public art as designated by the Western Bay of Plenty District Council. In this instance the donor would be acknowledged formally (either on some form of plaque or within the Public Arts Register).

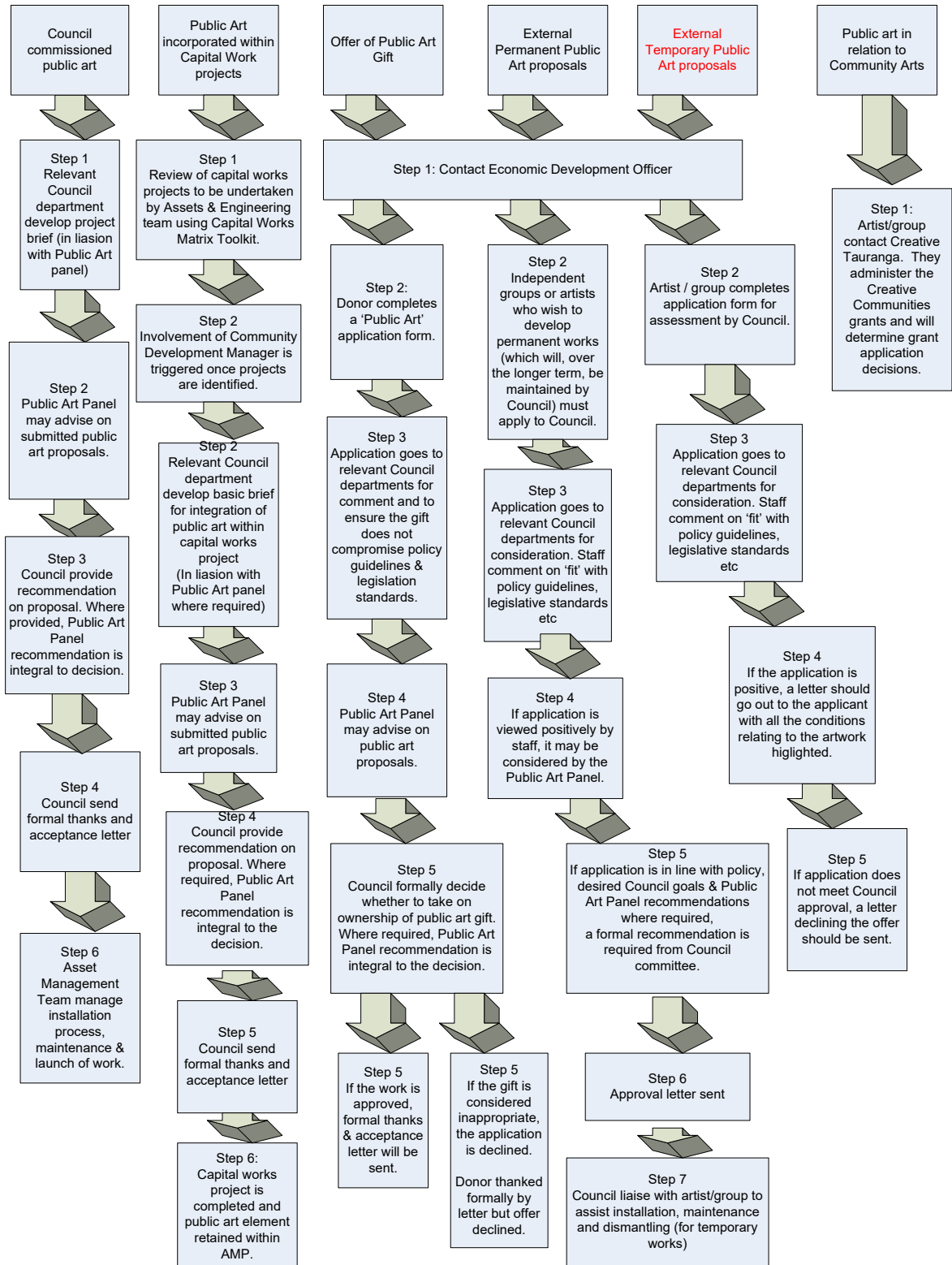
1.41 Donated art work will become the property of the Western Bay of Plenty District Council unless otherwise agreed.

Public Art Development Process

1.42 The following flowchart identifies the process which applicants/applications will follow before approval or otherwise is given by Council.

² Reserves Generic Policies P9 Gifts and Commemorative Built Features: Western Bay of Plenty District Council

Public Art Development Process



Financial Implications

1.43 Whilst there is no specific public art budget, there are potential financial implications as a consequence of implementation of the Public Art Policy and Operational Guidelines. These are as follows:

- Integration of art within capital works projects.

A variety of options will be explored when determining funding streams for the public art element of capital works projects. These will include sponsorship and external funding from community groups or public art funds but may also require Council funding. Decisions will be made regarding this on a case by case basis.

- Incorporation of Council owned artwork within the Asset Management Plan.

Where it is agreed that Council will take on ownership and responsibility for individual artworks, the art will also become part of the Asset Management Plan. Estimates of ongoing maintenance liabilities will be expected for all public art that the Council is considering taking on responsibility for and therefore this ongoing financial liability can be gauged (and agreed or otherwise) on a case by case basis.

- Public Art Panel meetings

This Panel, comprising primarily external representatives, will provide expert advice in the development of public art projects. It will meet on an ad hoc basis as required, this being dependant on the 'significance and profile' of potential public art projects, gifts or proposals requiring consideration.

There will be a need to compensate individuals who sit on the Public Art Panel for their time. This will be on a per meeting basis. At this stage it is anticipated the Panel will meet no more than twice a year. This is however one of the issues which will be reviewed upon evaluation of the pilot Public Art Policy & Operational Guidelines.

- Compilation of Public Art Register

Another potential cost associated with the Public Art Policy & Operational Guidelines is staff time associated with compiling the Public Art Register. It is anticipated that community groups could be drawn into the process on a voluntary basis thereby minimising staff time inputs.

1.44 In summary therefore, the implementation costs of the Public Art Policy & Operational Guidelines are concentrated on items which can be reviewed on a case by case basis hence providing Council with relative flexibility.

APPENDIX 1

Public Art: Artwork Details

Required Information for Public Art ³	Details or tick if attached
Artwork Name	
Type (Freestanding / Integrated / Street Furniture)	
Address of Artwork (including map ref)	
Artists Name	
Artists Contact Details, incl. e-mail & website	
Artists CV / Biography (to be attached)	
Design drawings / Artists Impressions	
Measurements / Weights (if appropriate)	
Construction & Maintenance details	
Maintenance Requirements	
Warranties / Manufacturer details	
Lifespan expectations	
Costs & Funding details (Donor, grant etc)	
Installation / Erection date	
Images (plans, photos - digital if possible)	

³ This information should be provided as a minimum. There may be additional information which it is considered appropriate for inclusion in order to maintain an accurate record of the artwork and ongoing maintenance liabilities.

