

# **Public Art Management Plan and Guidelines 2025-2030**



## **TABLE OF CONTENTS**

<b>INTRODUCTION</b>	<b>2</b>
1. Strategic Context - Informing Public Art in the City of Belmont	2
2. Themes for Public Art in the City of Belmont	4
3. Public Art – Definition and Scope	5
4. Art in the Public Realm	5
5. Civic Public Art Collection and Asset Management	6
6. Civic Commissioned Public Art Funding	7
7. City of Belmont Public Art Reserve	7
8. Public Art Reserve Projects	7
9. Community-Driven Public Art	7
10. Donated Public Art	8
11. Public Art Locations and Precincts	8
12. Governance and Review Process	9
 <b>APPENDIX 1. CITY OF BELMONT PUBLIC ART GUIDELINES FOR PRIVATE DEVELOPERS</b>	 <b>10</b>
Introduction	10
1. Purpose of Public Art	10
2. Percent for Art Contribution Requirements	10
3. Options for Meeting Public Art Contributions	10
4. Eligible Expenses	11
5. Preferred Contribution Application	12
6. Public Art Procurement Process	12
7. Public Art Design Criteria and Requirements	13
8. Design Teams – Public Artists	13
9. Approved and Non-Approved Works	13
10. Developer Submission Process	14
11. Permanence and Maintenance.	15
12. Copyright, legal title and ownership	15
13. Promotion and Marketing	15
 <b>APPENDIX 2. DEFINITIONS</b>	 <b>16</b>
 <b>APPENDIX 3. USEFUL REFERENCES</b>	 <b>17</b>

# City of Belmont Public Art Management Plan and Guidelines 2025-2030

## Introduction

Public art contributes to the quality and amenity of the public realm, improving the liveability of public spaces. It is seen as a long-term investment in the community, contributing to its character, environment, and future growth. The City of Belmont aims to create a unique and progressive identity, building its reputation as a champion of contemporary art and culture. By fostering a diverse and culturally rich environment, the City's public art collection will reflect its heritage, transformation, and innovative future vision.

The City of Belmont recognises:

- The significance of public art in expressing and preserving its cultural identity.
- That public art enriches the public realm, contributing to the aesthetic and functional value of open spaces in both public and private developments.
- The potential for public art to positively impact community health, wellbeing, and sense of place, and contribute to economic growth and tourism.
- The value of arts and cultural activities, including events, activations, creative workshops, and public and civic art collections.

The **Public Art Management Plan and Guidelines 2025-2030** provides a guidance and context framework for the development, commissioning, and management of public art within the City of Belmont. The Plan, when applied in conjunction with **Local Planning Policy No.11 (LPP11)**, ensures public art continues to shape and celebrate the City's evolving story.

## 1. Strategic Context - Informing Public Art in the City of Belmont

Through the design process, the Commissioning Body and Artists are encouraged to consider the City's location, history, heritage and its diverse cultural makeup.

### 1.1 Locational, Historical, and Cultural Context

The City of Belmont, originally established as the Belmont Road Board in 1898 and attaining City status in 1979, is strategically located near Perth's domestic and international airports, just six kilometres from the Perth CBD. The City benefits from major transport links, including the Graham Farmer Freeway, Tonkin, Leach, and Great Eastern Highways, and connects to the metropolitan rail network via Redcliffe Station.

The City spans 40 square kilometres along the Swan River, making it an attractive location for residential and commercial development. The City encompasses the suburbs of Ascot, Redcliffe, Belmont, Cloverdale, Kewdale, Rivervale, one small lot in South Guildford, and is divided into East, West, Central, and South Wards. Unique among local governments, Belmont has more jobs (52,692) than residents (43,873) (ABS, 2021).

The City also boasts a diverse population, with 2.7% Aboriginal residents (compared to 2% in Greater Perth) and 40.9% of residents born overseas (Greater Perth: 36%). Additionally, 31% of residents speak a language other than English at home, significantly higher than the Greater Perth average of 21.2% (ABS, 2021). (To be displayed as an infographic.)

The City is home to seven State Registered Heritage Places, including the Old Bristle Kilns, Invercloy Park, and the Garratt Road Bridge, alongside other culturally significant sites identified in the City of Belmont Local Heritage List and Survey.

The Belmont Museum holds an extensive collection of local stories, archival materials, and artefacts that can help shape and guide the design of public art. Developers and artists are encouraged to explore these resources at the City’s Museum situated at Belmont Hub or through the City’s website via the [Local History Publications | City of Belmont](#) or [Research your story | City of Belmont](#) sections.

**1.2 Aboriginal Heritage**

Goorgyp is the Whadjuk Noongar name for the Belmont area, referring to the river flowing through the land. The term may derive from goorgeeba (reeds on the riverbed) or koordjikotji (reed warbler birds). Historically, this area formed part of Beeloo Noongar territory, led by Munday, whose legacy is remembered in Munday Swamp.

The Swan River and local waterways, such as Tomato Lake, were essential for hunting and fishing. The Noongar people believe the Wargyl (creation serpent) shaped the river, and Dreaming trails along what is now Great Eastern Highway historically connected Noongar communities between the coast and hills.

Belmont contains ten sites registered under the Aboriginal Heritage Act 1972. A list of these sites is available in the City’s Local Heritage Survey and Heritage List. The City’s Aboriginal Advisory Group (AAG) provides strategic input on Aboriginal heritage and ensures ongoing community involvement in public art initiatives.

Commissioning Bodies and Artists are encouraged to read Koort Karnadjil Mya – Heart Truth Voice, the City’s First Nation Strategy and collaborate with local Aboriginal artists and community leaders to create works that reflect the deep connection to the land and its stories.

**1.3 Strategic Alignment**

The Public Art Management Plan & Guidelines are aligned to the City’s Strategic Community Plan 2024-2034 which focuses on the five pillars of People, Planet, Place, Prosperity, and Performance.

These focus areas guide the City’s approach to community wellbeing, environmental sustainability, urban development, economic vibrancy, and governance.

Artistic teams developing public art projects within Belmont are encouraged to align their work with these key focus areas:

Focus Area	Impact of Public Art	Potential Artistic Applications
People	Fosters inclusivity, engagement, and a sense of belonging by enhancing community safety, cultural participation, and wellbeing.	Encourage positive interaction through well-designed spaces. Support cultural activities. Promote recreation and social connection.
Planet	Supports sustainability through eco-conscious design, materials, and installation.	Use recycled, locally sourced, and eco-friendly materials. Incorporate energy-efficient solutions like solar lighting. Reduce water, waste, and energy use. Implement low-carbon approaches in production and installation.
Place	Contributes to urban planning by creating welcoming,	Beautify streetscapes, parks, and community facilities.

Focus Area	Impact of Public Art	Potential Artistic Applications
	functional, and vibrant public spaces.	Art incorporated into development sites to enhance walkability, amenity and identity with functional art like wayfinding and seating.
<b>Prosperity</b>	Stimulates economic growth by activating spaces, attracting tourism, and supporting local businesses.	Draw investment and increase foot traffic. Support local businesses and tourism hubs. Foster creativity and community-driven arts initiatives.
<b>Performance</b>	Engages the community in meaningful ways, ensuring it reflects local interests and aspirations.	Involve community input in design and implementation. Host workshops to gather inspiration from local perspectives. Create projects that foster a sense of ownership and connection.

#### 1.4 Strategic Objectives of the Plan

- Integrate public art into civic and private developments.
- Follow best practices in curation, commissioning, and asset management.
- Foster diversity and high-quality public art reflective of local culture and history.
- Support economic development, investment, and tourism.
- Enhance wayfinding and Belmont's unique visual identity.
- Encourage community engagement and participatory projects.
- Activate and enhance civic spaces with public art interventions.
- Promote innovation in public art, incorporating new materials and technologies.

## 2. Themes for Public Art in the City of Belmont

Public art can play a key role in enhancing local identity and fostering a sense of place in the City of Belmont. When developing public art, along with consideration of the City's Strategic Community Plan 2024-2034 key focus areas, the following five themes should be considered:

### 1. Interpretation

Use artwork to deepen the audience's connection to the City's heritage and culture. Bring local stories of the area to life, reflecting its people and places through forms and materials that create sensory experiences.

### 2. Celebration

Highlight the unique individuals, locations, and events that inspire community pride and identity. Collaborate with distinguished Western Australian artists to create high-quality, engaging works that resonate with both locals and visitors.

### 3. Inspiration

Encourage artistic expression that sparks curiosity, conversation, and fresh ideas. Engage national and international artists to introduce innovative approaches that enrich the greater Perth area.

### 4. Participation

Strengthen local connections by involving the community in the creative process. Partner with experienced artists to deliver meaningful artworks at key local sites, fostering a sense of ownership and engagement.

## 5. Elevation

Create impactful artworks that enhance the local environment, restoring pride and shaping how people experience public spaces. Create works with a strong presence and distinctive form that adds colour, interest, and connection to the built environment, appealing to the wider community.

These themes ensure that public art in Belmont not only reflects its past but also inspires and connects its community to the present and future.

## 3. Public Art – Definition and Scope

As defined in LPP11, public art refers to the artistic expression and integration of a professional artist's concepts into spaces that are visible and accessible to the public. Public art can be site-specific, responding to and enhancing the character of a particular location, or non-site-specific, placed primarily for display.

Public art can be commissioned through:

- Council-led projects as part of the City's capital works program
- Contributions by private developers through Percent for Art
- Independent commissions on privately owned land and buildings (e.g. murals)

## 4. Art in the Public Realm

### 4.1 Accepted Artforms

The public realm refers to spaces accessible to the wider public, including parks, road reserves, and other publicly accessible areas both indoors and outdoors.

Public art in these spaces is typically site-specific, designed to enhance and interact with its surroundings and is visible from the public realm.

Examples of public art in the public realm include:

Artform	Description	Examples
<b>Free Standing / Standalone</b>	Sculptures of various sizes, from small pieces to large-scale landmarks	Entry statements, water features, public monuments
<b>Integrated</b>	Artistic elements embedded into infrastructure	Walls, footpaths, fencing, pillars, windows, decorative railings, patterned walkways
<b>Functional</b>	Art that also serves a practical purpose	Seating, lighting, gates, bike racks, sculptural benches, artistic streetlamps
<b>Interactive / Play-Based</b>	Artworks designed for engagement through sound, lighting, movement, or play	Climbable sculptures, touch-sensitive installations
<b>Ephemeral / Temporary</b>	Non-permanent artworks displayed for a limited time	Projections, performance art, pop-up lighting, chalk art, festival light displays, temporary street murals

Artform	Description	Examples
<b>Murals and Decorative Elements</b>	Two-dimensional artworks enhancing public spaces	Murals, paintings, mosaics, illuminated wall art on walls, roads, footpaths, utility boxes, ceilings
<b>Other Artworks</b>	A variety of art forms, including paintings, photographs, drawings, printmaking, textiles, multimedia, audiovisual, lighting, and projection works as part of permanent indoor installations in publicly accessible spaces	Lobby installations, digital art displays
<b>Alternative Artworks and Art related Projects</b>	Community-based art initiatives that result in public artworks. Also includes investments in cultural infrastructure and community arts programs that foster public engagement with the arts.	Collaborative murals Artist residency spaces, public venues for art creation and display

## 4.2 Exclusions

Public art does not include commercial branding, generic decorative elements, or infrastructure features that lack artistic intent. The following are not considered public art:

- Business or advertising logos, signage, and supergraphics.
- Mass-produced or commercially available objects, such as fountains, statues, or playground equipment.
- Reproductions or generic hardscaping elements typically associated with standard developments.
- Landscaping elements that do not incorporate artistic design by a professional artist.
- Functional utilities and necessary operational services that do not contribute artistically to the public space.
- Architectural design features intrinsic to a development rather than standalone artistic statements.

These exclusions ensure public art remains unique, culturally significant, and aligned with the City's vision for creative and meaningful community engagement.

## 5. Civic Public Art Collection and Asset Management

The City of Belmont has curated a diverse public art collection, featuring major entry statements, freestanding sculptures, murals, mosaics, and monuments. Thoughtfully integrated into parklands, civic buildings, and roadways, these artworks aim to enhance Belmont's visual appeal and cultural vibrancy.

Reflecting the City's unique character, history, and community values, the collection stands as a testament to Belmont's commitment to artistic expression and public engagement.

To expand and manage this collection, the City collaborates with the community, artists, developers, and key stakeholders. These partnerships ensure future public art projects continue to celebrate Belmont's identity while enriching public spaces.

A comprehensive list of the City's collection of public art and information pertaining to each artwork is available via the City's website - [Collections from City of Belmont | Artwork Archive](#)

## **5.1 Civic Public Art Collection Asset Management**

The City manages and maintains its Civic Public Art Collection through:

- Regular condition assessments and conservation plans.
- Maintenance schedules with annual budget allocations for maintenance.
- Regular appraisal and revaluing.
- Public register and asset documentation.

## **6. Civic Commissioned Public Art Funding**

Civic commissioned public art can be funded through:

1. Council-led projects as part of the City's capital works program.
2. Developer contributions, by way of cash in lieu funds.
3. The Public Art Reserve for new commissions and maintenance.
4. Grants, sponsorships, and donations.

## **7. City of Belmont Public Art Reserve**

The City's Public Art Reserve specifically funds the acquisition of new public art and maintenance of City commissioned public artworks. Reserve funds are strategically used to enhance public spaces, directly supporting the priorities outlined in the Strategic Community Plan ([SCP](#) 2024-2034 and the Corporate Business Plan ([CBP](#) 2024-2028).

Contributions made to the City's Public Art Reserve by developers through cash in lieu are accumulated until such time sufficient funds are available to enable the City to commission artwork for the relevant precinct area that the development occurred (as per LPP11, 6.3). This is subject to suitable locations for public art being available.

Reserve funds are managed through the City's annual budget process to ensure they are used effectively in enhancing public spaces, fostering community engagement, and supporting local artists.

## **8. Public Art Reserve Projects**

The Public Art Reserve funds a wide range of projects that enrich the City of Belmont's cultural vibrancy and public spaces. These include functional artworks like artistic bike racks, gates, and benches, as well as sculptures, murals, mosaics, and multimedia installations.

It is intended that the fund also supports community-driven projects, artist-in-residence spaces, and initiatives like community arts programs and performing arts spaces.

Additional opportunities include landscape-integrated artworks, temporary installations, mentorship programs for emerging artists, and investments in cultural infrastructure such as studios and performance venues.

## **9. Community-Driven Public Art**

The City encourages community-led projects, ensuring local stories, perspectives and identities are represented. Community groups, such as Town Teams or local art collectives, may initiate public art projects.

Community led art projects should consider the criteria and objectives in this document as well as the City's [Mural Art Commission Guidelines](#) for guidance on developing mural works within the City of Belmont.

Community groups are encouraged in the first instance to contact the City's Arts & Place Team to discuss their proposal to ensure matters such as public liability, maintenance, and safety standards are addressed and follows best practise for engaging artists.

## **10. Donated Public Art**

The City will consider the acquisition of new public art via private donation, adhering to a set of criteria, as detailed in Appendix 1, Section 7 to assess the proposed artwork for inclusion in the Civic Public Art Collection. The City reserves the right not to accept donated works regardless of meeting the criteria for artwork approval.

## **11. Public Art Locations and Precincts**

The City of Belmont has designated specific Public Art Precincts as outlined in LPP11. Developments within these precincts exceeding \$4.5 million must contribute a percentage of the overall project cost to public art or provide a cash-in-lieu contribution for the installation of art in public spaces.

These precincts include key areas and future landmark locations intended to accommodate increasing numbers of residents, employees, and visitors. Public art contributions help to enhance the amenity, quality, and appearance of these precincts and their surrounding environments.

Within these designated areas, opportunities exist for a variety of public art installations, including:

- Entry statements marking key gateways into the City.
- Unique and distinctive sculptures to serve as landmark features.
- Interpretive signage that reflects local history and culture.
- Public art trails connecting multiple installations.
- Murals and bas-relief artworks integrated into the built environment.
- Ephemeral or temporary artworks activating spaces for short-term engagement.
- Play-based or functional art incorporated into public infrastructure.

Opportunities for public art will continue to evolve as the City grows and develops. New locations and possibilities for art installations will emerge, reflecting changing community needs and urban landscapes. Commissioning Bodies and Artists are encouraged to consult with the City to explore potential public art projects that align with the evolving vision for the City of Belmont.

### **11.1 Identified Public Art Locations and Precincts**

A range of locations (refer to Figure 1) across the City have been identified as priority areas for public art. These include:

- Area 1 Civic, Town Centre, and Mixed Business Precinct
- Area 2 Kewdale Industrial Precinct
- Area 3 The Springs Special Development Precinct and Great Eastern Highway corridor
- Area 4 Golden Gateway, Ascot Waters, and Ascot Racecourse Precinct
- Area 5 Great Eastern Highway and Ascot Inn Precinct
- Area 6 Garvey Park, Redcliffe Station (DA6), and Redcliffe Industrial Precinct
- Area 7 Local and Neighbourhood Centres
- Riverside Precincts
- Public Open Spaces



 7 Activity Centres

Figure 1. Public Art Precincts\*

*\* Other locations will only be considered when approved by the City's Planning Department on advice from the relevant advisory panel.*

## 12. Governance and Review Process

This plan will be reviewed periodically to ensure it remains relevant and continues to support the City's public art objectives. Maps detailing current and future locations for public art within the designated precincts will be updated as new opportunities are identified.

# Appendix 1. City of Belmont Public Art Guidelines for Private Developers

## Introduction

These guidelines, when read in conjunction with Local Planning Policy No. 11 (LPP11) and the Public Art Management Plan (PAMP), provide developers with a clear framework for fulfilling public art requirements under the City's Percent for Art Scheme.

### 1. Purpose of Public Art

Public art enhances the character and liveability of the City of Belmont by:

- Improving the aesthetic quality of the built environment.
- Fostering cultural identity and community pride.
- Supporting local and Western Australian artists.
- Increasing public engagement and activation of spaces.

### 2. Percent for Art Contribution Requirements

The [WA State Government Percent for Art Scheme](#) encourages the integration of public art into the built environment by requiring a percentage of a development's overall budget to be allocated for commissioning art.

The two main objectives of the Percent for Art Scheme are:

- to improve the quality of the built environment and the value of public facilities; and
- to create new professional and economic opportunities for Western Australian artists

The Percent for Art Scheme informs and leads the way for Local Governments to adopt a similar approach. The City of Belmont's LPP11 aligns with this approach, outlining the instances in which landowners are required to make a 1% public art contribution.

In the City of Belmont, contributions are required as follows:

Development Type	Threshold	Contribution %
Council Developments	>\$4.5 million	1%
Private Developments	>\$4.5 million	1%

### 3. Options for Meeting Public Art Contributions

Developers of capital works projects exceeding \$4.5 million are required to contribute 1% of the total construction value toward public art under LPP11, within the designated precincts as shown in the PAMP - Figure 1.

Developers can meet their public art obligation through one of three options:

- **On-site Public Art:** Commissioning and installing artwork on the development site, ensuring it meets the City's Public Art Design Criteria (see Section 7 of the Guidelines). Proposals must be submitted for approval by the City's Public Art Review Panel before planning approval is granted.
- **Cash-in-Lieu Contribution:** Where on-site public art is not feasible or effective, developers may choose to make a cash-in-lieu contribution. These contributions provide an alternative to commissioning on-site public art and offer developers flexibility while supporting larger public art projects within designated precincts. These contributions help

the City of Belmont fund public art installations that significantly impact and enhance the public realm.

- **Combination of On-site Artwork and Cash-in-Lieu:** A mixed approach where part of the contribution is fulfilled through on-site artwork and part through cash-in-lieu.

### 3.1 Cash-in-Lieu Specifications

- **10% Reduction:** Developers opting for cash-in-lieu contributions will receive a 10% reduction (up to a maximum of \$10,000) on the required public art contribution.
- **Use of Funds:** Contributions are pooled into the City's Public Art Reserve to fund future public art projects that enhance public spaces, community identity, and local character. Cash-in-lieu contributions may also be used for the maintenance of Civic Commissioned Public Art Works (LPP11 Section 6.3.2)
- **Precinct Allocation:** Funds are applied within the precinct where the development is located to ensure local benefit.
- **Payment Deadline:** Cash-in-lieu contributions must be made prior to an application for a building permit.

## 4. Eligible Expenses

### 4.1 Eligible Expenses for the 1% Public Art Contribution

The 1% public art contribution can be allocated to the following costs:

- **Professional artist's budget:** This includes fees for the artist, materials, assistant labour, insurance, permits, taxes, business and legal expenses, and other operating costs.
- **Design, fabrication, and installation:** Covers all stages of creating and installing the artwork.
- **Art consultancy fees:** Capped at 15% of the total project cost, for managing the artwork commissioning process.
- **Site preparation:** Includes any work needed to prepare the location for the artwork.
- **Artwork documentation:** Ensures proper records of the artwork's design and process, including the provision of a maintenance manual.
- **Acknowledgement plaque:** Covers the cost of the plaque recognising the public artwork and artist.

### 4.2 Changes and Non-Compliance

If the artwork design changes after receiving approval from the City or if the installed artwork substantially differs from the approved design, the developer must provide justification for the changes and seek additional approval from the City.

A design is considered substantially different if it involves changes to any of the following:

- Artist
- Placement of the artwork
- Scale
- Colours
- Materials
- Intent of the artwork
- Overall building or development design

All such changes require the City's review and approval to ensure alignment with the original objectives.

## 5. Preferred Contribution Application

For contributions of \$50,000 or less, developers are encouraged to select the cash-in-lieu option to support larger-scale public art initiatives.

All cash-in-lieu payments are GST-free and must be made prior to an application for a building permit.

The table below outlines contribution options and discount values required, within the precincts as identified in LPP11.

Development value	1% contribution	Method
<b>Less than \$4.5M</b>	No contribution required	No contribution required
<b>\$4.5M to \$5M</b>	\$45,000 to \$50,000	Cash-in-lieu encouraged
<b>\$5M to \$10M</b>	\$50,000 to \$100,000	Cash-in-lieu or Public Art Project considered feasible
<b>\$10M to \$100M</b>	\$100,000 to \$1M	Public Art Project considered feasible
<b>\$100M +</b>	\$1M +	Public Art Project considered feasible

## 6. Public Art Procurement Process

The State's [Percent for Art Scheme Guidelines](#) outline specific procurement methods to ensure high-quality public art. Developers can choose a procurement method based on project value, but some in cases will require an open tender process.

If a developer opts for direct invitation, they must first obtain approval from the City.

Artist Commission Value	Procurement Method
Up to \$50,000	Direct sourcing permitted with City approval. Contributions up to \$50,000 are encouraged as a cash contribution to the City. Artists are expected to respond to a Request – Expression of Interest document and/or submit a design concept evaluated by the Artwork Selection Committee.
\$50,000 - \$250,000	Limited sourcing: The artist can be selected through a limited sourcing or curatorial approach, where shortlisted artists (two to five) respond to a Request – Expression of Interest.
\$250,000+	Open tender (public advertisement) required: Shortlisted artists are invited to develop and present concept designs, with a design concept fee offered. The developer makes a selection based on submissions, which are reviewed by the Public Arts Review Panel.

## 7. Public Art Design Criteria and Requirements

Public art proposals are assessed based on the following criteria:

No.	Criteria	Description
1	<b>Concept Innovation</b>	The artwork must demonstrate strong vision, craftsmanship, and creative use of materials, ensuring uniqueness and public engagement.
2	<b>Context Sensitivity</b>	The artwork should be sensitive to its specific site, considering architectural, historical, geographical, socio-cultural, and community identity themes.
3	<b>Public Domain</b>	The artwork must be visible and accessible from the public realm, enhancing the visual appeal of the development.
4	<b>Public Safety</b>	The artwork must be designed, constructed, and installed with best practice risk management to ensure it poses no safety hazards.
5	<b>Longevity</b>	The artwork must be structurally sound, resistant to theft, vandalism, and weathering, and require minimal maintenance.
6	<b>Diversity</b>	The artworks should reflect diversity in style, scale, and media, involving both experimental and established forms, while including artists from diverse backgrounds and experience.
7.	<b>Accessibility</b>	Public art should be accessible to all members of the community, and within the public realm.
8.	<b>Place Making</b>	The artwork should create a sense of place, serving as a focal point for community interaction and fostering local pride.
9.	<b>Environmental Impact</b>	The artwork should incorporate sustainable materials and practices, prioritising responsible resource management and supporting the City's sustainability goals.
10.	<b>Experience</b>	The artist/team have demonstrated previous experience delivering projects of scale, profile, typology, construction/fabrication.

## 8. Design Teams – Public Artists

Incorporating artists into design teams can greatly enhance urban planning and enrich local communities by fostering collaboration between artists, developers, and architects.

This approach is equally valuable for community-led public art projects, where artists contribute to the cultural and aesthetic value of the development and its surrounding precinct.

Professional Artists may work individually or as part of collaborative teams to create, design, and/or fabricate public art.

These teams might include writers, choreographers, stage designers, performers, visual artists, new media artists, and craftspeople, depending on the project's needs.

## 9. Approved and Non-Approved Works

Accepted art forms include freestanding sculptures, integrated architectural elements, functional artworks, interactive installations, temporary or ephemeral works, murals, and community-driven projects.

Certain elements are excluded from public art, including commercial branding, generic decorative features, mass-produced objects, and standard infrastructure without artistic intent. Exclusions ensure alignment with the City’s vision for meaningful and culturally significant public art.

For further detail on accepted and excluded art forms, refer to the PAMP - Section 4.

## 10. Developer Submission Process

The following steps outline the required process for fulfilling public art obligations:

Step	Action
1	<b>Determine Percent for Art Requirement</b> – Confirm the project requires a Percent for Art contribution by verifying whether the project budget exceeds \$4.5 million.
2	<b>Establish Artwork Commission Budget</b> – Set the budget for the public artwork, which should be 1% of the estimated construction value.
3	<b>Engage an Art Consultant or Coordinator</b> – If proceeding with on-site public artwork, it is recommended to engage an Art Consultant to manage the process, including preparing the Artwork Brief, selecting procurement methods, and overseeing the commissioning, contract, and installation.
4	<b>Project Initiation and Stakeholder Consultation</b> – Meet with the City’s Planning and Arts Teams to discuss the development, proposed location, and public artwork concept. Submit the preliminary public art concept as part of the planning application to receive a Percent for Art condition.
5	<b>Develop Artwork Brief and Determine Procurement Method</b> – Prepare an Artwork Brief outlining the project’s goals, location, site considerations, selection criteria, and timeline. Select the appropriate procurement or acquisition process.
6	<b>Seek Preliminary Feedback from the City</b> – Submit the public art proposal for review by the City's Public Art Review Panel to ensure alignment with the City’s relevant plans and policies.
7	<b>Artist Selection Process</b> – Conduct an Expression of Interest (EOI) or other selection process to appoint an artist for the project.
8	<b>Submit Public Artwork Design for Approval</b> – Present the concept design and final artwork design to the City for review and feedback, ensuring all initial conditions are met. Apply for <a href="#">Public Artwork Design Approval</a> .
9	<b>Obtain Final Approval and Building Permit</b> – Once the City approves the design, apply for the Building Permit, which is required before construction or installation begins.
10	<b>Artwork Installation and Acknowledgement Plaque</b> – Install the artwork and an approved acknowledgement plaque on-site, recognising the commissioned artwork in all related marketing materials.
11	<b>Artwork Completion</b> – Once the artwork has been installed, the owner/applicant must notify the City in writing and complete the <a href="#">Artwork Completion Notification Form</a> . This will allow for a site inspection to be conducted, ensuring compliance with the artwork approval and all relevant documentation, such as maintenance manuals (where required).

## 11. Permanence and Maintenance.

The developer is responsible for ensuring that the public artwork is durable and properly maintained throughout the life of the development. This must be done in accordance with the artist's submitted maintenance manual and schedule. For City-commissioned public art, the artist's maintenance manual and recommended schedule are retained and followed as required.

## 12. Copyright, legal title and ownership

Under Australian Copyright Law, artists have moral rights which means that all original public art must be attributed to the artist. Artists have the right to public acknowledgment and integrity, meaning their work cannot be altered or moved without their consent. The Commissioning Body is responsible for ensuring the artwork acknowledges the artist via a plaque that includes:

- Title of the artwork (most prominent text).
- Artist's name.
- Year the artwork was commissioned.
- Details of any partner organisations or funding bodies.
- Artist statement (if applicable) to help interpret the work.

Private developers are encouraged to submit artwork imagery, location details, artwork credits, and artist statements to the City for inclusion in the City's public art catalogue. This will ensure a comprehensive register of all council and private commissioned public artworks located within the City is maintained.

The ownership of the public artwork and copyright in the artwork will be determined by the commissioning process, the contract and the land on which it is located. The Australian Copyright Council provides general information on copyright in relation to public art. <https://www.copyright.org.au/>

## 13. Promotion and Marketing

Completed public art projects offer an opportunity for Commissioning Bodies to celebrate and promote their impact. Consider the following approaches:

- **Community Engagement:** Host events like unveiling ceremonies to involve the local community.
- **Media Releases:** Announce major installations through press releases and public statements.
- **Digital Promotion:** Share artwork images and artist statements with the City of Belmont for inclusion in its public art digital catalogue.
- **Tourism Initiatives:** Highlight public art in tourism campaigns to attract visitors to cultural landmarks.

## Appendix 2. Definitions

The following definitions are provided to clarify specific words and expressions used in this document:

**Art Collection:** Refers to the City of Belmont Public Art Collection.

**Commissioning:** The act of ordering or authorising the production of artwork.

**Commissioning Body:** The owner of a development who engages an artist for a public art project.

**Contemporary Art:** An artwork that is conceptually resolved and reflective of the artist's current practice, without being defined by style, subject matter, or approach.

**Council:** The governing body of the City of Belmont.

**Developer/s:** An individual, company, or organisation responsible for planning, financing, and managing the construction or renovation of buildings, infrastructure, or land projects

**Direct Sourcing (for public art projects):** Where artists respond to a Request for Expression of Interest or submit a design concept, which is evaluated before City approval. Suitable for smaller projects where a specific artwork or professional artist is preferred.

**Guidelines:** Refers to the Private Developer Guidelines within the City of Belmont Public Art Management Plan 2025-2035

**Limited Sourcing (for public art projects):** Involves inviting a select group of artists to respond to an artist brief. A curatorial approach may be used, where the Art Coordinator or developer shortlists and invites artists to submit proposals. This method is ideal for projects requiring collaboration with architects, landscape architects, or urban designers.

**Open Tender (for public art projects):** A public call for Expressions of Interest is issued. Shortlisted artists develop and present concept designs, with a design concept fee offered. The selected concept design is reviewed by the Public Arts Review Panel.

**PAMP / Plan:** Refers to the City of Belmont Public Art Management Plan 2025-2035.

**Public Art:** The artistic expression and integration of a professional artist's concepts into areas which are capable of being viewed and appreciated by the public.

**Public Realm:** The public realm refers to spaces accessible to the wider public, including parks, road reserves, and other publicly accessible areas both indoors and outdoors.

**Professional Artist:** Refers to a practicing visual artist who satisfies a minimum of two of the following criteria:

- Has completed a university degree or minimum 3-year full time TAFE diploma in fine art, visual art or multimedia forms of art.
- Has a track record of exhibiting artwork at reputable art galleries selling the work of professional artists.
- Has had work acquired by major public collections or university collections; or
- Earns more than 50% of their income from teaching art, selling art or undertaking public art commissions.

In certain circumstances, the Commissioning Body, at its discretion, may consider engaging individuals who do not meet the formal classification of a professional artist, to produce artwork to satisfy the requirements of the policy, depending on the specific needs and context of a project.

## Appendix 3. Useful References

[Strategic Community Plan 2024-2034](#)

[Corporate Business Plan 2024-2028](#)

City of Belmont Local Planning Policy 11

[Community Infrastructure Plan 2022–2040 PART ONE](#) and [PART TWO](#)

[Public Open Space Strategy PART ONE](#) and [PART TWO](#)

[Economic Development Strategy 2023-2028](#)

[Multicultural Strategy 2020 and Beyond](#)

[Local History Publications | City of Belmont](#)

[Activity Centre Planning Strategy | Belmont Connect](#)

Koort Karnadjil Mya – Heart Truth Voice – First Nations Strategy

[Aboriginal Heritage Register](#)

Local Heritage Survey and Heritage List (Adopted 27 June 2023 OCM)

[Percent for Art Scheme Guidelines](#) WA Government Publication

[Western Australian Cultural Infrastructure Framework 2030+](#). Department of Local Government, Sport and Cultural Industries. *Cultural Infrastructure Toolkit*

[Public Art - National Association for the Visual Arts](#)

[Australian Copyright Council](#)