



# **Auburn Street Public Art Policy**

## POLICY OBJECTIVE

The objective of this policy is to provide guidelines for the development of public art in Auburn Street Goulburn that will encourage the practice and appreciation of innovative, interpretive and exciting public art endeavours; and explore, discover and interpret the region's identity through a diverse range of public art works.

## LEGISLATIVE PROVISIONS

Nil

## POLICY STATEMENT

### 1. Definitions/Terms of Reference

**Art** refers to all forms of visual art, including craft, made using any materials, techniques and/or practices.

**Artist** refers to any person who makes art as defined above.

A **place of public access** is an open public space that the public may freely visit or traverse, but does not include:

- Internal public spaces, such as public galleries, museums and libraries;
- Public spaces that are privately or publicly owned, such as shopping complexes, places of worship and their surrounds, educational institutions and their surrounds

However, art works placed in such excluded spaces (namely, places that are not deemed to be places of public access) but having a dominant on-going presence in the open public domain, such as external murals or sculptures on privately or corporately owned land, will need to be considered as relevant to this public art policy.

A **public art work** fulfils the following criteria:

- It is situated in a place of public access
- It engages the public in some form of dialogue, such as an interpretation of site, community or city identity
- It has presence – be it visible, audible, physical and/or tactile, and remains after installation in a place of public access.

A **public art work** meets one or more of the following criteria:

- It is created by one or more artists for a specific site in a place of public access
- It is created by one or more artists for a specific site in a place of public access through a process of the artists/working in consultation with members of the local community and responding to the interests of the community members
- It is created by members of the local community for a specific site in a place of public access
- It is created by one or more artists for a non-specific site and installed in a local site in a place of public access
- It is created by one or more members of the public and installed in a local site in a place of public access and its presence invites dialogue with the community.
- Reflect the highest standards of excellence in contemporary arts practice
- Develop public understanding of and responses to specific environments
- Provide for permanent, temporary and ephemeral urban and public art

## 2. Exclusions

No permanent public art to be placed in Belmore Park.

No solid public art to be placed in car parks, however there is scope to do “temporary” works e.g. chalk drawing displays.

This policy recognises that certain arts-based activities, such as performances, occur in public places in Goulburn and could be interpreted as public art, but where they are essentially ephemeral, having no ongoing visual, audible and/or other sensory presence, this policy does not seek to incorporate them.

## 3. Preamble

It is recognised that:

- The Goulburn Mulwaree region has both a natural and cultural heritage that has evolved over thousands of years and continues to evolve.
- The original custodians of the land of this region were the Ngunnawal, Gundungarra and Wiradjuri people.
- The arts are a fundamental part of the community and its culture, and play an integral role in developing and enriching community and regional identity.
- Artists, in all disciplines, are cultural originators and interpreters through their questioning and commenting and providing diverse representations of ourselves as a community and of the place within which we live.
- Community identity is expressed through the community
- Community consultation is essential for the successful implementation of a public art program
- Artists from within the community of the Goulburn region are well placed to interpret community identity and sense of place
- Objective interpretations of identity can also be valid, and artists from outside the region can play a role in interpreting our identity, and such objective interpretations can complement our more subjective interpretations.

Through this policy, the community will benefit from the development of an increased sense of its own identity with the region and will be enriched by the positive impact of an artistically enhanced environment and its heightened image as an attractive and dynamic place to live in and to visit.

## 4. Auburn Street Public Art Objectives

The objectives of this Policy are to:

- Encourage the practice and appreciation of innovative, interpretive and exciting public art endeavours
- Encourage public art that positively contributes to the vibrancy of the existing streetscape
- Explore, discover and interpret the community's and region's identity through a diverse range of public art works
- Promote and respect the cultural and natural heritage of the region in public art projects
- Create opportunities for the employment, promotion and development of Goulburn regional artists
- Encourage opportunities for artists to collaborate with architects, urban planners and designers, businesses and industries in public and private capital works and development
- Foster the aim of art becoming an integral component of future planning, within both the public and private realm
- Ensure that copyright and intellectual property rights are respected in all public art projects
- Ensure that public art works are maintained and conserved

- Ensure that the requirements of public and work-place safety are respected and adhered to in the making, installation and on-going presence of public art works
- Enable all members of the community to live and work in a creative environment

## 5. Public Art Policy Strategies

To achieve the objectives of this policy, the following strategies will be pursued where relevant:

1. Identify sites in Auburn Street from Clinton Street to Bradley Street suitable for public art works, taking into account factors such as
  - The need to enhance a site, whether for economic or visual purposes
  - Current and/or potential community use of a site, including public and work-place safety issues
  - Visibility of a site
  - Cultural and natural implications of a site
  - Feasibility of protecting any art work installed on a site
2. Prepare briefs for each selected site, considering factors such as:
  - Site specificity
  - Sympathetic to the heritage value of the area
  - Past, current and potential cultural and natural heritage relevant to the site and its vicinity
  - Community use and interest in the site
  - Public safety and access
  - Visual and physical access of and for current occupants, such as businesses, in the vicinity of the site.
  - Timeframe for the making and installation of the work
  - Budget, including the payment of nationally recognised appropriate fees and expenses for artists.
3. Promote artistic practice in the region by:
  - Inviting Goulburn regional artists and, as appropriate, artists from outside the region to submit proposals for public artworks
  - Providing appropriate opportunities for Goulburn regional artists, especially young and/or emerging artists to learn from and, where feasible, work with commissioned artists from within and outside the region
  - Encouraging artists from the Aboriginal community to participate
4. In selecting a public art proposal consider factors such as:
  - Quality of the proposed work, and the skills, expertise and experience of the artist/s to undertake the proposed work
  - Feasibility of the proposal
  - Feasibility of the proposed budget, including its incorporation of an appropriate fee to commissioned artist/s and any related expenses
  - Relevance to the project brief
  - Originality of the proposal
  - How the proposed work will further interest in and appreciation of contemporary and innovative art
  - How the proposed work will be interpreted by its audience, namely, the community and visitors to the region
  - Relationship of the proposed work, whether as a continuing story or as a counterpoint to other public art works in the region, especially those within the site's vicinity.
  - How the artwork responds to its context and contributes to creating a sense of local identity, adds vibrancy and activates public spaces
  - Safety, construction materials, vandalism and durability (except ephemeral works)

5. Prepare contracts for each commissioning of public art works, incorporating factors such as copyright and intellectual property rights, future maintenance, conservation and respect for the completed work.
6. Gain appropriate Council and other approvals for all public art work proposals.
7. Maintain community consultation on all public art projects through
  - Media releases about all public art program developments, plans, proposals, projects
  - Direct contact through on-site meetings and discussions, public display of proposals on site, ongoing communication with stakeholders at each site for a public art work
  - Open invitations for community members to become directly involved in public art programs and projects.
8. Foster local business interest in public art projects through:
  - Consultation with businesses in the vicinity of any public art work site involving them as appropriate in the development of the brief, selection of art works and the progress of the work's installation.
  - Targeting sites that will become more economically viable through having public art works in their vicinity
  - Developing and sustaining close liaison with business organisations, such as the Chamber of Commerce, to inform them about the benefits of enhancing the region and the business sector through public art works
9. Provide appropriate funding for public art projects by
  - Allocating funding for public art works in current and forward management planning;
  - Seeking funding from state and federal government bodies and from other arts and regional development funding bodies
  - Seeking appropriate sponsorship support for public art projects
  - Investigating the appropriates of alternative funding options
10. Maintain and conserve public art works by
  - Undertaking regular and necessary cleaning and maintenance of public art works
  - Reporting regularly on the condition of all public art works and undertaking any necessary conservation measures
  - Consulting with relevant artists about any repairs required for public art works
  - Consulting with and seeking approval from relevant artists if any public works have to be re-sited
  - Treating all public art works with care and respect

Version	Council Meeting Date	Resolution	Adoption Date	Effective From
1	18 August 2015	Amended Policy returned to Council following submissions		
2	6 October 2015	15/469	7 October 2015	7 October 2015
<b>All policies can be reviewed or revoked by resolution of Council at anytime</b> <b>This document is scheduled for review in September 2016</b>				

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