

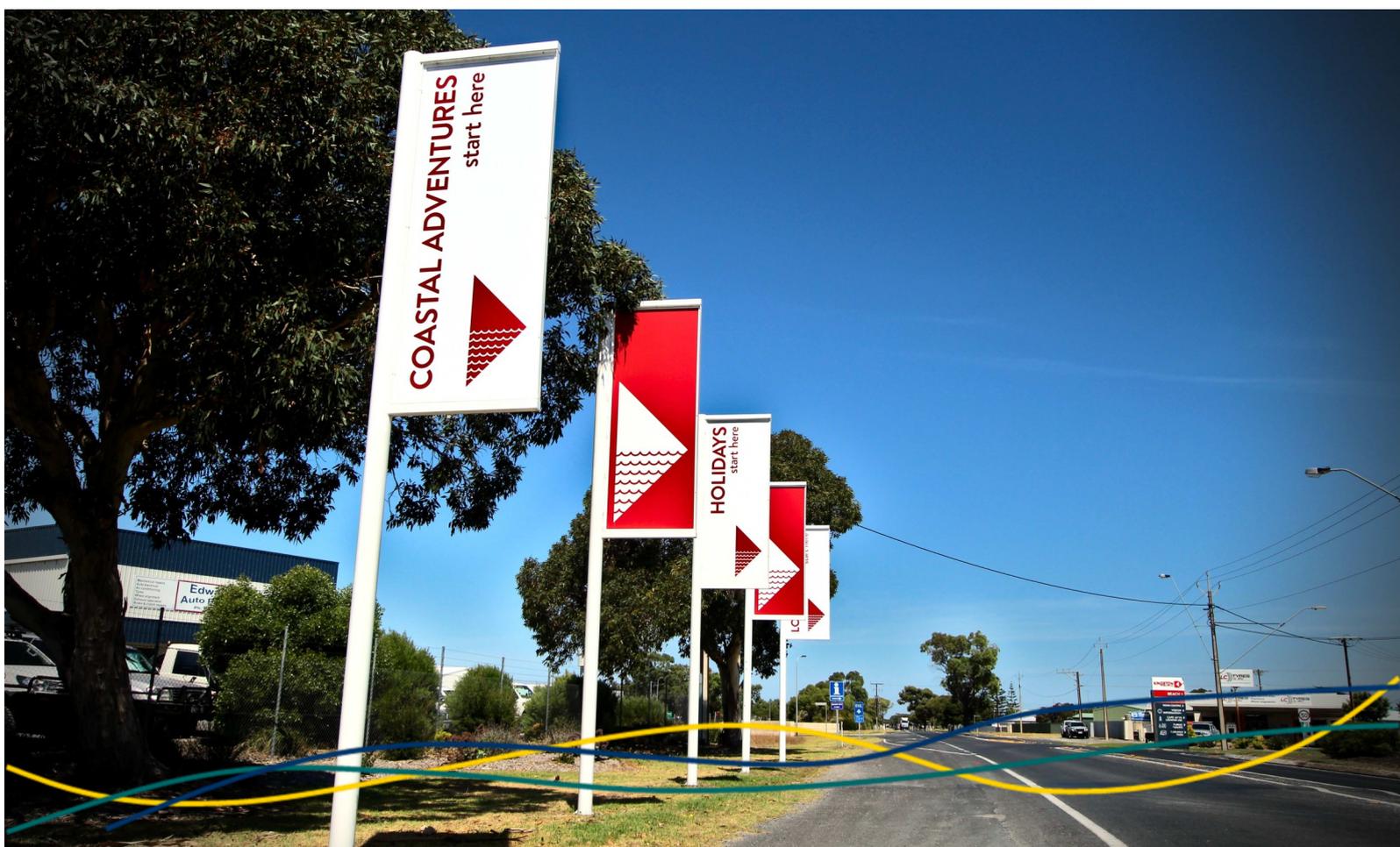
Kingston District Council

PUBLIC ART FRAMEWORK 2020



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FRAMEWORK OVERVIEW

The Kingston District Council Public Art Framework provides both Council and the broader community with a guide to develop and manage public art within the Council area. The document is divided into two sections:

- Public Art Strategy
- Public Art Policy

The **PUBLIC ART STRATEGY** outlines key goals and priorities for Council and the community to focus on in relation to the development, management and promotion of public art over the next ten years. It is designed to be a road map for immediate action but to also provide consistency and progress in public art development and management in the long term. Key projects, locations and promotional activities are included – encouraging collaboration between a range of stakeholders, creativity and an increased understanding of the value and role of public art.

The **PUBLIC ART POLICY** outlines the parameters for Kingston District Council when developing public art themselves or regulating the development of public art by other private, commercial and community-based stakeholders.

This document was developed by Kingston District Council in 2020 with support from Consultant, Maz McGann. The content is based on research and community consultation that was undertaken in person and online. The themes, strategies and key projects are a direct response of the information gathered from the Kingston District Council staff and community. Both the strategy and the policy reflect best practice approaches that will ensure effective development and management of public art.



SECTION 1 PUBLIC ART STRATEGY 2020-2030



1. VISION

Public Art throughout Kingston District Council celebrates the culture, stories and identity of the people and the natural landscape.

It enhances public open spaces and the built environment in creative and captivating ways, increasing the sense of pride enjoyed by local residents and encouraging visitors to the region to stay and explore.

2. KEY PURPOSE OF PUBLIC ART

When developing public art in a local government perspective it is vital to understand the role of the public art projects and why it is being developed. Based on feedback from the Kingston District Council, community drivers for public art include:

- To celebrate and acknowledge the character and heritage of the people and the region;
- To enhance public parks, road reserves, walking trails and retail/business precincts and provide landmarks that increases a sense of safety, wellbeing and connection to place;
- To foster community pride and encourage people to connect with local stories, the regions history and the landscape; and
- To provide interesting markers for visitors that connect them with the region in memorable ways and encourage them to explore.

3. PUBLIC ART GOALS

1. To facilitate and support the development of new stand alone and integrated public art works across a range of diverse spaces throughout the Kingston District Council.

2. To effectively manage, maintain and promote a public art collection that is sustainable, relevant and engaging.

3. To create public art that reflects local culture and identity of the local community and celebrates the history and biodiversity of the region.

4. To develop Kingston District Council's reputation for originality, creativity and great public art – attracting visitors to the region.



4. KEY THEMES

To create, manage and regulate a cohesive collection of public art for Kingston District Council the following themes have been identified to help guide development. It is important to understand that these themes are not definitive. From time to time contemporary stories, ideas and events can occur that may be relevant to focus on as part of a public art project.

THEME	DETAILS
MARITIME HISTORY	<p>As a coastal community, Kingston District Council is intrinsically linked to the sea. Post European Settlement in South Australia, Kingston or Port Caroline as it was originally known was established as an important port between Adelaide and Melbourne. Early settlers, the Cooke Brothers established merchant and shipping services from the region, transporting grain, wool and other produce to the world.</p> <p>In a more contemporary context, the region has a reputation for its commercial and recreational fishing, boasting some of the best crayfish in the world. The stories of the many lost at sea in the region both from long past and more recently also looms large in the community's shared story.</p> <p>The many shipwrecks situated off the coast, the foreshore, the jetty, Lacepede Seafoods, Larry the Lobster and the Cape Jaffa Lighthouse provide great foundations for art design in terms of form, imagery and narrative.</p>
REGIONAL BIODIVERSITY	<p>The biodiversity of the region from sea to shore and beyond is very important to the livelihood and culture of the region. The shifting sands, sea grass, flora and fauna create a vibrant and picturesque landscape, and is much loved by locals and visitors to the region. In the context of climate change and sustainability, the interaction between people and the environment is becoming more and more important. The region is a habitat for the orange bellied parrot and other native species both in and out of the water, all of which is important and much loved by the community.</p> <p>Agriculture and primary industries is also an important part of the region's biodiversity and economic capacity. Beyond the coastline there is a rich history of sheep grazing and cropping in the region since European settlement and prior to that, the land provided important food sources for the Aboriginal groups that resided in the area.</p> <p>On a physical level, the vast sea, coastal lowlands, sense of space and a "big" sky are the foundations of the visual imagery for the region.</p>
KINGSTON PEOPLE	<p>Kingston people are proud of their town and the hard work it takes to keep the community running smoothly – culturally, economically and socially. There is a strong culture of volunteering and collaboration and whilst the residents enjoy their small-town feel, they welcome visitors with open arms.</p> <p>Kingston people value heritage, and their stories can be told through existing artwork, interpretive signs and the architecture. The community connect through sport and business and their shared love of the coast and the ocean beyond. There is a desire for progress and growth and many both young and old are interested in innovation and creativity.</p>
ABORIGINAL HERITAGE	<p>Kingston District Council is situated on the ancestral lands of the Meintangk and Moandik people, who have a 40,000+ year history in the region. Unlike many parts of regional Australia, Aboriginal culture both past and present is visible in the community and there is continued need for acknowledgement, respect and reconciliation.</p> <p>After European settlement, the township of Kingston and surrounding areas remained as Aboriginal camping grounds up until the 1940s.</p> <p>The Aboriginal burial grounds near Maria Creek, the "granites" and other sites in the region are significant both locally and further afield. The region is rich with dreaming stories that connect people with the ocean, sky and the land and provide a rich palette for the development of public art.</p>

5. STRATEGIC ACTIONS

The following strategic actions have been identified to achieve Kingston District Council's goals in relation to the development and management of public art.

GOAL 1

To facilitate and support the development of new stand alone and integrated public art works across a range of diverse spaces throughout the Kingston District Council.

Strategic Actions:

- 1.1 Encourage and support external parties who are developing public art and provide advice on planning, regulations, funding and best practice public art development.
- 1.2 Allocate funds on an annual basis within budgetary constraints to be expended on public art development in partnership with community and local business and leverage external matched funding.
- 1.3 Include the development of public art in the development and implementation of main street, neighbourhood and open space strategies with a priority to integrate public art within the functional components of the development.
- 1.4 Consider piloting a Kingston Public Art Residency that sees an artist embedded within the community for a short period of time to collaborate with local artists and schools and create a public artwork.

GOAL 2

To effectively manage, maintain and promote a public art collection that is sustainable, relevant and engaging.

Strategic Actions:

- 2.1 Conduct an audit of the current public art collection to ensure it is included on Council's asset register, is appropriately insured and has a management and maintenance plan in place.
- 2.2 Put appropriate management plans in place for any new public art created by Council or other external parties.



GOAL 3

To create public art that reflects local culture and identity of the local community and celebrates our history and biodiversity.

Strategic Actions:

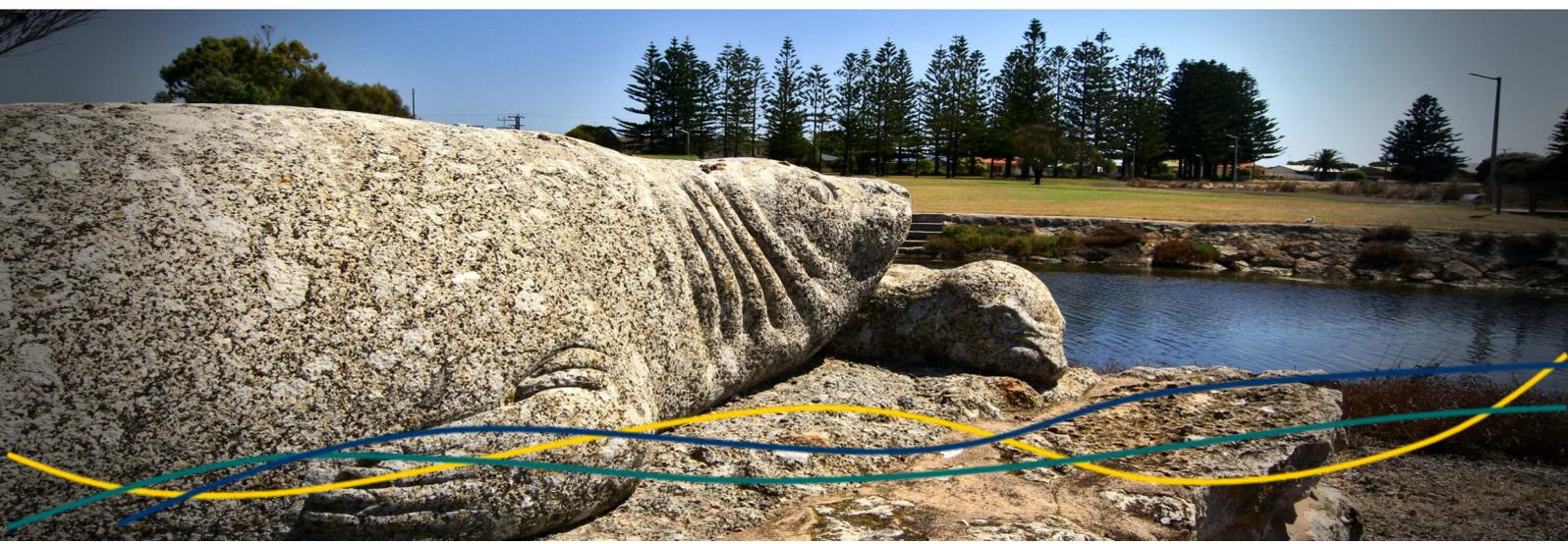
- 3.1 Integrate technology based features within public art projects where possible to provide additional narrative detail and encourage deeper engagement with the regions history. E.g. QR Codes which link to tourism or heritage based websites.
- 3.2 Ensure community consultation and/or engagement is a component of public art projects initiated by Council where appropriate. This can involve community members providing information and stories that inform design and/or participation in fabrication and installation.
- 3.3 Encourage community and commercial entities to incorporate cultural, environmental and heritage themes within their artwork development.

GOAL 4

Develop Kingston District Council's reputation for originality, creativity and great public art - attracting visitors to the region.

Strategic Actions:

- 4.1 Develop a number of significant artworks that are authentic, offer a unique point of difference and attract visitors.
- 4.2 Incorporate key public art projects that captivate both local residents and encourage visitors to the region, into Council's community plan and other relevant operational plans.
- 4.3 Create appropriate marketing and interpretive materials for existing and future public art that is useful to both locals and visitors. This includes featuring details about public art on Council and regional tourism websites, timely media releases, hard copy and downloadable brochures, featuring public art projects and artwork on social media platforms, creating "instagrammable" image opportunities and interpretive signage.
- 4.4 Develop walking trails and interactive activities centered around existing and future public art.



6. KEY PUBLIC ART PROJECTS / SITE RECOMMENDATIONS

As a ten-year strategy, project ideas and potential sites will emerge across the region and Council will respond appropriately when opportunities emerge and the landscape changes.

The following recommendations provide an overview of possible projects or potential sites that have been identified during the development of this strategy. They are suggestions based on initial research and engagement with further planning, development, targeted engagement and funding development necessary to progress these projects further. It is important to note that over time, other projects and sites will emerge in addition to or instead of those listed here and in collaboration with community groups. Alternatively some of the projects detailed below could be combined to achieve the desired outcomes.

6.1 Town Centre and Neighbourhood Enhancement

6.1.1 Murals and Mosaics

This project includes the development of a murals and mosaics trail throughout Kingston adding vibrant focal points for locals and visitors. The artworks will be thematically connected and reflect stories and icons that are relevant to the township and its community members.

6.1.2 Urban Art Integration

This project sees the integration of thematic imagery into the town centre upgrade with artistic elements potentially incorporated into seating, pathways, rubbish bins bollards and/or planters.

6.2 Foreshore Art Trail

The foreshore is an iconic part of the Kingston District Council community and the development of art within the area needs to be considerate of the landscape. The vast ocean views are picturesque and magnificent in nature and it would be essential that any public art installed within this precinct must not compromise the view. With this in mind a range of options could be considered including a trail of small or ground-level artworks that convey the biodiversity and history of the region. These works will encourage people to explore the foreshore and engage with it in new and interesting ways. They should be interactive in nature and offer an educative component that encourages people to be considerate of the environment. Complementary elements could also be integrated into street furniture, walking trails and signage situated along the foreshore.

6.3 Aboriginal Art Trail

Kingston has a number of significant sites relevant to both ancient and contemporary Aboriginal culture and heritage. The development of a series of works could be created in collaboration with Aboriginal artists and the local community that conveys the significance of sites and culture and identity. This project would require considerable engagement and would need to respect the needs of the Aboriginal Community, but it could involve the development of a significant collection of works relevant on a local and state level.



6.4 Major Art Icon Project

Kingston District Council could create a significant artwork that presents as an iconic work of national or international significance. To encourage visitors to come in off the highway, it is recommended that the artwork is situated near the beach / town centre. Given the aim is not to compromise the view, the artwork would need to enhance the vista and offer something that is iconic but fits into the landscape.

For example, an artwork like Antony Gormley's "Another Place", which is installed in Germany includes one hundred solid cast iron body forms that are situated both in and out of the ocean depending on the tide. Key characteristics / ideas that would need to be replicated in Kingston include:

- Artwork that is significant and iconic in some way – this could be associated to the scale of the work, design, materials and/or the reputation of the artist
- The nature of the artwork to change depending on environmental conditions. E.g. the nature / colour / view of the work changes depending on the weather, the time of day or the level of the tide. This encourages people to stay longer and/or return multiple times
- A marketing campaign that ensures the work is known and included within people's travel plans

6.5 Water Tower Mural

The water tower in Kingston looms large in the landscape and whilst this is not an unusual image for a small regional town, there is an opportunity for Kingston to create a point of difference. SA Water currently offer a small grant to support the development of artworks on their infrastructure and this project could provide a striking focal point for the community. This type of work is reminiscent of the very popular silo art that proving worthwhile and valuable for communities.

6.6 Seaside Ephemeral Art Festival

Artists are invited to create temporary artworks along the foreshore / beach with a focus on sustainability, biodiversity, the environment and the landscape. This will provide an interesting attraction for visitors and encourages them to stay longer and return. The Festival could be delivered annually or biennially with a range of other themes introduced over time to create new interest and different approaches to art making. The project also presents an opportunity to partner with schools, Landcare or regional Natural Resource Management agencies.



SECTION 2 KINGSTON DISTRICT COUNCIL PUBLIC ART POLICY





Public Art Policy

Classification:	Council Policy
Version Number:	1
Review Frequency:	Once in the Term of Council
Last Reviewed:	May 2020
Review Due:	May 2024
Responsible Officer:	Chief Executive Officer
Applicable Legislation:	
Related Policies/Procedures:	<ul style="list-style-type: none"> • Community Plan 2019-2029 • Procurement Policy

1. PURPOSE:

- 1.1 The purpose of this policy is to outline the principles that govern the development, acquisition, management and disposal of public art in the Kingston District Council.

2. LEGISLATIVE CONTEXT:

Kingston District Council's 2019-2029 Community Plan

Theme 1 – “A Thriving Destination”

A vibrant town centre

- Provide in demand facilities and services to the community and visitors
- Create and maintain a vibrant retail hub in the centre of Kingston

Theme 2 – “Best Practice Planning”

Preserve the heritage & character of the district

- Tell the historical story of the Kingston as a major southern port
- Tell the indigenous story of Kingston

Theme 4 - "Strong Communities"

Promote & encourage the arts and increase the diversity of arts & cultural opportunities within the Council area

- Consider arts and cultural aspects when undertaking urban and social planning
- Provide services, programs and facilities for the community to participate in a broad range of arts and activities
- Celebrate our cultural diversity
- Recognise that our communities are living and creating on Aboriginal Lands, and that we are committed to working together to honour their living cultures

3. SCOPE:

This policy relates to:

- Public artwork developed and maintained by the Kingston District Council
- Private land developers, commercial operators, artists, community groups and private individuals or groups that are developing public artworks on Council owned or managed land or within the public realm
- Public art integrated within the design of new buildings or open space precincts.

4. DEFINITIONS:

<i>Public Art</i>	Refers to works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain and accessible to the public. Detailed definitions and examples of the different types of public art have been included in the appendix
<i>De-accession</i>	Is the process of removing and disposing of public art works.
<i>Moral Rights of Artists</i>	Moral rights are rights individual creators have in relation to copyright works they have created. Creators have the right to be attributed (or credited) for their work; not have their work falsely attributed and not have their work treated in a derogatory way.
<i>Developing Party of Commissioning Agent</i>	The individual or organisation that instigates and leads the development of a public artwork within the public realm in conjunction with artists.
<i>Public Realm</i>	Any publicly owned streets, pathways, right of ways, parks, publicly accessible open spaces or any public civic buildings and facilities.
<i>Public Art Reserve</i>	A ledger maintained within Council's accounting systems that enables funds for the development of Public Art to build up over time. This allows for the allocation of larger amounts of funds to be invested in Public Art through regular smaller contributions, which may not represent enough to create substantial works in their own right.

5. COUNCIL'S ROLE IN PUBLIC ART:

The Kingston District Council understands the benefits of public art and is committed to the development of public art that enhances landscape including open spaces, parks, reserves, roadsides and within the built environment throughout the Council area. From a policy perspective, Council has many roles in relation to public art, it is both manager and regulator but also a facilitator and creator that may develop public art either independently or in collaboration with other stakeholders.

5.1 *Council as Public Art Manager*

Management of public art involves the ownership and/or legal responsibility to care for public art. This may include but is not limited to scheduled maintenance, repairs, insurance, copyright, de-accessioning, relocation or any other decisions relating to the use and care of the artwork.

Management of public art is the responsibility of the owner/commissioning agent unless a management agreement is put in place. Kingston District Council is responsible for the management and care of Council owned/commissioned public art that is listed on its asset register. Arrangements can be made with Council to manage artworks on behalf of other parties, but this is at the discretion of Council. For example, a community group may develop a public artwork in a public park (with appropriate permissions in place) and enter into an arrangement with Council that sees the Kingston District Council manage the artwork on their behalf. Some parties, during the development phase may also enter into an agreement with Council that sees the ownership of the artwork transfer to Council along with management responsibilities (see 5.1.1 below for further information).

5.1.1 *Ownership of Public Art*

In all cases, the party responsible for developing the artwork is the owner for the life of the artwork unless a transfer of ownership takes place by mutual agreement. A transfer of ownership may involve Council, or another party and any transfers should be noted on Council's Asset Register. If the developing party includes multiple partners, ownership of the artwork must be nominated during project development and indicated on any planning applications that have been submitted to Council. A memorandum of understanding (MOU) may be established detailing each party's responsibilities in relation to the ongoing management of the artwork. For example, if a public artwork is created on the wall of a building by someone other than the property owner, the ownership of the artwork and management responsibilities need to be resolved prior to commencement of the artwork development.

Council reserves the right to take responsibility for the management of existing public artworks on Council property that were developed by other parties prior to the adoption of this policy, where the ownership and management arrangements were not addressed. For example, if a service club created an artwork 20 years prior and Council has managed the artwork including insurance, maintenance and repairs in that time, Council will be considered the owner of the artwork.

5.2 *Council as Public Art Regulator*

The development of public art by the Kingston District Council or external developing parties will be subject to Planning and Design Code. Detailed applications must be submitted for the installation of public art within the public realm to Council, either as an independent project or as part of a larger development. Council will regulate this process accordingly and provide approval for the construction and installation of the artwork if it meets the necessary planning and building standards.

The installation, repair or removal of public art on public land must adhere to Council's policies and processes, particularly in relation to safety. Council may provide advice and will regulate matters relating to traffic, engineering standards and workplace health and safety requirements during the build and installation of the artwork within the public realm.

5.3 *Council as Public Art Facilitator/Developer*

The Kingston District Council may, as part of its role as a local government authority choose to develop public art within its community. This could be led by Council independently or in partnership with other stakeholders. For example, Council may choose to develop artwork in conjunction with schools or community groups that beautify the landscape but also acknowledge local culture, history, icons or stories or it may work with local businesses or recreational groups to develop public art that enhances retail strip, civic spaces or parks and gardens. The objectives in relation to the development of public art over the next ten years are outlined in the Kingston District Council Public Art Strategy (Section 1), but there may also be drivers beyond this document that see Council develop public art.

As a developer or commissioning agent of public art, Kingston District Council will adhere to the requirements outlined in part 6 of this policy. It will ensure planning and building approvals are in place and the project is delivered in accordance with best practice principles for developing public art, commissioning artwork and working with artists.

6. ACQUIRING AND COMMISSIONING PUBLIC ART:

When developing public art either independently or in collaboration with others, Kingston District Council will adhere to all relevant Council policies and procedures including building, planning, workplace health and safety and procurement.

Council will develop public artwork that aligns with existing or new Council documents including but not limited to strategies and plans relating to arts and cultural development, events, economic development, tourism, place-making and open space and recreation planning. For example, Council may develop public art based on a regional tourism strategy or in collaboration with a local school in accordance with education strategies.

6.1 *Developing Permanent Public Art*

When developing new permanent public art, Kingston District Council will utilise an “Open Procurement Process”, for at least 50% of its public art projects over a five-year period. This approach ensures both fair and equitable opportunities for artists to secure commissions for public art projects, enables greater involvement from the community and ensures quality and diversity for the public art collection. Council may also from time to time choose to mentor a young and/or emerging artist(s) through this process to facilitate the development of public art skills within the local region.

An “Open Procurement Process” may include the following elements (or combination of):

- Preparation and circulation of brief
- Request for expressions of interest from interested artist(s)
- A transparent competitive selection process that results in a shortlist
- Development and submission of a concept design(s) by shortlisted artists
- A transparent competitive selection process that results in the selection of a proposal and an artist
- Appropriate contract or agreement for commission
- Construction or fabrication and installation

The remaining half of public art projects undertaken Kingston District Council over a five-year period, which result in permanent artworks, may be developed through any of the following processes (being considered and consistent with Council’s Procurement Policy):

- Direct invitation – A specific artist or group of artists is invited to respond to Council’s brief and create a permanent artwork
- “Select” process – A small number of artists, are invited to express interest in Council’s brief and compete with a small number of artists for selection
- Community Arts and Cultural Development – Council directly contracts a lead artist to work with community members to collaboratively create an artwork in a participatory and community-centred process
- Direct Purchase – Council purchases an existing artwork for installation in the public realm

- Acquisitive Prize – An exhibition of artworks that compete for a cash prize and the inclusion of their work within Council’s public art collection

Permanent public art includes sculptures as well as integrated and functional public art or memorial in nature.

6.1.1 *Artist Contract and Commissioning Fees*

Kingston District Council will enter into contracts with artists and pay fees for the development of public art in accordance with national industry standards. Advice pertaining to current fees and contracting standards may be sought from Arts South Australia or the National Association of Visual Arts (NAVA). Arts Law may also be able to provide templates in relation to commissioning contracts.

Generally when proposing a public artwork, the artist will incorporate a range of fees including cost of construction / fabrication, installation, transport, insurance as well as an artist’s fee that covers the artist’s role in interpreting the brief and conceiving and designing the work as a professional practicing artist – not dissimilar to an architect that designs a building or home.

It is important to note that the commissioning and contracting of artists to create artwork is not dissimilar to other normal contracting and procurement processes that are undertaken by Council. The expectations in relation to the construction / fabrication of a structure and quality of the outcome are detailed in the contract along with timelines, costs and any sub-contractors that may be used.

6.1.2 *Other Considerations*

When developing public art projects Kingston District Council will consider a range of things detailed in the list below and indicate the expectations of the artist and of Council as the Commissioning Agent in relation to management and/or inclusion of these items/needs. This includes but is not limited to:

- **Community Consultation and Engagement**

This includes the role of community members or specific stakeholders and the level of participation that is anticipated during the conception, design, fabrication and/or installation of the artwork.

For example, the artist may be expected to engage with specific stakeholders to collect or research stories that inform the design or alternatively they may be expected to recruit community members who will participate in the making of the artwork or specific components. For example, community members may help an artist to design and install a mosaic pathway.

Council may choose to undertake community consultation and engagement on behalf of or in collaboration with the artist.

- **Site Preparation**

This may include substantial earthworks or the installation of a concrete pad(s) where the artwork will be installed.

- **Transport and Installation**
This needs to be negotiated with the artist within the context of Council's capacity to provide in-kind support for the transport and installation of the artwork.
- **Traffic Management**
This may be required during the development, installation and/or launch of the artwork.
- **Timelines/Schedules of Other Construction Work**
If the location of the work is part of a broader construction or development any relevant deadlines or happenings that either need to be adhered to or avoided should be articulated.
- **Lighting and Landscaping Around the Artwork**
This includes consideration of the public safely interacting with the work both night and day, ease of mowing / maintaining the artwork and the potential need or value of being able to see the work after dark.
- **Engineering Standards and Reporting**
Artwork will need to meet appropriate engineering standards and specialist expertise may be required to verify that the work is will be strong and safe for its anticipated life expectancy.

6.1.3 *Arts Focus Group*

Kingston District Council will form an Arts Focus Group on an "as needs" basis, to undertake a range of tasks associated with the development and management of public art within the Council. Membership will be by invitation to community members, with the group convened as required at the discretion of the Chief Executive Officer. The group will help with the selection of public artworks or to provide advice to Council regarding the management or de-accessioning of Public Art. The membership of the group may vary depending on the nature of the project with members expected to support and advise in the following instances:

- The selection of public art through any of the mechanisms outlined in section 6.1 of this policy.
- The deaccessioning of public art as per Section 8.2 of this policy.
- For other duties as required relating to implementation of the Public Art Strategy.

The group will aim to make recommendations that have been reached by "overall consensus", with members encouraged to agree unanimously on the advice or recommendations it provides to Council. Recommendations made by the Arts Focus Group will be forward to Council for their review and will be acted upon at the discretion of Council.

The Arts Focus Group will include Kingston District Council staff including but not limited to representatives from the Administration and Works Teams. Other members of the group will be appointed depending on what further representation or expertise is needed. For example, if the project involves the installation of an artwork in a retail area, local business owners may be represented on the group, or if the artwork involved a particular style of art such as projections or

textile, an artist with expertise in this area may be selected to be part of the group.

Members of the group will generally act in a voluntary capacity with payment of sitting fees considered by Council depending on the expertise and role of Art Focus Group members. For example, professional artists and community members who take time out from their practice / work and lose income as a result, may be remunerated for their time. This will be at the discretion of Council and evaluated within the context of Arts Focus Group expectations.

6.2 *Commissioning Temporary Public Art*

Council may contract artists to create temporary or ephemeral public art for a specific purpose or event. An artist or arts group may be directly selected or invited to submit proposals that respond to the requirements of Council in relation to the event or purpose. This may be for a specific event or festival or relate to an educative or promotional activity.

6.3 *Unsolicited Public Art*

External parties including individuals, community organisations or other private or commercial entities, may offer unsolicited public art to Council outside of any planned commissioning or acquisition processes. This may include a proposal to create a permanent or temporary public artwork or to donate or sell an existing artwork for installation by Council or other party in the public realm.

Upon receipt of unsolicited public art proposals, Kingston District Council will consider the proposal and assess if acquisition of the work is in keeping with Council's current public art strategy, collection development or other relevant program and services.

Council will consider the following in relation to unsolicited artworks:

- The nature and relevance of the artwork in relation to community needs and values
- The alignment of the artwork in relation to Council's existing public art collection
- Cost of installation and management of the work for the duration of its life and the availability of funds in Council's budget to accommodate these needs
- Partnership opportunities, particularly for the development of new public artworks
- The significance of the artwork or artist and the benefit for Council and/or the community if the work is acquired

Council may either accept or decline the donation and/or proposal and make recommendations in relation to the artwork for the party donating / offering the work to Kingston District Council. The Arts Focus Group may assist with the assessment.

7. **FUNDING PUBLIC ART:**

7.1 *Grants and Funding*

A range of public and private funds are available throughout Australia that can support Public Art projects. To reduce the cost to Council and/or

potentially increase the overall budget for the project, funding and/or sponsorship will be sought by Kingston District Council to support Public Art Projects wherever possible. This will leverage Council's contribution to the project, which includes cash and in-kind contributions. During the project development stage, Council will indicate if the development of specific artworks is contingent on the receipt of external funding or donations prior to proceeding.

7.2 *Percent for Art Scheme*

A percentage contribution or allocation of at least 2% of the gross construction/implementation costs for capital projects undertaken by Kingston District Council may be allocated to incorporate public art elements within the specific project.

When developing Master Plans for Council assets the development of integrated and permanent public art will be included within the strategies where appropriate.

8. **REPAIR AND DE-ACCESSIONING PROCESS:**

Over time, for a range of reasons, permanent public artwork will need to be repaired or removed, which is referred to as de-accessioning. Reasons for repair or removal may include:

- Deterioration of the artwork as a result of natural aging or weathering
- Damage resulting from natural causes such as a disaster or major weather event
- Damage caused by vandals or as a result of an incident
- A change in community standards or expectations. E.G. a work that includes a water feature that is no longer deemed appropriate given water conservation standards
- A change in the official land use or informal change in the way the community interacts in a space or place. E.G. a traffic corridor is changed or redeveloped

8.1 *Repair of Damaged Artwork*

If an artwork is damaged or in a state of disrepair, Kingston District Council staff will make a full assessment of the damage and formulate a report with suitable recommendations to repair, relocate or remove the artwork and estimated funds required to do so. If Council staff do not have the appropriate expertise, outside contractors will be sought to undertake the assessment and prepare a report in collaboration with Council Staff. Council may then choose to convene its Arts Focus Group and refer the matter to them for additional advice or determine a suitable course of action. Several options may be considered including repair, removal or relocation. In determining a course of action, the following considerations should be included in the report:

- The nature and severity of the damage and complexity of the process for repair. For example, the repair may involve the use of replacement materials that are unavailable or difficult to source and issues relating to the use of alternatives and the impact on the artwork's aesthetic needs to be considered.

- The likelihood of further deterioration or repeated damage regardless of repair. For example, if the work is in a location where the crime rate is increasing, and the work is expected to be repeatedly damaged or the region has become prone to regular floods, relocation or de-accessioning may be considered.
- Access to the artist and their skills to inform, lead or conduct the repair work (refer “right of repair” below).
- The monetary and community value of the artwork in the context of the cost of repair including access to insurance. For example, the actual value of the artwork may be \$50k but the cultural or community value is far greater, and repair may cost almost the same amount as the work originally cost.
- Community expectations. For example, the work may be very popular and highly regarded by the community or it may be very old and no longer considered relevant or desirable.

8.1.1 *Right of Repair*

When an artwork is damaged, and the decision is made to repair the artwork, based on Council’s assessment, the Kingston District Council will make every effort to contact and liaise with the artist in relation to repair of the work. Referred to as the “Right of Repair” this process provides the artist with an opportunity to provide a quote to Council for the repairs and for this to be considered in the assessment report’s recommendations to Council. The role of the artist in repairing the artwork may include, the artist undertaking or managing the repairs personally, supervising the repairs in conjunction with Council staff, providing advice to Council in relation to materials and construction or suggesting a selection of other suitable artists or crafts-people who have the necessary skills to undertake the repairs. The right of repair will not be granted automatically to the artist with the artist’s current circumstances, the quoted cost and the needs of Council taken into consideration

If the artist is deceased or declines the “right of repair”, the Kingston District Council will seek advice from other artists, crafts people and/or specialist tradesman with the necessary skills to undertake the repairs and/or provide advice.

8.2 *De-Accessioning Artwork*

8.2.1 *Standard De-Accessioning Process*

The following process will be undertaken prior to officially de-accessioning an artwork.

- a) A recommendation for de-accessioning of an artwork is made by Council Staff, a community member or an organisation for one of the following reasons:
 - The artwork is irreparable, or restoration is not viable
 - The artwork is causing an unacceptable risk to public safety
 - The site is being redeveloped and relocation is not appropriate/possible
 - The environment is no longer suitable for the artwork and relocation is not appropriate/possible
 - The artwork is no longer relevant or valued by the community
 - The artistic merit of the work has diminished

- The ownership of the artwork cannot be ascertained, and Council are unable to effectively manage the artwork in an ongoing capacity for a range of reasons
- b) Council will convene their Arts Focus Group to support and inform the de-accessioning process. The group will provide independent and expert advice in relation to the artwork in question and the de-accessioning process.
- c) In collaboration with the Arts Focus Group, Kingston District Council will undertake the necessary community consultation to establish community expectations in relation to the artwork. The consultation will be targeted and include all relevant stakeholders. For example, residents or businesses that are in the vicinity of the artwork, any party involved in the development of the artwork including the artist and or the artist's descendants and community members who identify with the work will be consulted. At a minimum consultation will include publicly advertising Council's intention to review the work and the possibility of de-accessioning, inviting the community to make comment. If the work is a memorial or was created to honour an industry, individual, group or historical event then relevant organisations will be invited to inform discussions regarding the de-accessioning of the artwork. For example, if it is war related, the RSL or Vietnam Veterans Association would be involved or if it relates to pioneering stories the local historical or agricultural society might be involved.
- d) In collaboration with the Arts Focus Group, Council staff will formulate a De-accessioning Report and forward to Council for consideration. The Report will include:
- Reason for de-accessioning along with evidence to support the decision
 - The process undertaken to evaluate the artwork and its relevance
 - Relevant Damage Assessment Reports
 - The history and provenance of the artwork including its original purpose and the parties involved with its development
 - Results of the community consultation
 - Re-location or long-term storage options that have been considered
 - Potential financial impact including the cost of repair, ongoing maintenance, removal, storage and relocation that influenced the decision
 - A timeline for de-accessioning and the practical requirements for this
- e) If Council chooses to accept a recommendation to de-accession the artwork the decision will be publicised through local media and the community will be provided with 28 days to object to the decision in writing. If no objections are made, the work will be removed as per Council's report.
- f) If objections are received, Council will consider these at its earliest convenience and review the decision considering any further information that has been provided before making a final decision.

- g) If the artwork is deemed to pose an unacceptable risk to public safety, measures may be taken by Council to secure the artwork until the matter has been addressed and a course of action determined. This may include cordoning off the artwork or removing it temporarily until a decision to repair, replace, re-locate or de-accession has been made.

8.2.2 *Release Dates*

All public art installed in by Kingston District Council will have a release date, which is included in the Artist Brief and commissioning or purchasing contracts with artists. A release date is the date that Council is obligated to display the work until, unless there are other mitigating circumstances that affect the quality or integrity of the artwork and or the site or there are other issues as indicated in 7.2.1 a). Release dates for permanent public art are generally between 10 and 30 years and will be influenced by the size and nature of the work, the materials used to fabricate the work and the environment it is positioned within. For example, a work made from limestone situated adjacent to the beach may deteriorate more quickly than a work made in bronze.

Council may choose to commission or install temporary or semi-permanent works that have a limited lifespan and the release date for these would be much less. For example, a large-scale 3D weaving artwork may be commissioned and installed in location to commemorate an event or anniversary. The artwork may only be expected to last for 12 – 24 months and release date would be incorporated to reflect this timespan.

9. **AVAILABILITY OF THE POLICY:**

This policy will be available for inspection at the Council's principal office, 29 Holland Street Kingston SE, during ordinary business hours and on Council's website: www.kingstondc.sa.gov.au. Copies will also be provided to interested members of the community upon request, and upon such payment of the fee set by Council.

APPENDIX 1

AN OVERVIEW OF PUBLIC ART

WHAT IS PUBLIC ART?

The following is the definition of public art as provided by South Australia's state arts agency.

"Public art is regarded as the artistic expression of a contemporary art practitioner presented within the public arena, outside the traditional gallery system, where it is accessible to a broad audience.

Contemporary public art practice involves a diverse range of activities and outcomes. In this text the term 'public art' includes 'design', where the elements have been designed by an artist, or design team involving the creative input of an artist.

The public arena refers to both indoor and outdoor spaces that are accessible to a wide public and includes parks, open plazas, road reserves, civic centres and library foyers. Works of art in the public arena may take on many forms; including paintings, prints, murals, photography, sculpture, earthworks, details in streetscapes, performance, installation, sound works, text, audio or multimedia. They may be permanent, temporary or ephemeral."

In addition to this, the following information is provided to reflect the diversity of public art and the various environments that can support the development of public art that is both permanent or temporary in nature.

Public art is artistic expression presented in two or three-dimensional form and installed in places where the public has regular access. It can be situated indoors, in places such as shopping malls, civic centres or libraries or outdoor spaces such as parks, road reserves, car parks and along pedestrian corridors. Providing the public has regular and easy access to the artwork, it can be virtually anywhere.

Public art can be permanent, temporary or ephemeral and it can take many forms including paintings, sculpture, sound installations, text, photography, projections or involve street-scaping that has been artist designed. It can be of any scale with the size and nature of the artwork often influenced by the surrounding environment. Creating or developing public art is often referred to as "commissioning", with an artist or arts organisation "commissioned" to create a site-specific piece of art. Public art has an intrinsic relationship with its location and both the artwork and the site generally inform each other.



Whilst murals and historic based figures are commonly recognised, examples of other public art include:

- A realist or abstract sculpture
- Imagery or decoration integrated within a building structure
- Prose or poetry inscribed in public places such as on footpaths or walls
- Digital artworks that may include moving or still images or sound
- A memorial place, figure or scroll
- A temporary artwork made from less durable or natural materials such as paper or textile

The development of public art can be instigated by anyone but given the public nature of it, governments at various levels are often involved, either as a service provider – providing funds or other support, facilitator, owner, custodian or regulator. Developers of public, private and commercial infrastructure often choose to include public art as part of new facilities or redevelopments and other entities such as community organisations, corporations and educational institutions commission public art for a range of different reasons.

TYPES OF PUBLIC ART

As suggested in the definition, public art is diverse in size, type and location. Artists can interpret a range of ideas and concepts through artwork, which can be quite literal and obvious or sometimes more subtle or abstract. There are lots of ways of describing public art with the following providing an overview of public art types. Artworks can fit into more than one category.

PERMANENT

Artwork that is designed to last for a long period of time – usually a minimum of twenty years but generally for much longer. Permanent public artwork is often made of stone or bronze and location and installation are important considerations.

Memorials and commemorative artworks are common examples of permanent public artwork.

TEMPORARY

Artwork that is positioned in or created within public place for a short time. Unlike ephemeral artwork it would need to be packed up or moved at the completion of a short timeframe from a few minutes to a few months. It can be made from less durable materials or be a performance or installation of several elements that link together.

EPHEMERAL

Artwork that has a very brief lifespan and is often designed to break down in the environment with little intervention required for clean-up. For example, sand sculptures at the beach or mandalas made from natural fibre could be created in-situ, enjoyed for a few days and then disperse naturally back into their environment.

INTEGRATED

Artwork that is incorporated into the fabric of a building or place such as an artistically designed façade, landscaping or specially commissioned fittings for the floor or ceiling. This type of public art usually involves an artist working in collaboration with architects, interior designers and builders for new or redeveloped facilities.

FUNCTIONAL

Artwork that is created with an alternative complementary function in mind such as somewhere to sit or to add light. Often developed for playgrounds, parks and in main street, functional public artwork such as bollards, interpretive signage boards or furniture gives environments a unique flavor.

COMMEMORATIVE

Artwork that is designed to memorialise or commemorate a person, place, event or thing. These often involve figurative forms that incorporate some explanatory text with names and/or stories. Traditionally these are permanent and although many are statues some can be abstract oriented.



THE PURPOSE AND VALUE OF PUBLIC ART

The role of public art in the community is very diverse and artworks can be created by different groups for many different reasons. It can be to mark an occasion or acknowledge an historic figure or event or it can be instigated to enhance the landscape and provide a focal point for a large open space. Whilst art has an intrinsic value in its own right, on an instrumental level, public art can have positive impact on a variety of things including the way people move around in a space, health and wellbeing, tourism, community pride and ownership and education.

The purpose of public art can be any of the following:

- To beautify or enhance a public space;
- To influence how people move through a space such as pedestrians taking a particular route through a reserve or vehicular traffic slowing down at a particular point;
- To celebrate or acknowledge a historically significant event or place;
- To encourage visitation and enhance visitor experiences;
- To individualise a particular site and create a recognisable icon which can be used in conjunction with place-based branding and promotion;
- To raise awareness or educate on a particular issue or theme such as multiculturalism, the environment, children and young people or civic responsibility;
- To reflect and celebrate the identity and values of the people and the places they live, work or visit – conveying characteristics and/or stories that are relevant to the local community; and
- To provide function – such as seating or climbing equipment or providing directional information.



APPENDIX 2

FUNDING ORGANISATIONS

+ RESOURCES

The Australia Council for the Arts

<http://www.australiacouncil.gov.au>

The Australia Council is the Federal Government's Independent Arts Agency and they have a variety of funding programs that can support public art projects.

Arts South Australia

<http://arts.sa.gov.au>

Arts South Australia is the State Government Arts Agency and they have a variety of funding programs that can support public art projects.

Country Arts South Australia

<https://www.countryarts.org.au/grants-funding/grants/>

Country Arts SA will provide up to \$25000 for arts projects with two funding rounds per year in March and August. They prioritise the use of their funds for artist salaries and it is important to review their strategic plan to see how your project aligns with their goals.

Creative Partnerships Australia and the Australia Cultural Fund

<https://www.creativepartnershipsaustralia.org.au>

<https://australianculturalfund.org.au>

Creative Partnerships Australia has been established by the Federal Government to help foster public and private relationships in the arts. They can help with advice and support to develop philanthropic support. The Australian Cultural Fund is a crowd-sourcing platform specifically for arts and cultural projects and offers Deductible Gift Recipient Status for donors.

Sponsorship

Sponsors come in all shapes and sizes and it is important to approach sponsors who align with your objectives or that have a relationship with the site and or place where the artwork will be. When developing sponsorships consider what the relationship will cost in terms of management. For example you may agree to erect a plaque adjacent to the artwork that includes their logo and explains their support. The cost of installing this plaque should be factored into the budget.

Open Space and Places for People Grants

<https://dpti.smartygrants.com.au/publicspace>

Through the state government's Department of Planning Transport and Infrastructure grants are offered to Councils to assist in the conservation, enhancement and enjoyment of natural, cultural and regional open spaces to help communities better use existing spaces or promote unstructured recreation opportunities compatible with surrounding environment. Council would need to be a key partner and driver of the project to access this funding. These grants also rely on the project fitting in with a broader plan or strategy for a place making and urban renewal and development.



Crowd-Sourcing

Crowd sourcing or crowd funding involves registering a project with one of the many crowding websites currently available and inviting people to contribute financially to your project. It is a great way of getting some funds and it reflects the support the project has in the community. Difficult to rely on crowd funding to fund the entire budget but it is good for part-support or to fund a specific component. There are many different platforms such as Pozzible or Kickstarter and it is important to choose the right platform as some are more geared towards arts projects than others. You should also fully understand the conditions of each site in terms of accessing the donations, commission and promotion of the project. the Australia Council provides an overview of arts crowd-funding in this short video <https://vimeo.com/50604156>

Non-Arts Funding Bodies

There are a range of funding programs through non-arts agencies that still may support public art, depending on the overall theme or goal of the artwork. For example if the project was specifically designed to engage young people then the Department of Youth may contribute funds as part of youth week. Or if the project is designed to raise awareness about climate change you may partner with Landcare, who may have funds to contribute out of their budget. Think about the potential partners and their capacity to bring funds that will help support the project. Health and wellbeing is also worth considering.

Community Funds and Philanthropy

Lots of big corporates have community funds and there are a large number of philanthropic trusts in Australia that will fund arts-based initiatives. Philanthropy Australia is a peak body that provides support to philanthropic individuals or organisations. It has an extensive list of philanthropic bodies and details the types of projects that they fund but a paid subscription is necessary in order to access this information. Well-known philanthropic arts funders include the Gordon Darling Foundation, the James and Diana Ramsay Foundation and the Sidney Myer Foundation. More information can be found on the Philanthropy Australia website <http://www.philanthropy.org.au> . Other philanthropic options include FRRR <https://www.frrr.org.au> , who offer grants to help sustain regional and remote communities to build resilience and be more sustainable in terms of economic and social capacity.

Funding Resources

There are is range of web-based resources that can offer information about funding.

Our Community – A great website with a regular funding newsletter but there is a charge to subscribe. <http://www.ourcommunity.com.au>

Grant Connect – An online government website that details grants nationally. <https://www.grants.gov.au>





This document has been developed by

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Play Your Part

In conjunction with staff and community
members from the Kingston District Council