

City of Belmont

Public Art Directions and Masterplan

Last reviewed:
20 April 2011



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Adopted by Council: 27 April 2011

1. OVERALL PERSPECTIVE

1.1 Purpose

The City of Belmont is one of Perth's most significant gateways to a global community being bound by Perth's domestic and international airports, as well as its close proximity to the Perth Central Business District.

The Council's Strategic Plan 2010 to 2015 has the following Objective and Strategy.

OBJECTIVE 2: Ensure access to services and facilities for a changing community

STRATEGY: Provide art and cultural opportunities as a means of community engagement and inclusion.

The City's Corporate Plan has the following key actions.

KEY ACTION: Develop a Public Art Plan consistent with Local Planning Scheme No.15.

The City of Belmont Public Art Directions and Masterplan 2011-2015 aims to create a signature identity for the City, which will create a reputation as a champion of contemporary art and culture. The incorporation of Public Art will showcase the history, innovation, diversity and change which defines the City of Belmont, as well as providing a portal to the community, highlighting the important elements of our history, as well as its progressive and futuristic vision.

The Public Art Directions and Masterplan 2011-2015 has been developed in order to improve the City's management of public art in public and private sector developments and to implement superior design and public art in the community.

Public Art plays an important role in the City of Belmont by providing benefits including:

- Environmental – regeneration, creation of a sense of place and identity. Public Art can enhance roadsides, gateways, creating and renewing a sense of place in the built and natural environments by using physical, spatial and topographical designs
- Economic – encourages inward investment, promotes a sense of confidence and positivity, adding value to civic reputation and community image, providing opportunities and funding for Western Australian artists and innovation in visual art, encouraging private and business partnerships in the arts
- Social – promotes civic and personal pride, encourages the community to rediscover and interact with their environment, celebrating the urban character, diverse cultural heritage and local cultural identity and fostering pride

- Cultural – community development tool, raises the profile of the arts and offers opportunities for people to participate in the arts.

The Public Art Directions and Masterplan 2011-2015 is divided into four parts:

- a) Overall perspective including, purpose, objectives
- b) The Plan, Funding and Process
- c) Procedural Guidelines
- d) Actions

1.2 Objectives

The City of Belmont is committed to developing an integral strategy and policy for the ongoing provision of public art in our City. The intent of the Masterplan is to work towards achieving the following key objectives.

Objective: *Develop a collection of distinct and diverse public artworks*

Strategy: Initiate and deliver a program of public art projects

Strategy: Establish a public art advisory group to guide program implementation.

Objective: *Position the City of Belmont as a leader in innovative public art practice*

Strategy: Focus on demonstrating best practice public art

Strategy: Develop a multi-faceted public art program

Strategy: Establish measures through the public art advisory group to ensure Council's approach to public art remains innovative.

Objective: *Achieve an integrated approach to public art*

Strategy: Introduce a standard approach to Council contributions to Public Art provision.

Objective: *Increase awareness of public art as a significant cultural asset*

Strategy: Promote public art practice and develop a system for community feedback

Strategy: To utilise public artworks in marketing material to help further define the image and identity of the City

1.3 Public Art

The City of Belmont has the opportunity to reinforce the identity in the region by being a major art and cultural centre.

What are the characteristics which reinforce the identity of the region as unique? To some, it is the rich history and past which stands to be celebrated; to others it is the contemporary influence of aviation, transport, industry and horse-racing. There is not only a dynamic past and present which distinguishes the region, but also a diverse multinational population, with many stories to relate. Public Art offers residents and visitors a sense of the City of Belmont

as a place where ideas and innovation are encouraged, and reinforces its stature as a creative City while at the same time communicating the depth, diversity, and varied texture of the City.

The Masterplan and associated Public Art Program will encourage strategic partnerships with industry, developers, cultural organizations, educational institutions, and diverse communities. The Program will encourage projects which explore the intersection of art and culture. The Program can provide opportunities for collaborations amongst artists, industry, and community, while also offering a prominent venue to showcase the creative results of these collaborations.

So what is Public Art?

Public art is the artistic expression of a contemporary art practitioner presented within the public arena. The public arena refers to both indoor and outdoor spaces that are accessible to the wider public and includes parks, open plazas, road reserves, civic centres and library foyers.

Public art and design projects are generally site specific and can include:

- stand-alone sculptural works of art
- the involvement of artists working on integrated elements within urban infrastructure or the fabric of a building
- artworks that may be integrated within landscaping projects or may be the landscaping or earthworks themselves
- temporary works.

For the purpose of the City's Masterplan, public art does not include:

- Business logos
- Directional elements such as supergraphics, signage or colour coding
- 'Art objects' which are mass produced such as fountains, statuary or playground equipment
- most art reproductions
- landscaping or generic hardscaping elements which would normally be associated with the project
- services or utilities necessary to operate or maintain artworks.

Some Public Art examples



Sculpted Bike Racks
Coburg Leisure Centre,
Bridges Reserve, Coburg

Artist: Phillip Faulks



Fragment 2008
Darwin Waterfornt

Artist: Katrina Tyler



Sculptures at rest
Along the river Spree in
Alexanderplatz, Berlin

Artist: Unknown



The Brisbane Hotel, Perth

Artist: Ben Juniper

2. THE MASTERPLAN

2.1 Public Art Inventory

The Public Art Inventory (Appendix 1) consists of a record form for each Public Artwork within the City. The Inventory will be updated on an ongoing basis as new artworks are commissioned and installed.

2.2 The Plan

Roughly in line with the District Planning Scheme (No. 14 and proposed No. 15), the City will have nine public art precincts consisting of

1. Civic and Cultural Precinct
2. Town Centre Precinct
3. Mixed Business Precinct
4. Great Eastern Highway Precinct
5. Swan River Foreshore Precinct
6. The Springs Special Development Precinct
7. Garvey Park Precinct
8. Ascot Racecourse and Ascot Waters Precinct
9. Kewdale Industrial Precinct



2.3 Themes and Concepts

The City is a local government area with a diversity of both natural and built environments, providing opportunities within the precincts for a wide range of public art projects reflecting Belmont's:

- contemporary cultural life
- physical environment
- diverse communities
- history and cultural heritage

3. FUNDING

To demonstrate its leadership role in supporting and developing a diversity of public artworks, the City of Belmont requires a solid financial base for project commissioning, through a mix of internal (civic) and external (private and community) resources.

3.1 Council

3.1.1 Public Art Reserve

A public art reserve has been established to fund future acquisitions of public art in the City. The City's 'Annual Budget 2010-2011' states that there is currently \$94,746 in the reserve. Contributions to the reserve will be guided by a ten year public art plan.

3.1.2 Council Contribution Capital Works

A dedicated Public Art budget allocated on the basis of a percentage of the annual Capital Works Budget does not currently exist. It is proposed that the City of Belmont should adhere to the Western Australian Percent for Art Scheme which allocates up to one percent of the estimated total construction cost of capital works projects (valued at \$2 million and over) to commission public artworks.

3.2 External Funding

The potential of partnership within the local community, education and private sectors will be negotiated - such as in-kind support, material sponsorships, alignment of special expertise, and financial support.

3.3 Private Developer Contributions

In keeping with best practice direction, it is appropriate certain private building and commercial development projects in the City's area are required to include public art as part of the overall project's planning approval. As part of the City of Belmont's strong belief that public artwork is important in celebrating its local environs, the City encourages public artwork on individual development sites.

Where any private development exceeds \$4.5 million within any of the nine precinct areas, the developer will be required to make contribution of 1% of total construction cost to provide public art.

Artwork can either be provided on site by the developer or alternatively, the developer of the site may choose to provide a cash-in-lieu contribution to the City of 1.0% of the total construction cost. In regard to the execution of expenditure of such funds, the process detailed in Part 4 of this Masterplan must be followed.

For the purpose of cash in lieu contributions, costs associated with the production of an art project may include:

- Professional artist's budget, including artist fees, Request for Proposal, material, assistants' labour costs, insurance, permits, taxes, business and legal expenses, operating costs, and art consultant's fees if these are necessary and reasonable
- Fabrication and installation of artwork
- Site preparation
- Structures enabling the artist to display the artwork
- Documentation of the artwork
- Acknowledgment plaque identifying the artist, artwork and development.

4. PROCESS

4.1 Arts Advisory Panel

An Arts Advisory Panel will be established to ensure overall consistency in themes and approaches to the installation of public art throughout the City. Recommendations from the Arts Advisory Panel will be forwarded to Council for approval with the exception of those instances where Council has previously delegated authority to a Council Officer.

The Arts Advisory Panel will be selected in accordance with their experience and knowledge of visual arts and the local community. The Panel will possess: a diversity of cultural backgrounds; professional skills and expertise in their area of knowledge; knowledge of history and issues concerning the local community and networking experience.

The panel will consist of, but is not limited to, the following participants:

- The Mayor, City of Belmont
- A nominated Councillor and a nominated proxy, City of Belmont
- Manager Community Development or Coordinator, Leisure, Arts and Cultural Services, City of Belmont
- Manager Parks and Environment, City of Belmont
- A community representative who is recognised as an authority on Art.

The City may contract, where required, a Public Art Consultant whose key function would be to ensure the Public Art Program results in high quality works of contemporary art in the public domain.

4.2 Artists

Only professional artists will be eligible to carry out public art commissions. As the term 'artist' is self-referencing, for the purposes of this Masterplan a professional visual artist can be defined as a person who fits into at least two of the following categories:

- A person who has a university degree or minimum 3 year full time TAFE Diploma in visual arts, or when the brief calls for it, other art forms such as multimedia;
- A person who has a track record of exhibiting their artwork at reputable art galleries that sell the work of professional artists;
- A person who has had work purchased by major public collections, including (but not limited to) the Art Gallery of Western Australia, any of the university collections or Artbank;
- A person who earns more than 50% of their income from arts related activities, such as teaching, artist in residence, selling artwork or undertaking public art commissions.

If teams of artists submit, at least one artist on the team must be a visual artist with experience in large-scale public art projects.

Sometimes it will be appropriate to be more flexible and seek people other than professional artists to carry out artwork commissions. This may apply in instances when young, emerging and Aboriginal artists or students may be considered appropriate.

4.3 Design Brief

A clear brief will be written for all artwork commissions to clarify the expectations of the City of Belmont and/or a private developer. The brief will stimulate a creative response and allow a degree of flexibility. The brief will not describe the finished artwork, but the conditions essential to its development.

The Brief should include but is not limited to:

- 1.0 *Background Information*
Suggested themes taken from the Public Art Masterplan
Relevant local history
- 2.0 *Site Information*
Describe location and any significant social, environmental, historical or cultural features of the site
Location address
- 3.0 *Scope of the Work*
Size and scale of the area and artwork.
- 4.0 *Level of consultation expected*
- 5.0 *Funds*
The available funds for the commission
- 6.0 *Timeline for the project*
Submission closing dates
Design proposal dates
Commencement and completion dates of the project

7.0 *Submission requirements*

Artist statement in response to the brief outlining the artists approach to the work
Summary of previous experience
Curriculum Vitae
Artist contact details
Suggested materials to be used
Budget estimate
Timeline schedule
Maintenance and Conservation Schedule
Lifespan of artwork

8.0 *Selection Criteria*

Ensure the design proposal:

- Represents historical, contemporary, environmental or cultural significance to the site or its surrounding area
- Contributes to and enriches the artistic and cultural development of the City
- Provides a realistic budget
- Is accessible to the public
- Permanence - structural and surface soundness and robustness (i.e. resistance to criminal damage, maintenance requirements, repair costs and so forth)
- Public Safety - ensure it does not present a hazard to public safety.

Ensure that the artist:

- Demonstrates an understanding of the project
- Provides a quality and creative proposal
- Demonstrates previous experience
- Demonstrates appropriate skills.

4.4 **Private Developer Procedure**

Where a private developer is required to provide public artwork within developments in the City, they will provide a Design Brief as outlined in 4.3 and appoint a professional artist (as defined under this Masterplan) who will develop an artwork design in response to the brief.

The private developer will forward the design to the City who will assess the artwork and Artist's contract against the Public Art Masterplan. The developer and artist may be invited to a meeting to allow them to explain the artwork and how, in their opinion it complies with the Public Art Masterplan. All artwork commissioned must have regard to public safety and durability (inclusive of resistance to criminal damage).

Where the public art is located on public open space or land vested in the City of Belmont, the negotiated time for the handover the maintenance of the artwork will be agreed as part of the planning approval process.

4.5 **Artist Selection by Council**

Methods of artist selection which may be employed include, but are not limited to, the following:

- **Open Competition**

The commission opportunity is advertised on the Artsource web site, local or national newspapers and journals with project guidelines (brief) and plans of the location forwarded to interested artists

- **Limited Competition or Invitational**

Some artists or artist team are selected by the Arts Advisory Panel are invited to submit Expressions of Interest for consideration for a commission by invitation from the Council.

- **Residencies**

Based on qualifications and/or proposals, a single artist or a limited number of artists may be selected by Council to work in residency with industry, educational institutions and/or community partners to develop concepts for the City of Belmont Public Art Program.

Once an artist has been selected, the City will enter into a contract with the artist(s) for the work to be undertaken. The contract will be clear on the location, design, documentation, construction process, fees, timeline, insurances, site preparation, installation responsibilities, maintenance schedule, moral rights and decommissioning.

4.6 Artwork Copyright

Once completed and accepted by the City, copyright will be held jointly by the City and the artist, allowing the City to reproduce extracts from the design documentation and photographic images of the artwork for annual reports, information brochures and publicity.

The artist(s)/artist team will have the right to reproduce extracts from the design documentation or photographic images of the artwork in books or other publications associated with the artist(s)/artist team or artwork.

4.7 Artwork Decommissioning

Decommissioning any of the City's public artwork may be considered if the Council considers that any of the following factors to reasonably impact the integrity of the public artwork:

- The security of the work cannot be guaranteed against constant documented damage or criminal damage
- The work requires excessive maintenance due to design or workmanship faults, material use or other environmental factors
- The work has deteriorated and is a public safety risk
- Significant changes in the use, character or design of the site have impacted considerably on the integrity of the work in its present location.

If the Design Advisory Panel considers that there is sufficient reason to decommission, the Panel will recommend to Council the most appropriate action from those listed below:

- Relocation of Artwork
- Modification of Artwork
- Removal of Artwork
- Destruction of Artwork.

In the event of decommissioning, reasonable steps must be taken to contact the artist at least 28 days ahead of any relocation, sale, removal or destruction of an artwork.

4.8 Artwork Moral Obligation

Artists must be acknowledged for their artwork and will be protected consistent with moral rights legislation.

The City will take special care to ensure acts of restoration or preservation of artworks will be conducted in a sensitive manner with prior consultation with the artist(s)/artist team. Special care will also be taken with the moral rights associated with works created by more than one artist, in that collaborators of artistic creations may take different views on issues such as relocation and restoration.

4.9 Artist Plaques

A plaque is to be developed and the details of the wording are to be established at the time of the commission contract.

Plaques for public artwork are to include:

- The name of the artwork (most prominent text)
- The artist's name
- The date of the artwork
- The name of the commissioner (eg City of Belmont and possible the logo)
- Details of any partner organisation (external funding bodies)

For some plaques, it may also be suitable to have artist statement to assist in interpretation by the viewer.

5. PROCEDURAL GUIDELINES

5.1 Risk Management

Public Art is located in the public realm and therefore has potential risks associated with fabrications, installation or in-situ. This is applicable for temporary or permanent pieces.

It is therefore Council's responsibility to ensure that risk assessments are conducted on all concepts and final artworks both at concept stage and upon installation in line with AS/NZS ISO 31000-2009.

The following will be considered:

- **Briefing notes**
The artist should be made very clear of any constraints and limitations in the project, as well as any relevant standards and expectations
- **Concept review**
At concept stage it is important to study structural engineering requirements, standards review, risk assessment and maintenance assessment
- **Community participation**
Public liability issues related to community art projects are to be considered such as:
 - Who is responsible for the community members?
 - Who is responsible for Occupational Safety & Health during community participation?
 - Who is responsible for installation in a public place?

5.2 Maintenance

When assets are not regularly maintained they can become liabilities rather than assets. The following will be considered when assessing concepts:

- What is the intended life of the artwork?
- How durable is the material?
- What is the environmental impacts of location?
- Who is responsible for repair works and is this manageable?
- When is the work beyond repair?
- What happens should the site be developed in the future?

Maintenance can include washing to remove graffiti or pollution. The requirement for maintenance will be reported continuously by Parks staff (where appropriate), Buildings Supervisor (where appropriate) or the community. In addition to this, maintenance will be recorded through quarterly condition reporting.

Maintenance Manuals

As part of every commission, artists are to provide Council with a Maintenance Manual addressing:

- Details of construction material used
- Details of surface materials and anti graffiti coating
- Details of cleaning and recoating requirements and timelines
- Photographs and of the internal construction (where possible)
- Approximate costs associated with maintenance

5.3 Asset Management

The Public Art Program will create considerable and valuable assets for the City of Belmont. Asset Management will include:

- Inclusion of public artworks on Council's Asset Register with the details of artworks title, artist, date of commission, description of materials and construction
- All artworks insured under Council Policy
- Regular condition reporting
- Records of Condition Reports and maintenance are kept
- Qualified art conservators or the artists carry out all significant conservation works, not general tradespeople
- Establish an annual maintenance budget for public art
- Managing the public art inventory
- Conservation managements
- Maintenance funding
- Periodic revaluing of the collection as some artworks will appreciate in value
- Removal or relocation of artwork

5.4 Marketing and Promotion

Public art can create positive and negative debate about art and it is therefore important in managing the negative effects of debate to ensure the integrity of the artist and of the program is maintained.

Any new public artwork in Belmont will 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.

Strategies may include:

- Regular staff and council updates on the development of the project
- A studio visit to see the work in progress (staff only)
- 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 the City are fully briefed prior to the artwork being installed and are able to respond to resident enquiries
- 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
- Information on a new public artwork may be included in Council newsletters to residents
- Photographs of major public artworks should be included in Council publications such as the Annual Report
- The development of public art walks linked in with heritage sights, encouraging people to explore the City.

6. ACTION ITEMS

Objective: Develop a collection of distinct and diverse public artworks		
STRATEGY	ACTIONS & DESCRIPTION	RESPONSIBLE OFFICER & TIME FRAME
1. Initiate and deliver a program of public art projects	<ul style="list-style-type: none"> ▪ Identify opportunities in Council Capital Works Program for the next 10 years that will benefit from Public Art outcomes. Consideration for public art opportunities needs to take place during the initial planning stages. This will ensure that there is sufficient time for appropriate budgets to be allocated. All capital works projects should be prompted to consider whether public art could enhance their project. All nominated projects will feed into the Public Art Annual Plan. 	Coordinator Leisure, Art and Culture December 2011
	<ul style="list-style-type: none"> ▪ Establish a 10 year Annual Public Art Program 	Coordinator Leisure, Art and Culture December 2011
2. Establish a public art advisory group to guide program implementation	<ul style="list-style-type: none"> ▪ An Arts Advisory Panel will be established to ensure overall consistency in themes and approaches to the installation of public art throughout the City. The Arts Advisory Panel will be selected in accordance with their experience and knowledge of visual arts and the local community. The Panel will possess: a diversity of cultural backgrounds; professional skills and expertise in their area of knowledge; knowledge of history and issues concerning the local community and networking experience. The panel will consist of, but is not limited to, the following participants: <ul style="list-style-type: none"> ➤ The Mayor, City of Belmont ➤ A nominated Councillor or a nominated proxy, City of Belmont ➤ Manager Community Development or Coordinator, Leisure, Arts and Cultural Services, City of Belmont ➤ Manager Parks and Environment, City of Belmont ➤ A community representative who is recognised 	Coordinator Leisure, Art and Culture August 2011

	<p>as an authority on Art.</p> <p>The City may contract, where required, a Public Art Consultant whose key function would be to ensure the Public Art Program results in high quality works of contemporary art in the public domain.</p>	
Objective: Position the City of Belmont as a leader in innovative public art practice		
STRATEGY	ACTIONS & DESCRIPTION	RESPONSIBLE OFFICER & TIME FRAME
3. Focus on demonstrating best practice public art.	<ul style="list-style-type: none"> ▪ To undertake quarterly condition reporting of all current public art works. Quarterly condition reporting is to be undertaken to prioritise maintenance and marketing of the collection to residents, visitors. The audit should include all Council owned works and significant private works in the public domain. A consultant may be engaged to carry out the audits. ▪ Ensure Leisure, Arts and Cultural Services have adequate resources to manage the 'Public Art Directions and Masterplan 2011 to 2015' and other activities related to Arts and Culture. <p>Good management is essential in achieving an effective public art program. Resources will be required for the strategic planning and day to day co-ordination of all matters to do with public art. This includes:</p> <ul style="list-style-type: none"> ➤ Documentation of Council's Public Art Collection and significant artworks owned by others in the City of Belmont ➤ Asset management and maintenance of the Public Art Collection in conjunction with other departments of Council ➤ 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 as detailed in the Program. ➤ Establishment of partnerships to further the objectives of Council's Public Art Program (festival and events organisers, private sector developers, Artsource, Cultural Arts Network WA, Department of Culture and Arts and other State Government departments, cultural organizations, educational institutions as appropriate, 	<p>Coordinator Leisure, Art and Culture</p> <p>First Audit be undertaken in January 2012</p> <p>Manager Community Development</p> <p>Ongoing</p>

	<ul style="list-style-type: none"> ➤ Encourage discourse around public art ➤ Ensure appropriate marketing and promotion of Council's Public Art Collection ➤ Formulation of a ten year Annual Public Art Plan that identifies projects on Council's Capital Works list in consultation with other Council staff , and the Arts Advisory Committee 	
	<ul style="list-style-type: none"> ▪ To establish clear budget processes to assist in the finances for public art. New account will be required to be set up for cash in lieu contributions. 	<p>Coordinator Leisure, Art and Culture</p> <p>Finance</p> <p>April/May 2011</p>
	<ul style="list-style-type: none"> ▪ To complete the formatting and maintain the Public Art Inventory The inventory is to include: Artwork Title Artist Location Name of Place Owners details Accessibility Background Artist Statement 	<p>Coordinator Leisure, Art and Culture</p> <p>Formatting to be complete December 2012 Maintenance ongoing</p>
	<ul style="list-style-type: none"> ▪ Ensure that all Council owned public art is placed on the Asset Register and updated accordingly with the Council Processes. <p>Public Art Collections are valuable assets, therefore asset management is critical.</p> <p>Approximately \$5000 should be set aside to meet prioritised maintenance. This amount will change in line with the increasing number of works commissioned.</p>	<p>Coordinator Leisure, Art and Culture</p> <p>Coordinator of Asset Management</p> <p>December 2011</p>

	<ul style="list-style-type: none"> ▪ Place all council owned public art on the City's GIS mapping system and continuously maintain the data. All public art layer is to be set up on the City's GIS mapping system to assist in: <ul style="list-style-type: none"> - Future Planning - Asset Management - To show aerial locations of each piece <p>Information will include information about each piece described. Within the GIS layer, each item of art is hyperlinked to a picture of the art with all the information about the piece, the artist's name, date of acquisition, etc</p> ▪ To develop work instructions and process maps relating to Public Art 	<p>Coordinator Leisure, Art and Culture</p> <p>GIS and mapping Coordinator</p> <p>March 2013</p> <p>Coordinator Leisure, Art and Culture</p> <p>March 2012</p>
<p>4. Develop a multi-faceted public art program</p>	<ul style="list-style-type: none"> ▪ Seek opportunities for temporary art in the community and at Council events. ▪ Assist Parks in the development and adoption of entry statement concepts to celebrate the arrival and identity of the area. ▪ Arrange installation at agreed locations according to the Capital Works Program 	<p>Coordinator Leisure, Art and Culture</p> <p>Event Coordination Team</p> <p>Youth Services</p> <p>Ongoing</p> <p>Coordinator Leisure, Art and Culture</p> <p>Parks</p> <p>Concepts adopted February 2012</p>

	<ul style="list-style-type: none"> ▪ Work with the Aboriginal community on interpreting key sites 	<p>Coordinator Leisure, Art and Culture</p> <p>Coordinator Community Development</p> <p>February 2014</p>
<p>5. Establish measures through the public art advisory group to ensure Council's approach to public art remains innovative.</p>	<ul style="list-style-type: none"> ▪ Continuously seek professional development in Public Art ▪ Ensure a Public Art Consultant is engaged (where appropriate) whose key function would be to ensure a high quality ▪ Establish partnerships with government and non government organisations to ensure consistency with State and national standards and creativity. 	<p>Public Art Advisory Group</p> <p>Ongoing</p> <p>Coordinator Leisure, Art and Culture</p> <p>Project based</p> <p>Coordinator Leisure, Art and Culture</p> <p>ongoing</p>
Objective: Achieve an integrated approach to public art		
STRATEGY	ACTIONS & DESCRIPTION	RESPONSIBLE OFFICER & TIME FRAME
<p>6. Incorporate provisions for public art contributions under the Town Planning Scheme</p>	<ul style="list-style-type: none"> ▪ To advocate and oversee private developers contributions or public art projects according to the Planning Scheme 	<p>Coordinator Leisure, Art and Culture</p> <p>ongoing</p>
<p>7. Introduce a standard approach to Council contributions to Public Art</p>	<ul style="list-style-type: none"> ▪ To compose the Public Art processes as Council Policy <p>The policy should include the City's contributions (in line with the Western Australian Percent for Art Scheme) allocating up to one percent of the</p>	<p>Coordinator Leisure, Art and Culture</p> <p>March 2012</p>

provision	estimated total construction cost of capital works projects (valued at \$2 million and over) to commission public artworks.	
Objective: <i>Increase awareness of public art as a significant cultural asset</i>		
STRATEGY	ACTIONS & DESCRIPTION	RESPONSIBLE OFFICER & TIME FRAME
8. Promote public art practice and develop a system for community feedback.	<p>▪ Develop a Communication Strategy (internal to Council) to provide information to staff, Councillors and the public on public art projects.</p> <p>The communication strategy may include:</p> <ul style="list-style-type: none"> ➤ 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 the City are fully briefed prior to the artwork being installed and are able to respond to resident enquiries 	<p>Coordinator Leisure, Art and Cultural Services</p> <p>Marketing and Communications</p> <p>August 2012</p>
	<p>▪ Develop a Marketing Strategy to promote any new public artwork to the public and local community through local press and mainstream media.</p> <p>It may include:</p> <ul style="list-style-type: none"> ➤ 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 	<p>Coordinator Leisure, Art and Cultural Services</p> <p>Marketing and Communications</p> <p>August 2012</p>
9. To utilise public artworks in marketing material to help further define the image and identity of the	<p>▪ All new public artwork are to be included in Council newsletters to residents</p>	<p>Coordinator Leisure, Art and Cultural Services</p> <p>Marketing and Communications</p> <p>Ongoing</p>

City	<ul style="list-style-type: none">▪ Use photographs of major public artworks in Council publications such as the Annual Report ▪ The development of walks brochures. These could be themed or encourage visitors and locals to explore the City	<p>Coordinator Leisure, Art and Cultural Services</p> <p>Marketing and Communications</p> <p>Ongoing</p> <p>Coordinator Leisure, Art and Cultural Services</p> <p>October 2014</p>
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