

# PUBLIC ART DEVELOPMENT GUIDELINES



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# 1. Overview

Developing public art is both challenging and rewarding. From idea to installation the process can be lengthy and complicated but with clear project management processes in place and a collaborative and transparent approach in place, it is achievable and the rewards for artists and the community are significant.

This section of the Light Regional Council Public Art Framework provides a step-by-step approach for the implementation of public art projects. These guidelines are not just for Council it is designed to help any business, group or individual take their idea for an artwork in a public place and make it a reality. The information included in this part of the Framework should be used in the context of the other sections – appreciating the strategic priorities of Council and the policy which governs public art development.

The Guidelines covers the entire public art development process from developing the idea and commissioning artists to evaluation and maintenance. It also includes references to a number of other resources that can support public art project including funding, project templates and planning tools.



## 2. What is Public Art?

The following is the definition of public art as provided by Arts South Australia.

*“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.

## 2.1 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 flavour.

## 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.



## 2.2 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.
- To provide function – such as seating or climbing equipment or providing directional information.

# 3. Developing an Idea

Having an idea for a great public art project is not difficult – refining it and making sure it aligns with your purpose is perhaps more challenging. This section helps consider ideas more holistically ensuring the idea for an artwork is a good fit for the overarching purpose, the site is right and the appropriate people are around the table to realise the vision for the project. The following checklist helps consider ideas more holistically and is the first important planning step to creating a great piece of art in the public realm.

## 3.1 Public Art Idea Checklist

The three areas for the Idea checklist are purpose, site and partners – three important considerations to kick start your project.

### 3.1.1 Purpose

The purpose of the artwork is key and it is vital to establish the primary reason for creating the artwork and what the objective is. Public art provides an artistic focal point in a public space, but it can have social, cultural and economic benefits also, and it is important to ask the “why” question i.e. Why do we want to create this piece of public art?

There are many possible answers to this question including any of the following:

- Improve how the space looks and feels, e.g. safer, more attractive or memorable.
- Modify the physical behaviour of people within a space, e.g. encouraging people to walk further into a space.
- Commemorate or acknowledge a significant historic event, person or story.
- Attract people to a particular place, e.g. encourage visitors to stop in a certain place.
- To raise awareness about a particular issue or idea e.g. Climate change or reconciliation.

Alternatively, you may have a different reason for creating the work – the most important thing is that you are able to articulate the purpose clearly. The purpose provides a foundation for decisions during planning and development and will ensure relationships with partners and/or stakeholders are aligned. Developing a brief one-page overview of why the work is being created and what it will achieve in terms of outcomes is the first step to creating a great piece of art. It will also be a critical component for the artist’s brief.

Articulating the purpose is the first important step and writing a brief one-page overview of why the work is being created and what it will achieve in terms of objectives is the first step to creating a great piece of art.



### 3.1.2 The Site

Public art is generally site specific, which means the work relates to the site and vice versa. Work can be purchased “off the shelf” and installed in a site but an assessment of how the artwork complements or enhances the site. When developing the idea for the artwork the location and nature of the site is fundamental – the artwork and the site will belong to each other. A site selection table has been provided in the Appendix that will help organisations that are developing public art assess the site, but in summary, the following things should be considered when thinking about the site...

- **Which came first, the site or the artwork?**

When building or creating new places either inside or outside, sometimes developers allocate site(s) for public art – the site came first. An organisation may have a site that lends itself to public art without thinking about the purpose of the work – the site came first. An idea for an artwork might have emerged by a group who has a purpose in mind, but they have yet to find the right site – the artwork came first.

If the site comes first, it is important to consider what the owners, developers, architects and/or designers were thinking when they allocated the site for public art. They may have a specific purpose in mind. If the artwork comes first the search for a suitable site might take a little while and will need to relate to the purpose of the artwork and be appropriate on a physical level in terms of access, size etc.

- **What happens at the site?**

The activities and interactions of people who reside or visit the site and the nearby surrounds (street, neighbourhood, town etc.) will impact the nature and type of artwork that is developed. For example, the site could be a place where people socialise, shop, relax, exercise or work and how they use the site is important to understand. The types of businesses or industries that are nearby and the characteristics of the people who go to the site is also relevant. These people/businesses will be the immediate audience for the artwork and will most likely have an interest or “stake” in the site. When developing the idea, the audience is a key consideration – their interest and support will be imperative.

- **What are the physical characteristics of the site?**

An audit of the physical characteristics of the site will need to be undertaken with consideration given to the things that can’t be changed and the things that are flexible. Access to the site for the purposes of installation should also be considered. For example, the size of the site and adjacent buildings will generally be unchangeable but the landscaping and flora around the site can be changed, moved or enhanced to complement the artwork. Importantly, any changes to the physical characteristics will have an impact on the overall project budget.

### 3.1.3 Partners

The large majority of public art projects involve multiple partners and these relationships are vital to the success of the project. Partners can be invested in the project in a variety of ways providing support and advice artistically, financially, technically or perhaps helping with research, community engagement or public relations. The broader the support base for the project the greater the likelihood of it being fully realised.

When conceiving the idea, make a list of potential partners who might be interested in the project, detailing how the purpose, site and/or idea is of relevance to them. For example, nearby businesses / tenants / residents, local arts organisations, historic groups, schools, media outlets and government bodies may be useful partners in a public art project.

## 4. Making a Plan

A good project plan ensures the public art project will be well managed and successful. Planning covers off on a range of important components for the project and if done well it translates into strong audience engagement, relevance for stakeholders and partners, artistic integrity and compliance. The project plan will articulate the purpose, project objectives and provides a step by step guide as to what actions need to happen to realise the project along with a timeline and budget.

A planning template has been included in the Appendix. It is focused primarily on permanent public art and it is important to remember that temporary or ephemeral artwork may be developed as part of a festival or event. These types of projects also need planning and the template can be used but they may require less funding and resources and some of the areas may not be relevant.

When formulating a project plan the following things are important:

- **Realistic Timeframes**

From idea to installation and launch takes a considerable amount of time – generally many months some time years. Developing partnerships, securing funding and providing an artist with an adequate amount of time to research, design and fabricate the work all takes time.

- **Funding Sources**

Funding Public Art Projects is challenging and securing the funds takes time and effort – especially if there are multiple partners. Government funding is a key source of funding for Public Art, but often funds from local, state or federal government are leveraged to access funds or in-kind support from other sources, which takes time to confirm.



- **Good Communication**

The project plan will be a key document that informs partners and stakeholders of how the project will proceed and it is important to provide them with a copy of the plan. Also vital to the project is good communication – keep partners and stakeholders informed as the project progresses and use the media strategically to promote the project and its intended purpose. Care needs to be taken in managing messaging in the media as the project unfolds, public art projects can draw unwanted criticism in the first instance. It is good to identify any potential backlash and manage accordingly, using positive messages and potential ambassadors to tell the story.

- **Ownership**

Who owns the artwork and is responsible for its maintenance and care should be included in the plan and discussed with stakeholders from the beginning. For example, if a small community organisation is commissioning the work, they may not have the capacity to insure and look after the work long term. They may choose to negotiate with Council or another group to take ownership of the work or contribute to a management and maintenance plan.

## 5. Funding

Sourcing funding for public art is challenging, but there are a variety of options to consider and it is recommended that multiple sources of funding be considered when thinking about getting money to pay for projects. Funding considerations include:

- **Multiple Funding Partners**

Many public art funding projects will require multiple funding partners that can provide both cash and in-kind support. Some funding bodies will have specific requirements in relation to the process for commissioning the artwork and selection of an artist. For example, Arts South Australia will prefer the use of artists who live and work in the state. A list of potential funding sources is detailed in the Appendix.

- **In-kind Support**

Some partners may not be able to provide cash funding some may be able to offer products or services that can help you achieve your goals. For example:

- The site preparation or installation may require heavy machinery which a partner or sponsor may be able to provide in-kind.
- Local suppliers or tradesman may be able to provide materials or expertise in-kind or at a reduced rate, e.g. concreting or construction materials.
- Local media outlets might sponsor the project and provide free advertising and/or editorial content.

- Local community groups might provide in-kind support such as gardening group providing planting advice or an historical society helping with research.

- **Staged Funding**

Funding for the whole project may not be needed up-front and many funding bodies recommend a staged funding process for larger public art projects. For example, Arts SA may provide a small amount of funding for the development of concepts from a number of artists. After a preferred artist / artwork has been identified then further funding can be sought from them or other funding bodies or sponsors. It may be easier to secure funding if a tangible concept is available to show potential supporters of the project.

## 6. Public Art Acquisition

There are a number of ways to acquire a public art work. An artist can be commissioned to create a work based on specific details provided in an artistic brief, a ready-made work can be purchased from an artist or their representative, or an acquisitive prize or competition can be issued with the “winning” artwork acquired and installed. Commissioning an artwork that is created specifically increases the likelihood of the work being authentic to its environs and relevant to the audience it is designed to reach and is generally the preferred option for public art development. Like any process where a specialist craftsperson is involved and unique artwork is the goal, there are a range of things that need to be grappled with prior to a contract being signed.

Depending on the nature of the project art work can be acquired in different ways and the process changes slightly depending on the approach – the various options for acquiring work. Regardless of the acquisition model a detailed brief should be developed that outlines the purpose, site information, timelines, budget, background information and any other special requirements such as community engagement required by the artist or size parameters.

### 6.1 Acquisition Models

There are several options when it comes to acquiring / developing public art. These include:

- **Open Competition Commission**

A Public Art Brief is prepared and distributed via an open call for artists to submit proposals expressing interest in the project. A shortlisting process is then undertaken and a small group of artists (3 – 5) is chosen and paid a small fee to create more detailed concepts. From the concepts presented, a preferred artist is selected, and a detailed design is created in collaboration with the commissioning agent. The artist is then contracted to create the work. This option increases the number of choices to select from and the commissioning agent can enjoy seeing the brief interpreted in different ways. Depending on the



number of proposals received this model can take longer and the quality from proposals is not assured but it is easily the most interesting and can also nurture artists within the sector.

- **Limited Competition Commission**

This is generally the same process as an open competition outlined above, but a select number of artists are approached and invited to develop proposals rather than an open call out. Whilst it offers less options, there is a greater chance of quality if reputable artists are invited and it takes less time to review proposals. It also makes it difficult for new and emerging artists to break through and it is recommended that mentoring options are considered as part of the art development component of the project.

- **Direct invitation Commission**

A specific artist or arts organisation is contracted to respond to the Artist Brief and create an artwork on behalf of the contractor. This option can provide limited options but a specific artist with a reputation for a particular type of work or an association with the site can be chosen. Although there is only one artist or select group of artists that work together, they can be asked to provide multiple designs. If government partners are involved this process may go against procurement or tender processes and may not be an option. Depending on the value of the contract Councils, for example require quotes from more than one contractor. This approach may also reduce the value for money with a reputable artist expecting higher artist fees.

- **Direct Purchase**

An organisation purchases an existing artwork for installation in the public realm. This option can reduce the timeline for the installation but there is a risk of the work not being authentic to the site or the audience if it has been made previously for a different context. This is usually the least preferred option, but it can work if considerations are made thoughtfully in relation to the purpose, the audience and the site.

- **Acquisitive Prize**

An acquisitive prize involves a competitive exhibition, where artists enter artworks to be considered for the prize. The winning artwork is then acquired to be installed at a site that may or may not have been determined. This option is the riskiest public art acquisition process, but it can produce some interesting results, provide some flexibility in site selection, be cost-effective and include a range of complementary activities that engage visitors and the local community. The quality of the artworks cannot be guaranteed, and they may not be ideal for the site or the intended audience but providing the exhibition is curated appropriately, the judging criteria is solid, and a thematic approach is implemented as part of the process.

- **Community Arts and Cultural Development (CACD)**

CACD projects can involve any artform and if desirable they can incorporate the development of a piece of public art. These projects are community based and central to their implementation is the idea of community participation. Art created in this way generally offers two complementary outcomes; community development / strengthening and artistic and if applied in the context of a public art project it can be a win/win with the community feeling a much greater sense of ownership over the work.

Good CACD practice involves the appointment of a lead artist with experience in community led practice. They will work collaboratively with the community to create the public artwork with the community's ideas and experiences guiding the artistic process and the artist ensuring quality and appropriate aesthetic outcomes. A CACD approach to public art could be particularly useful if the purpose of the project is to encourage participation, improve health and wellbeing or increase community pride. Details of how you would include a CACD element into an open competition commission are included below.

- **Mentoring and Training Program**

Nurturing the skills of new and emerging artists is a positive and rewarding exercise. Generally the nature of commissioning processes includes a requirement for artists to have previous experience in developing public art, which ultimately impacts on the number of experienced artists who are available to create work.

An alternative project model for the development of public art, which sees the upskilling of artists, so they are better equipped to enter into the field of public art, involves a Training and Mentoring Model. The elements of the process include:

- The commissioning process is similar to the open or limited competition, but emerging artists are targeted in the advertising and when selected they are mentored through the process.
- The appointment of a lead artist who is experienced in Public Art Projects and capable of delivering training and development.
- Emerging artists apply to be part of the process and those selected participate in a training program with the lead artist to develop a public art proposal.
- All participating artists present a proposal to the Selection Panel.
- An emerging artist is selected and commissioned to develop the artwork under the guidance and mentoring of the lead artist.



## 6.1.1 Open Competition Commissioning Process

The table below outlines in more detail the various steps for an open competition commissioning process. Various components outlined below are also relevant to other models and can be applied as required.

### a) Develop Artist Brief

The Artist Brief outlines:

- Purpose of the project including key objectives and what you hope to achieve in terms of short and long-term outcomes
- Background information including relevant history and culture of the site, the community, other stakeholders and the commissioning agent
- What you want from the artist in terms of consultation, research, fabrication, installation, insurances, milestones, artistic approaches and themes etc.
- Parameters for the project including timeframes, themes and budget
- The selection process and evaluation criteria
- Site maps and other relevant imagery
- Contact information and links to any reference material
- How long the art work is expected to last outdoors

### b) Selection Panel

Appoint and brief a panel of appropriately qualified people to assess the proposals, help with shortlisting, reviewing the concepts and selecting the final artist. Simple terms of reference should be prepared outlining the role of the Selection Panel, how the final decision will be made e.g. does the panel need to reach a consensus or is a majority vote satisfactory. Consideration should also be given to the payment of sitting fees depending on the circumstances of panel members, e.g. an artist may be on the panel who is taking time away from their practice to be on the panel. The inclusion of representatives from stakeholders on the panel may also be useful and helps to fully engage them with the process. Further information about the appointment of a panel is included in the Policy for Light Regional Council.

### c) Advertising the Brief and calling for Expressions of Interest

Advertise the Artist Brief and closing date broadly particularly using networks, where artists are likely to read information about the project and invite them to submit an Expression of Interest (EOI). Arts funding bodies will have databases of artists that they can distribute information to specialist websites such as ArtsHub and the use of social media will also be useful in getting the word out. Keep in mind any specific criteria such as the artist needs to be Aboriginal or South Australian, as this may also determine where you advertise.

### d) Expressions of Interest (EOI) / Proposals Received

The proposals will be received either electronically or via hard copy and will include all of the information asked for in the Artist Brief for this stage of the selection process. At a minimum the applicant should provide the following:

- CV outlining their experience in developing public art (with a maximum of 4 pages requested)
- Details of past projects or previous relevant experience
- References
- Response to the brief – not a detailed concept but some indication about how the artist might approach the project and the preliminary ideas they have to offer on an interpretive and artistic level



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### **e) Shortlisting**

From the proposals received a shortlist of artists is chosen – usually between three and six. For example, you may receive twenty EOLs, from this group, three artists are chosen to develop concepts that respond to the brief including drawings, imagery and/or a maquette. Standard practice is for the three shortlisted artists to be paid a concept development fee, which covers their time and material costs to develop the concept. Depending on the overall scale of the project, this fee will be between \$1200 and \$3000 and ensures quality concepts are provided.

### **f) Briefing**

The shortlisted artists are offered a briefing that may include further conversations with key members of the project team or other stakeholders plus a site visit.

### **h) Presentations**

The short-listed artists present their concept proposal to the assessment panel. Whilst it is not essential the preference is for the presentations to happen in person in an interview style meeting. This provides the artist with an opportunity to speak to the proposal and answer questions from the panel directly. Alternatively the Selection Panel could choose their preferred artist based purely on the submissions.

### **i) Assessment, Selection and Commissioning**

After the presentations, the Selection Panel reviews each proposal against the criteria outlined in the Artist Brief and chooses the preferred artist. From here the artist is officially “commissioned” to create the work and a contract is prepared to officiate the relationship between the commissioning body and the artist that details the expectations of both the parties. The artist then proceeds with the development of the final design, which includes engineering specifications, materials, scale and an installation plan.

### **j) Detailed Design & Approval**

Prior to developing the final design, the artist may undertake further research and consultation with stakeholders and the community – depending on the requirements detailed in the original brief and what is agreed in the contract. This part of the process is generally collaborative with the artist and the commissioning agent engaged in an ongoing conversation that includes:

- Further consultation and research as required.
- Changes or re-designs of the concept by the artist based on feedback, consultation and research.
- Further site visits if required.
- Finalisation of a design that is agreed upon by the artist and the commissioning agent’s project team.
- Approvals from specialists as required e.g. engineers, building and planning, relevant stakeholders such as Aboriginal consultants etc.
- The development of a detailed project plan developed by the artist with timeframes.

### **k) Artwork Development & Installation**

The Artist commences with the fabrication / construction and installation of the artwork.

It should be noted that acquiring public art is not an “exact science” and variations in the models above occur depending on the nature of the project, the structure of the commissioning agent and the desired outcomes. Key points to remember when acquiring public art are:

- Permanent public art is designed to have a relationship with the place and the people who interact with that place, so it is important to factor in the culture and identity of the place and people involved.

- When multiple artists are being considered, a fair, transparent and equitable process should be undertaken.
- Quality detailed documentation and strong supportive relationships are vital.

## 6.2 Documentation

### 6.2.1 Artist Brief

The following elements should be included in the Artist Brief:

<p><b>Background</b></p> <p>A brief history of the project and how it got to this point including information about partners and funding. It should be no more than three to four paragraphs.</p>	<p><b>Project Overview</b></p> <p>This is a succinct description of the project summarizing the key elements. This to ensure people can get an immediate sense of the project prior to reading the detailed information. Approximately two to three paragraphs.</p>
<p><b>Project Aims + Objectives</b></p> <p>A list of dot points which articulates the aims and objectives of the project.</p>	<p><b>Lead Artist Role</b></p> <p>A description of the role for the Lead Artist and what is expected of them. It should be written in plain language. Some projects may involve consultation and if the lead artist is expected to undertake this work or engage particular partners or stakeholders, these requirements should be outlined in the Brief. For example, it may be a requirement for the lead artist to consult with local Aboriginal groups or people who use the proposed site, to inform the design and development of the artwork.</p> <p>The Commissioned Artist will generally organise and manage installation, which will most likely require consultation with a variety of people. For example the installation process may temporarily impact on others including blocking access or interrupting power supplies. The artist in discussion with the Project Team and those impacted should implement strategies to minimize impact wherever possible. If issues have been identified during the planning stage and the Project Team has specific expectations in relation to how the artist will handle these issues, this information should be included in the Brief.</p>
<p><b>Project Site Details</b></p> <p>The physical attributes of the site should be listed here including size and any characteristics such as the ground type and surrounding features including buildings and flora. A map and some images are also useful. The heritage of the site is also useful – particularly if the site is historically significant.</p>	<p><b>Key Stakeholders</b></p> <p>A list of the key-stakeholders and their relevance should be included in the document. Artists will naturally wish to consult with stakeholders, and it is important they are aware of who they are and how they are connected to the site and the project.</p>

### Artistic + Design Themes

This section describes any key themes for the project – particularly if the project has specific objectives relating to a theme or idea. For example if the project is designed to recognise the history of the site this would be articulated in this section of the document along with some information about the history and where the artist might locate additional information. Other preferences such as a desire for the work to be contemporary, traditional or interactive would also be included in this section of the document.

### Artwork Requirements

This section details the physical and conceptual requirements of the artwork including the period of time the artwork is expected to last and that it needs to be created from materials that are durable and suitable for outdoor installation. Other requirements should also be listed, for example if the work is to be located by the sea or in an area that has a high risk of vandalism including specifications about rust resistance or graffiti proofing could be listed.

Requirements regarding specific materials should also be listed in the Artist Brief, for example if the artwork is being installed in an area known for its timber production, you could nominate that timber features in the artwork.

### Selection Process + Criteria

For an open or limited competition, the Brief should include details about the assessment of the proposals and what criteria will be used for evaluation and how these will be weighted. Information about who will be assessing the applications should be included although this does not need to be specific names but where these people are being sourced from e.g. two Council Staff, two Community Members, a Practicing Artist and a representative from the Funding Body.

Where the Brief is for a Direct Invitation the process of approval for the final design should be included. Typical areas for evaluation include artistic merit, track record and experience, relevance, capacity of the artist in terms of access to studio space a or specialist fabricators and relevance and appropriateness of the concept.

### Required Submission

#### Materials

This is a list of materials required as part of the Expression of Interest and the full proposals from shortlisted artists. It will include specific requirements in relation to the length and detail of the CV, the number of images, how materials will be supplied (hard-copy or electronically) and if expectations in relation to interviews and presentations.

### Project Budget

Details of the project budget including the fees provided to the short-listed artists and the commission fee. Some Commissioning Bodies will allocate funds separately for the construction of footings or preparing the site and landscaping following the installation, if this is the case this should be indicated in the budget. If the Artist is responsible for footings and site preparation this should be outlined in the Brief.

### Time Frame

The anticipated deadlines including when EOIs are due, when shortlisted artists will be notified, when presentations will be expected and when the project needs to be completed should all be included. When mapping out the project time frame ensure that artists have adequate time to do the work, for example a month to get EOIs submitted and four to six weeks for shortlisted artists is reasonable.



### **Commissioning Body + Personnel**

Details about the Commissioning Body and the personnel who will be involved in the project should be listed along with details of where further information can be obtained.

### **Selection Process + Criteria**

For an open or limited competition, the Brief should include details about the assessment of the proposals and what criteria will be used for evaluation and how these will be weighted. Information about who will be assessing the applications should be included although this does not need to be specific names but where these people are being sourced from e.g. two Council Staff, two Community Members, a Practicing Artist and a representative from the Funding Body.

Where the Brief is for a Direct Invitation the process of approval for the final design should be included. Typical areas for evaluation include artistic merit, track record and experience, relevance, capacity of the artist in terms of access to studio space or specialist fabricators and relevance and appropriateness of the concept.

## **6.2.2 The Contract**

Whenever an artist is engaged to undertake a task a contract should be put in place between the contracting body and the artist. The contract is a legally binding document and should be prepared by someone with experience in developing and negotiating contracts. In addition to standard contract information it is recommended that the following items are included in a public art commission contract:

- Insurance requirements
- Workplace Health and Safety expectations
- Delivery and installation details
- Copyright arrangements
- A payment schedule – which should directly be linked to milestones.
- Conditions relating to the display of the work in a public place
- Conditions relating to the process such as damage, alterations and maintenance
- Details regarding the disposal of the work E.G. if the work is damaged beyond repair and right of repair obligations?
- A release date, which is the date the Commissioning Body agrees to display the work until or the basis for de-accession on other grounds as outlined by any relevant policies

Sample contracts are available through Arts Law (<https://www.artslaw.com.au>), National Association of Visual Artists (NAVA) (<https://visualarts.net.au>), Arts South Australia (<https://arts.sa.gov.au>) or the Local Government Association of SA (<http://www.lga.sa.gov.au/page.aspx?u=6557>).

# 7. Development, Construction + Installation

Development, construction and installation of a public art work can take several months, depending on the size of the artwork, materials and the condition of the site. During this phase of the project the milestones included in the contract will provide an important guide to ensure the project remains on track. The milestones, and deadlines included in the contract will also provide a guide for reporting – depending on the needs of partners, funders and the organisation commission the work. Meetings between the commissioning agent representatives, the artist and other specialist personnel should be scheduled at regular intervals. It is imperative to have a good working relationship between all parties and that issues are reported and addressed as they arise.

The project should be visually documented from beginning to end. This will provide imagery for historic reasons but also for reporting to funding bodies and to use as part of promotional opportunities. A representative from the project team should also conduct one or two studio visits to monitor the development of the artwork and document the project.

The following outlines the key components of the development, construction and installation phase of a public art development project.

## 7.1 Construction

How the artwork will be constructed is agreed during the commissioning phase of the project and detailed in the contract. For a standard commission, the artist will be responsible for the construction and installation of the art work, but this may vary from project to project, depending on the circumstances. For example if the public art project is part of a CACD project construction might involve a range of community members or groups who are participating in the “making” of the artwork. Some artworks are constructed off site and installed as a whole piece and others may be constructed on site or be a combination of the two. Regardless of the process, the commissioning agent should monitor the construction and ensure the art work is developing as per expectations.

## 7.2 Promote the Project

Promoting the project is important, both amongst the project stakeholders, partners and participants but also more broadly through media outlets. This part of the project should be well mapped out in the project plan. This stage of the project is a prime time to promote the project and whilst it is good not to reveal the final artwork until it is installed, capturing the progress of the artwork's development and construction and promoting it in the media builds anticipation.

## 7.3 Site Preparation

It is imperative to ensure the site is ready for the artist to either construct on site or install as per the agreed schedule. The preparation of the site is usually the responsibility of the commissioning agent, but the artist may have specific needs such as footings or excavation that has been included as part of the design and detailed in the contract. Depending on the site, various tasks may need to be completed, including the digging of holes for footings, the pouring of concrete, levelling the site or installation of power cables for irrigation or lighting.

If the site is part of a broader infrastructure development timelines for the art work creation and installation need to fit in with the larger development. For example, construction of adjacent buildings, landscaping or other structures may change or reduce access to the site, and the artwork may need to be completed before that time. Maintaining open communication channels with other contractors and Project Managers on site will be imperative to a smooth installation.

The allocation of these responsibilities should be outlined during the design, development and contracting stage and the commissioning organisation must monitor progress and ensure these works are completed according to agreed deadlines.

## 7.4 Installation

The installation is an exciting time and generally the artist will take the lead at this stage but there are generally a team of people involved and it is important to make sure everyone is prepared, and a plan has been laid out and communicated to all involved. The project team may be directly involved in the installation or merely supervising the task – either way it is important to be prepared.

Things to consider during the installation include:

- **Weather**

Pouring of concrete, transportation of the artwork and installation may all be affected by weather and it is important to have a contingency plan and ensure deadlines can accommodate poor weather. Checking the forecast prior to the install is important and scheduling an installation during anticipated periods of inclement weather is not recommended.

- **Traffic Management**

Depending on the size and nature of the artwork and the site, transport and installation may impact traffic. A traffic management plan may be needed which will involve Council, local Police and/or the qualified traffic management consultants. Traffic management will need to be organised well in advance of the installation and can be the responsibility of the artist, the commissioning agent or both, depending what is included in the project plan and contract.

- **Workplace Health and Safety (WHS) and Risk Management Plans**

WHS and Risk plans should be developed and implemented in a way that satisfies the policies and procedures of all stakeholders and legislative requirements. Artists must be across their responsibilities in this area, but the commissioning agent will ultimately be responsible for ensuring the site is safe and that all risks have been accounted for. Again good collaboration between the artist and the commissioning agent will ensure this can be addressed without issue. If the site is in a particularly public place, the safety of the public who move through the site will be imperative and this should be a key part of the WHS and Risk Plans. If the installation is going to impede public access to the site, it is helpful to provide due notice of this to people who use or move through the space regularly. For example if you need to block off a gate to a playground for a couple of days whilst installing the artwork, putting a sign up in the couple of weeks leading up to the installation is helpful.

- **Keeping Things Under Wraps**

After the work is installed you may want to cover it up (depending on its size) and reveal it at the launch. This helps to build some excitement for the art work and also provides some time to add other finishing touches such as lighting, signage, landscaping etc. before the work is unveiled.

## 7.5 Signage / Interpretation

Signage is important for a number of reasons including the recognition of the artist, the time that it was installed, the title of the work and any key themes or ideas that will help people enjoy and understand the artwork. Signage could include full interpretation or a simple plaque near or adjacent to the art work. The type and position of any signage and the information included on it should be discussed with the artist. Any sponsor or funding body obligations will also need to be included on the signage and acknowledged according to any funding or sponsorship agreements that are in place. It is important that the signage is positioned appropriately so that it does not detract from the artwork and that members of the public can find it easily. It may also link in with other signage in the region for other public art works, that are all part of the same collection.

Some artists prefer not to include signage that details explanation of the artwork and expect that the actual piece will speak for itself. The public generally enjoy signage and can learn a great deal about the artwork and the background and the themes, culture or history that it represents. The nature and quantity of the information included on signage is a balance and should be installed as soon as possible after the completion of the work. It is generally the responsibility of the commissioning agent to manage and install signage and the content will be negotiated with the artist.



## 7.6 Launch

The launch of the artwork is a great opportunity to celebrate everyone's hard work, provide the stakeholders with a chance to engage with the project and audiences and to say thank-you to everyone who has contributed to the project. And most importantly, the launch provides an opportunity to promote the work and get some publicity. It is very easy to think about the launch at the last minute, but it should be considered early on and included in the project budget. If possible, a notable person that understands the nature of the project should be invited to unveil the artwork and the artist also should be given an opportunity to speak briefly as part of the official proceedings.





# 8. Management, Maintenance + Project Completion

Unless specific arrangements have been made with a third party, the management and maintenance of the artwork is the responsibility of the owner. Ongoing maintenance for most outdoor sculptures is minimal but this depends on the nature of the artwork and the materials it is made from. A maintenance schedule will be put in place that may include cleaning, re-coating of painted surfaces, replacement of globes for the lighting and mowing or weeding around the work. The artist should outline any special maintenance requirements during the concept development and design stage. These along with any normal maintenance requirements should be documented and handed off to the owner that will be managing the artwork long term.

If the ownership of the art work is going to be transferred to a third party for the purposes of long-term care and management, this should be confirmed during the planning stages of the project.

## 8.1 Project Completion

To complete the project the following tasks will need to be completed:

- Any documentation regarding ownership, management and maintenance should be put in place.
- The artwork should be insured
- The owner should include it on their asset register
- A project evaluation should be undertaken that includes a de-brief with the artist and project team
- Reporting and acquittals should be prepared and submitted to funding bodies
- Ongoing promotion opportunities should be put in place – depending on the purpose of the project For Example, it could be included on regional tourism websites, as part of walking or visitor trails or include the establishment of “selfie” hashtags
- The maintenance plan should be implemented by the owner

# Appendix One:

# 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**

<https://www.dpc.sa.gov.au/responsibilities/arts-and-culture/grants/public-art-and-design>

Arts South Australia is the State Government Arts Agency that is part of the Department of Premier and Cabinet 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://saplanningportal.sa.gov.au/\\_data/assets/pdf\\_file/0020/513056/Open\\_Space\\_and\\_Places\\_for\\_People\\_Grant\\_Guidelines.pdf](https://saplanningportal.sa.gov.au/_data/assets/pdf_file/0020/513056/Open_Space_and_Places_for_People_Grant_Guidelines.pdf)

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.

- **Recovery Funding**

In light of significant and unplanned events such as drought, bushfires and pandemics, funding

may become available that supports community strengthening projects. Depending on the nature of the project, funding from these sources may be appropriate.

- **Funding Resources**

There are a 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>

## Appendix Two:

# Site Selection Advice Table

When selecting or assessing a site, this table will provide some guidance as to the various considerations of the site and the people around the site in terms of their priorities and culture.

REGULATORY & LEGAL REQUIREMENTS	<input type="checkbox"/> Council & State Planning and Development Strategies and Regulations <input type="checkbox"/> Environmental (EPA) Guidelines <input type="checkbox"/> Land ownership and land use caveats (e.g. Crown Land) <input type="checkbox"/> Specific zoning <input type="checkbox"/> Disability access
FUNCTIONALITY	<input type="checkbox"/> Industry clusters <input type="checkbox"/> Day and/or night use <input type="checkbox"/> Public activity <input type="checkbox"/> Transport routes and pedestrian movement & interactions <input type="checkbox"/> Future potential use
SOCIAL / HISTORIC PROFILE	<input type="checkbox"/> Safety, security & comfort <input type="checkbox"/> Sense of community ownership / informal ownership <input type="checkbox"/> Accessibility <input type="checkbox"/> Cultural meanings & ethics <input type="checkbox"/> History / heritage of the site <input type="checkbox"/> Distinctive features
ENVIRONMENT	<input type="checkbox"/> Energy efficiency – install and ongoing use <input type="checkbox"/> Recycling and rehabilitation

VISUAL QUALITY	<input type="checkbox"/> Built / man-made surroundings – style and age of architecture & natural surfaces <input type="checkbox"/> Landscaping and natural features <input type="checkbox"/> Ground coverings and soil types <input type="checkbox"/> Aesthetics – colour, texture, tone & the senses e.g. <input type="checkbox"/> Other nature features e.g. cliff faces, creeks, lakes, fields etc.
SITE SPECIFIC	<input type="checkbox"/> Access to power / water <input type="checkbox"/> Lighting <input type="checkbox"/> Patterns – layout, scale & space <input type="checkbox"/> Vistas <input type="checkbox"/> Boundaries <input type="checkbox"/> Other relevant artworks in local vicinity

# Appendix Three:

## Project Plan Template

The orange italics details what information should be included in the project plan.

### PROJECT OVERVIEW:

*This should be no longer than a paragraph and give a brief description of the project and what the end result will be.*

### PROJECT OBJECTIVES:

1. *Objectives should be straight to the point and convey the purpose of the project and what you want to achieve.*

2. *E.G. Create an Artwork in the Public Park that acknowledges the Aboriginal heritage of the town.*

3. *E.G Beautify the Public Park and encourage visitors to stop and use the Park.*



**TIMEFRAME:** <<Insert start and finish dates of the project>>

**TASK LIST:**

*Complete the table below and remember to keep it simple and review it regularly because things can change. Several tasks can happen simultaneously.*

TASK	DETAILS	PERSONNEL	SCHEDULE
<i>Prepare a 1-page overview</i>	<i>Keep it simple – this can be used as the basis for a “pitch” to potential partners and others that will be involved.</i>		
<i>Identify and Secure Partners</i>	<i>List potential partners and how you might encourage them to be involved.</i>		
<i>Develop the Project Team</i>	<i>These are the people who are going to be involved in the project development from a practical level. It may include partners and other relevant people who can provide advice and expertise. For example an Engineer will be able to help with ensuring the artwork will be sound from an engineering and construction perspective.</i>		
<i>Prepare Detailed Budget</i>	<i>The project plan should include a detailed budget but in the first instance an indicative high-level budget will suffice.</i>		
<i>Develop a Communications Plan</i>	<i>Keep people informed about project progress and be prepared to promote positively in the media. Keep in mind that not everyone loves the idea of spending money on public art so work out how you might handle any negative media.</i>		
<i>Secure Funding</i>	<i>This can be one of the more time-consuming elements of the project, depending on the size of the project, parties involved and how it is being initiated. Do some research and list the funding opportunities that are relevant here in the plan – and identify who is going to write the funding applications.</i>		
<i>Select and assess the Site</i>	<i>As suggested in the Guidelines – the site might have come first but an assessment needs to be undertaken to help with the artists brief and determine any issues that might need to be addressed.</i>		
<i>Nominate the Owner / Manager</i>	<i>Who owns the artwork and who will manage it needs to be resolved during the planning stage. The owner of the artwork will be responsible for its maintenance, repair and insurance requirements. A group that is developing the artwork may not be in a position to own the artwork or the site might belong to a third party.</i>		
<i>Consultation</i>	<i>The amount and nature of consultation undertaken will depend on a few different things including the objectives of the project, the site and who the partners and stakeholders are. Including an element of consultation for the artist to undertake as part of the Artist Brief can also be part of the consultation process.</i>		

TASK	DETAILS	PERSONNEL	SCHEDULE
<i>Develop the Artists Brief</i>	<i>An artist brief template is included below. This is the key document that explains what you want from the artist.</i>		
<i>Undertake the Commissioning Process</i>	<i>Commissioning is the process for selecting an artist to create the work and how it will be created – like choosing which builder you would like to build your house. There are several different ways this can happen which are detailed in the guidelines above. Further details might need to be added to the plan depending on which Commissioning process you select.</i>		
<i>Appoint Artist</i>	<i>A legally binding contract is required and will be signed by both parties. The contract will detail expectations, milestones, reporting and insurance requirements. Insurance requirements should also be documented. This is a great opportunity to get some publicity for the project.</i>		
<i>Apply for Planning Approval</i>	<i>Depending on the site, the nature of the work and Council's planning rules, planning approval may be required. This may be required prior to the commissioning process with further approvals required after the artwork is designed with engineering specifications identified. Consult with Council's planning team and determine the best course of action regarding planning approvals and building requirements</i>		
<i>Site Preparation</i>	<i>Preparations to the site as agreed with the site owner / manager and the artist should be documented and undertaken in collaboration with all relevant parties.</i>		
<i>Installation</i>	<i>The installation of the artwork is often the responsibility of the Artist, but this should be closely monitored by the Project Team / Manager and ensure it is being undertaken according to expectations – artistically, legislatively (WHS) and according to required engineering standards.</i>		
<i>Launch</i>	<i>Celebrate the artwork with an official launch – invite partners, sponsors, funders, the artist, community members and the media to launch the work and promote its value and purpose widely.</i>		
<i>Evaluate</i>	<i>Evaluate the project against expectations, including the objectives and the milestones in the plan. Partners, the project team and the artist will be part of the evaluation and can provide feedback that can help inform the next project.</i>		
<i>Implement Management Plan</i>	<i>The management plan should be developed early on in the planning process, but it is good to review at the conclusion of the project and that it will be implemented accordingly.</i>		

## BUDGET:

*An indicative high-level budget is important in the first instance with a more detailed budget prepared as the plan is fleshed out.*

*Public art costs can vary in cost from a few thousand dollars for a small one-dimensional mural to a few million dollars for a large scale / high profile artwork. In the artist brief a fixed budget will be*

*included with the artist developing an artwork within the budget provided but other costs including landscaping, security, lighting etc. will also have costs.*

*All public art projects cost money and it will be important to have actual cash to pay the artist it is also good to consider the potential for partners and sponsors to provide in-kind support in relation to materials, site preparations and installation.*

*Considerations when estimating the project costs include:*

- *Project Management – this may be voluntary, in-kind or managed by a partner or project leader such as Council.*
- *Site Costs – site preparation, purchase etc.*
- *Artist Fees – this may include fees for multiple artists during the concept development and design phase as well as the commissioning fee for the artist.*
- *Expert Advice – this may include advice from engineers, architects or trades people.*
- *Media – Depending on any relevant advertising costs associated with consultation, artist recruitment and promotion of the project.*
- *Launch – It doesn't need to be huge but an event with light refreshments is nice.*
- *Materials – If you have some specifications regarding materials this may impact on the cost. For example: bronze, whilst it is extremely hard wearing it is very expensive.*