



# Public Art Implementation Plan 2018-2022



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# Mayors Message

It is with great pleasure that I introduce the Knox Public Art Implementation Plan.

Knox has a rich cultural heritage beginning with the Wurundjeri and Bunurong people, the original inhabitants of the area. European settlement has resulted in the creation of Knox's streetscapes, heritage homesteads and beautiful parklands.

The city has long been committed to integrating relevant and inspiring artworks into its parks, trails and local places.

The legacy of artworks around the city is evidence that art can provide a sense of pride and distinction to our place in the world.

Public art can contribute to Knox's environment and identity in many ways.

The aim of this plan is to ensure that public art continues to be an integral part of Knox's identity.

The Public Art Implementation Plan outlines Council's intended development of public art over the next five to 10 years, within six themes, developed with the community – Place, Process, Preservation, Promotion, Provision and Participation.

The plan promotes public art as accessible to everyone, connecting people and places.

I encourage the community, our resident artists and visitors to our fabulous city, to embrace this plan. I am excited by the possibilities as we continue to build on Knox's reputation as a public art destination.

Councillor Darren Pearce  
Mayor – Knox City Council

# Glossary of Terms

The following definitions are provided as a guide to understanding the terms applied throughout this document.

**Art in public places:** Artworks that are stand alone sculptures or landmark artworks commissioned specifically for a site. They may be large or small-scale objects that are unique, ideally site specific and special to a place.

**Art interventions:** Artworks encountered unexpectedly within the city that force a rethink about how particular spaces and places are perceived. Typically, the artist, group or organisation will choose a location and subject matter and then seek Council support to implement the proposal.

**Art platforms:** Permanent infrastructure elements designed as a site for temporary art installations. They may be located in parks, plazas, streets or the entry to a civic building. Platforms may include curated billboards, light boxes, or digital screens that can be used for new media art as well as for event programming and special broadcasts.

**Artists:** All professional practitioners in the visual, literary and performing arts, including visual artists, designers, craftspeople, writers, poets, performers, composers and musicians.

**Community art:** Artworks in public places that have resulted from an artist working with the community to develop the conceptual content and creation of the final artwork.

**Community cultural development:** The process of group exploration of cultural knowledge that provides a mechanism for people to explore, exchange and share personal stories and ways of behaving. These practices provide a basis for community building and wellbeing through a primary focus on involvement in the process rather than the creation of an art product.

**Community group(s):** A legal entity that provides services, support or activities to the Knox community.

**Comission:** The creation of an original work of art by a suitably qualified artist/s in response to a defined brief by an organisation/individual who is willing and able to pay the costs incurred in creating the work, and who will be responsible for the care and presentation of the work after completion.

**Deaccession:** The formal process of removal of an object from a collection. Deaccessioning includes decommissioning, the process by which selected works are removed from the collection and sold or donated; in some cases where it is not possible to sell or donate, the work is discarded. On assessment, a decision may also be made to restore or replace the object.

**Ephemeral art:** Short-lived or transitory artwork, lasting only a very short time.

**Integrated art:** Artists creating artworks as an integral part of the landscape, buildings or civic spaces such as facades, glazing, architectural detailing and public space paving, street furniture, retaining walls or interpretive signage.

**Public art:** A broad range of arts activities in the public realm. It can include: forms and approaches such as community cultural development activities, place making projects, stand alone artworks and artworks integrated with buildings, landscape or urban developments; styles and practice ranging from traditional to contemporary art; traditional forms such as memorials, monuments, sculptures or murals; functional objects such as fountains, street furniture, lighting and paving; both permanent and/or temporary forms, including installations and performances, billboard art, sound installations, video or laser projections, text, aerosol art and street banners; works commissioned by public or private sectors; and works located on either public or privately owned land.

**Street art/urban art:** The visual art created in public locations. Traditionally, street art was painted mostly with aerosol paints, but it now includes a variety of techniques: aerosol artwork, stencil graffiti, sticker art, wheat pasting, street poster art, video projection, yarn bombing and 'lock on' sculpture (attaching sculptures to public furniture using lengths of chain and old bike locks, not to be confused with illegal tagging).



# Public art and Knox

# Knox Public Art Policy

The Knox Public Art Policy adopted by Council in 2013, guides the planning, commissioning, and management of public art. In particular, it provides principles that will guide the commissioning and acquisition of public art. The following provides a summary of those principles.

## When commissioning public art council will:

**1.** Consider work that contributes to a 'sense of place' and 'identity'.

**2.** Consider work that demonstrates the community's commitment to culture and creativity; expresses confidence about place and the future and is a symbol of civic pride and respect for public places.

**3.** Consider how the work contributes to the activation of public spaces, with a view to create safe, vibrant, lively, welcoming places that endeavour to reduce crime.

**4.** Consider how the work provides a mechanism to encourage creativity, innovation and capacity building within the Knox arts community.

**5.** Seek to support local creative people to build their confidence, and technical and conceptual skills.

**6.** Have a planned approach in order to gain maximum benefit and to ensure that strategic objectives of placemaking and community engagement are met.

**7.** Consider how the work connects and engages communities, open space and built environments, with a view to building community cohesion and resilience.

These principles also apply to the Public Art Implementation Plan and will assist in the prioritising of public art projects, the type of installation, and the place of installation.

# 1. Introduction:

## Knox Public Art Implementation Plan (“Public Art Plan”)

Knox City Council has an enduring commitment to building a culturally rich and engaged community through the arts. Well ahead of many other local councils, it began regularly installing public and community artworks as an integrated element within local landscapes from the late 1970s.

In 2008, Council began reviewing its achievements and processes for delivery of public art. Public artworks had been continuously installed for three decades, however the artworks and acquisition processes applied were not driven by a consistent vision and were not universally applied.

Knox City Council developed and adopted its first Public Art Policy in 2013.

The Policy is Council’s public statement of commitment to an ongoing public art

development program. It is an acknowledgment of the value Council places on public art and it sets the broad parameters for the planning and delivery of culturally appropriate artworks in publicly accessible places and spaces across the municipality. It is also recognition that these days, the term ‘public art’ refers to a broad range of arts activities and art forms in the public realm (refer glossary of terms).

The Public Art Policy supports and contributes to achieving the Knox Community and Council Plan (2017-2021) through supporting the following goals:

**Goal 1:** We value our natural built environment.

**Goal 5:** We have a strong regional economy, local employment and learning opportunities.

**Goal 7:** We are inclusive, feel a sense of belonging and value our identity.

Council’s aim is to promote and celebrate the arts and provide an environment in which artistic and cultural expression in the public domain is encouraged and valued.



<sup>1</sup>Knox Vision: Our city, our future. 2013-2017

# 1.1. Why a Public Art Plan?

The Knox Public Art Plan is the ‘instruction manual’ for the ongoing rollout of a public art program that reflects the Knox community’s ambition for a distinctive, celebrated, creative and beautiful city.

The Public Art Plan’s purpose is to:



## 1.2. Strategic backdrop

Council's long-standing commitment to public art is embedded in key organisational policies and strategies. The Knox Municipal Strategic Statement acknowledges that public art installations contribute to local character and amenity. It also establishes a commitment to encouraging art installations in public spaces, activity nodes and centres, and along major roads.<sup>2</sup>

The Knox Community and Council Plan identifies Goal 1 as to "Value our natural and built environment, which identifies the strategy to "Ensure the Knox local character is protected and enhanced through the design and location of urban development and infrastructure" which plans for place-based projects that increase community connectedness, such as public art. Further, public art is supported by Goal 7 which states "We are inclusive, feel a sense of belonging and value our identity", which refers to arts and cultural projects such as public art.<sup>3</sup>

The Knox Arts and Culture Plan 2012-22 includes specific outcomes relating to public art, such as the expansion of key arts and heritage infrastructure, and the integration of the arts into the planning and design of public spaces and infrastructure.<sup>4</sup>

Public art can also assist Council achieve other service objectives as alluded to within the city's Health and Wellbeing Strategy, the Open Space Plan, and the Leisure Plan. In particular, public art contributes to enhancing the amenity and vitality of public spaces, which is an objective of a number of Council's service and asset plans.

### Key documents informing the Public Art Plan:

#### Knox documents:

- Municipal Strategic Statement
- Knox Community and Council Plan 2017 - 2021
- Arts and Cultural Plan
- Public Art Policy
- Health and Wellbeing Strategy
- Leisure Plan
- Open Space Plan
- Community Safety Plan
- Asset Management Plans
- Livable Streets Plan

#### Industry documents:

- National Association for the Visual Arts (NAVA) code of practice guidelines for commissioning artwork for public places (Chapter 3).
- National Standards for Museums and Galleries (Museums Australia)
- Arts Law of Australia
- Creative State (Creative Victoria)



## 1.3. Industry standards

Organisations such as the NAVA, Museums Australia and the Arts Law Centre of Australia provide industry standards of practice for those commissioning and managing public artworks. Knox uses these standards as a basis for its public arts practice.

<sup>2</sup> Municipal Strategic Statement

<sup>3</sup> Knox Community and Council Plan 2017 – 2021

<sup>4</sup> Knox Arts and Cultural Plan, p. 32-34

## 1.4. Knox public art management

### 1.4.1. Integrated planning approach

Knox adheres to a strong integrated planning approach across its organisation. A number of departments across Council can and do play a role in growing Knox's public art collection.

The Cultural Planning and Development Service within the Youth, Leisure and Cultural Services Department has responsibility for the coordination of public art in Knox.

Into the future, successful delivery of the Public Art Plan requires a collaborative, integrated method implemented by council staff from a number of organisational departments. Cultural Services manages the implementation of the public art program. However, Council has a number of strategic priorities and service areas, such as major projects, place management and community hubs that all play a role in public art.



**Public Art Plan principles in action:**

### ...Responsible planning and management of public art

#### What does this mean?

Council will consider amending budgets and timeframes to take advantage of funding opportunities; and

Council will establish and review its public arts program in line with a defined set of criteria.

Council planning and management of public art will:

- consider construction, design, documentation (cataloguing), promotion, and ongoing maintenance costs; and
- be planned and designed in accordance with defined criteria and service levels.

### 1.4.2. Knox Arts and Cultural Advisory Committee

The Knox Arts and Cultural Advisory Committee (the Committee) provides Council with advice on issues relating to the advancement of arts and culture in Knox. It assists in promoting greater awareness and understanding of arts and culture and in the delivery of the Knox Arts and Cultural Plan, 2012-22. Council is currently undertaking a broad review of Council Committee's. The outcome of this review is yet to be determined, and may impact the Knox Arts and Cultural Advisory Committee.

*Public Art Plan principles in action:*

**...Public art can trigger conversation, expression, and diversity of opinion**

***What does this mean?***

Public art can elicit different emotions – joy, sadness, harmony, discord, reflection - depending on our perceptions, experiences, or state of mind; and

Depending on the nature and style of public art and its purpose it can trigger consensus or divergence of opinion.



**1.4.3. Knox Public Art Project Working Group**

Council established the Knox Public Art Project Working Group as a sub-committee of the Knox Arts and Cultural Advisory Committee in 2014 to:

- Oversee public artwork projects in Knox for the 2014-15 financial year in line with Council’s Public Art Policy;
- Document and evaluate the process with the view to developing the Knox Public Art Plan for Council’s consideration and approval; and
- Develop draft terms of reference for a Public Art Assessment Panel for Council’s consideration (2017).

Once the Public Art Plan is complete, the working group role will have been completed and it will be disbanded.



## 1.5. Why public art is important?

***“I would like to see a very strong role from the Council in commissioning public art. With the Council helping our local artists, in turn these artists enrich our community and make us feel more connected, giving us an interesting and healthy environment to live in.”***

*- Knox resident comment about public art from Knox City Council’s Public Art Community Survey consultation.*

Public art can help make a place special and unique. It can also contribute to the local identity and character of a community. It can communicate stories and the history of its people, events and environment; it can create conversation and invite

exchange of ideas and opinion; it can be the focus of community celebration, reflection, ideas, and protest; it can bring people together; and it can be the catalyst from which new communities emerge or established communities are revitalised.

Temporary/ephemeral public artworks can provisionally activate public places for celebration, fun, or reflection. They can also create the vision of new things to come in advance of more significant change, as in the case of pop-up parks.

Temporary public art projects can also provide a less formal way to bring people together, exploring local needs and aspirations to inform town planning decision-making.

Permanent public art in the right spaces can provide the catalyst for spontaneous performance and group and individual expression. Providing appropriate places for the more permanent messaging by subcultures helps to better connect with and understand them.

**...Public art adds colour and vibrancy to our environments**

### ***What does this mean?***

Public art can communicate the essence of a community, our culture, our environment, or it can be the catalyst for a new and different expression of a community and what it aspires to be;

Public art can encourage and celebrate community diversity; and

Public art can inspire people to get involved in community art initiatives, and expand their own artistic endeavours.

**Public Art Plan principles in action:**





*Public Art Plan principles in action:*

## ...Public art as an employment and economic driver

### *What does this mean?*

Council planning and management of public art will:

encourage opportunities to engage local artists and arts workers in the development of public art in Knox;

promote public art as a key public face of a desirable, vibrant, dynamic cultural environment that people want to live, work and play in; and

where possible use local providers and industries for technical expertise, materials and manufacturing.

## 1.6. Economic, social and cultural benefits

A broad scan of Australian research indicates that arts and creative initiatives and industries contribute significantly to the economic, environmental, social and cultural development of communities. The level of arts and cultural activity within a community is considered an important indicator of the quality of community life.

The Creative Victoria report, *Economic Impact of the Victorian Arts and Cultural Sector 2013*, estimates that in 2010-11, the Victorian arts and culture sector:

- added direct value to the economy of \$6.1 billion; and
- employed the equivalent of 68,000 full-time workers.

A calculation of the indirect impacts and flow-on effects showed that the total contribution of the arts and culture sector was:

- \$11.4 billion of annual Victorian GDP and
- 110,000 Victorian full-time equivalent jobs.

Anecdotally, it has been observed that the arts provide both business for local industry and generate income for arts workers in Knox.

## 1.7. Public art trends

From heritage to contemporary, temporary to permanent, commissioned to commercial, public art is being redefined. Some recent trends in public art include:

- Greater incorporation and acceptance of contemporary and contentious art into the public realm e.g. industrial style installations, aerosol art;
- Incorporation of public art into private and commercial building design;
- Customised installations that reflect site and locality specific themes;
- Interactive installations that become part of the environment e.g. can be played on, climbed, used as seating, create sound;
- Incorporation of artwork in alternative environments e.g. transport corridors;
- Creative design and materials incorporated into private and civic design e.g. public bridge and building design, pathways;
- 'Landart' – Art installations that involve natural elements or that 'play' with the natural environment e.g. snow/sand art, 'the clothespin';
- Illuminated features e.g. laser building projections, illuminated installations (pathways, sculptures, trees);
- Commercial manufacturing of public art;
- 'Social art' – installations that reflect or interpret everyday life; and
- Temporary public art exhibitions, installations and interventions e.g. pop-up parks.

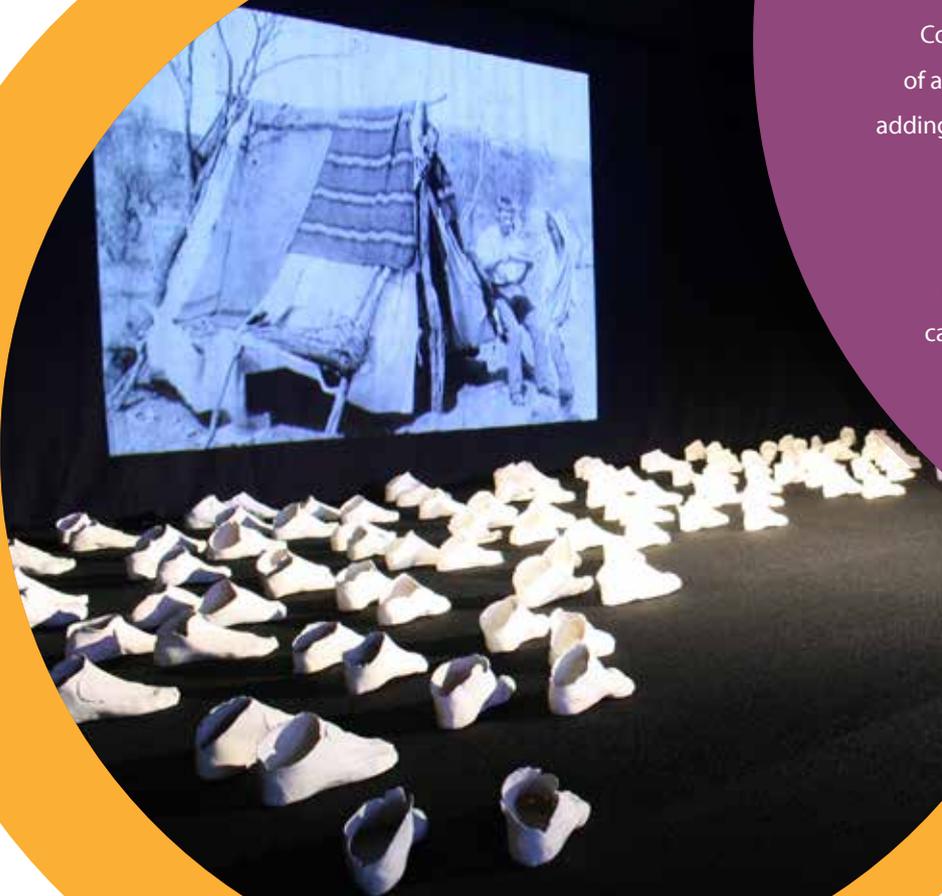
**Public Art Plan principles in action:**

**...Partnerships with other public institutions and private enterprise will add to a region's attraction**

**What does this mean?**

Council is only one of a number of agencies that can play a role in adding to the range and diversity of public art; and

If all parties work together, mutually beneficial outcomes can be achieved, and social and economic opportunities for the community significantly enhanced.



...Access to public art may vary

### What does this mean?

Some public art can be freely accessed or interacted with, such as sculptures in parks; some public art may require a fee to access because of its location.

## 2. Public Art in Knox

The following public art projects have been developed by Knox City Council and their continued success relies upon ongoing financial investment by Council and external funding bodies.

### 2.1. Placemakers (1987-2007)

The 1987-2007 Placemaker program was a Council sponsored initiative aimed at revitalising urban landscapes, and bringing people together to create a public expression of their community.

Over its life, the project delivered 135 sculptures and murals on walls, benches, tables, in playgrounds and as stand alone artworks throughout the city. These were created by a team of artists employed by Knox City Council. About 100 of these works remain, and contribute to a 'sense of place' in Knox.

All the works relate to their local area and involved the community in the making or concept development of the work.

The Placemaker program has meant that public art has long been an integral and inspiring component of the city's landscape. An enduring legacy of the Placemaker program has been an increased community interest in and appreciation of public art.

There are now 186 public art installations throughout the city, including those initiated as part of the Placemaker initiative.

### 2.2. Civic Art Collection

Knox has an art collection with more than 200 items that represent a diverse range of materials, including cultural artifacts, civic memorabilia and monuments and artworks representing a variety of media.

In 1994 a fire destroyed most of the Civic Art Collection and, following this, much of the current collection has been acquired from the Knox Rotary Art Show. These acquisitions were instigated by the sitting Mayor, Councillor Jenny Moore and have occurred annually thereafter. An art acquisition policy will be developed by Council in 2017.





immerse

## 2.3. Immerse

Immerse is a new annual exhibition program involving 30 venues across Knox, hosting 30 exhibitions over 30 days from mid-November to mid-December.

The objectives of the project are to:

- Engage and promote local artists, local learning, community centres and local business;
- Encourage art sector development;
- Foster partnerships between local artists, art organisations, community centres, local business and Council;
- Enable creative, business and community networks to develop; and
- Raise the profile of visual arts in Knox.

The venues involved range from cafes to community centres to outdoor platforms, such as the Cinema Lane lightboxes in Boronia or the billboard at Gilbert Park Skate Park, Knoxfield. Existing outdoor public art platforms are activated and new public spaces engaged for the exhibition of permanent, temporary, and ephemeral artworks during the Immerse exhibition program.



## 2.4. Wall-to-Wall Mentoring Program

Involving local business, community groups, professional artists and at-risk youth, this program aims to affect behavioural change and promote increased understanding of street art, stenciling, graffiti art, paste-ups and tagging amongst the local community. The artist(s) assists students to develop concepts, translate ideas, and present them to local stakeholders, including the local traders associations or business owners. The artist and students complete two cohesive relevant artworks at identified retail areas in Knox.

The long-term vision of the Wall-to-Wall program is for the implementation of artwork in many shopping and community centres across Knox. Wall-to-Wall will continue to work with retail traders associations across Knox into the future.

## 2.5. Temporary art installations and activations as part of Knox Festivals annual program

The community driven appetite for creativity, change and diversity has never been greater and with this shift in momentum, Knox has evolved its way of engaging the community through Council lead festivals and events. Face painting and carnival rides have now been complimented by interactive art installations, public art spectacles and creative space activations. A recent major focus has been on creating artist driven public spaces that offer festival revellers some surprising, innovative and vastly different creative offerings than they may have ever experienced. Award winning artists (designers, film makers, animators, sculptors, performers) are all helping reinvent the festival's creative landscape and, along the way, change the culture of how Council communicates key issues with the community.



## 2.6. Stamford Park development

Stamford Park is a 45-hectare site in Rowville. It is mainly open space and contains the historic Stamford Park Homestead, built in 1882. An inspiring and innovative Masterplan has been developed for the restoration and redevelopment of the site, to be funded through the development of a housing estate on a small portion of the front section of the site.

Integral to the restoration and redevelopment of the site is the implementation of a number and range of artworks, which will be determined as the Masterplan is implemented.

## 2.7. Improvement works program

Council has and continues to install community and public artworks as part of public improvement works across the city. Examples of these include:

- 'Play' at Guy Turner Reserve;
- 'Bird Song' at Arthur Kleinert Reserve;
- 'Alley Oop' at the Knox Regional State Basketball Centre;
- 'Turtle Carapace' developed as part of a playspace;
- Several playful interactive artworks at Wally Tew Playground;
- 'Perspectives on Place – Bunjil Way' in Bunjil Way; and
- 'The Story Seat' part of the Housewarming Project in Ferntree Gully.

*Public Art Plan principles in action:*

**...Different ways to incorporate public art into our environments**

### ***What does this mean?***

It is important that the scale of public art complements its environment;

Public art can be incorporated subtly or boldly depending on its function;

Public art can be permanent, or temporary as in the case of sand-sculpting or forest installations; and

Public art can be incorporated:

- in the style and design of infrastructure, including signage, bridges and buildings;
- as stand alone installations, including sculptures and monuments, or integrated installations such as along art trails;
- into interactive environments such as play spaces, urban plazas, and parks; and
  - in the design of landscapes with different colours, textures and sounds of natural features.

## 2.8. Public art funding

**A significant aspect of supporting public artworks is sourcing of funding.**

**According to Knox City Council's Public Art Community Survey 2015/16:**

- People see investment in public arts as important but that investment should be prudent – it should be an investment for future generations and value for money;
- People would like to see public art established through funding and creative partnerships; 89% of people feel that Council should establish partnerships to help fund public art;
- Many people feel that funding levels should be increased, while others are concerned about the expense.
- A responsible balance of expenditure on public art alongside all other services is the most common view;
- Council should broker more collaboration with businesses and consider pursuing a range of available opportunities for funding and extending Knox's public art program.

**...Council will continue to consider new and different ways to incorporate public art into community environments**

### ***What does this mean?***

Council desires to allocate a percentage of capital works projects to associated public art initiatives;

Council will identify external grant opportunities; and

Council will consider different opportunities to incorporate public art into infrastructure design and public places.

*Public Art Plan principles in action:*

### **2.8.1. Council funded: New and Upgrade Capital Works Projects**

Knox City Council allocates capital and operational funds annually within its budget for the specific management and development of public art projects. 1% of the total annual new and upgrade capital works project budget will be allocated towards public art.

Funds can be accumulated over a number of years to potentially fund larger and more significant works. It can also be used to combine with other capital project funds and/or leverage grants and other contributions to the development and installation of public artworks.

In addition, any new and upgrade capital works projects valued at over 2 million dollars will include 2.5% of the total project budget toward public art as the part of the project design/delivery. The maximum project budget for artwork will be capped at \$500k for any individual project.

### **2.8.2. Council funded: Artwork Renewal Capital Works Allocation**

Existing and new public artworks will be included on Council's Asset Register, along with an asset maintenance schedule funded through the Capital Works Artwork Renewal program. The capital works funding provision will be an annual allocation that provides for the appropriate maintenance and deaccession of public artworks.

### **2.8.3. Other Knox City Council public art funding**

Knox City Council has a large and ongoing capital project program. Many of the projects within the program, such as open space development, and major commercial developments intersect with the Public Art Plan. The Public Art Plan promotes and supports the development and

implementation of public art aligned with Council's capital projects and other significant developments/ redevelopments occurring within the city.

Where public art is proposed to be included as part of open space (within the definition of the Subdivisions Act 1988), open space contributions will be the preferred funding source for the proposed public art.

#### 2.8.4. Other funding opportunities

Other funding/grant opportunities to be pursued include:

- Government grants and philanthropic funds;
- Other community grants programs;
- Sponsorship and private funding (voluntary);
- Donations, bequests and gifts of money; and
- Developer contributions.



# 3. Knox City Council's Public Art Community Survey 2016

The Knox Public Art Plan was prepared following considerable research, advice from public arts experts and consultation with people who live, work and visit Knox City.

## 3.1. The 6 Ps: Consultation, research and expert advice findings

Six recurring themes became apparent through consultation, research and expert advice. Referred to as the 6 Ps, these are:

**...Engage local people in the process**  
*What does this mean?*

The public art acquisition process will:

Enable flexibility for community engagement about location and concept development; and

The opportunity to incorporate emerging trends in public art.

*Public Art Plan principles in action:*

### The 6 Ps

#### Place:

Ideas and preferences about public art locations and what public art should or can contribute to Knox places both on a local identity scale and a city image scale.

#### Preservation:

Understanding and ideas about ongoing management and maintenance of public art.

#### Promotion:

Need for and the importance of awareness, celebration and enjoyment of public art.

#### Participation:

Ideas about the importance of public and artist participation in the Knox public art program.

#### Process:

Ideas and information about processes for planning, acquiring and implementing public art.

#### Provision:

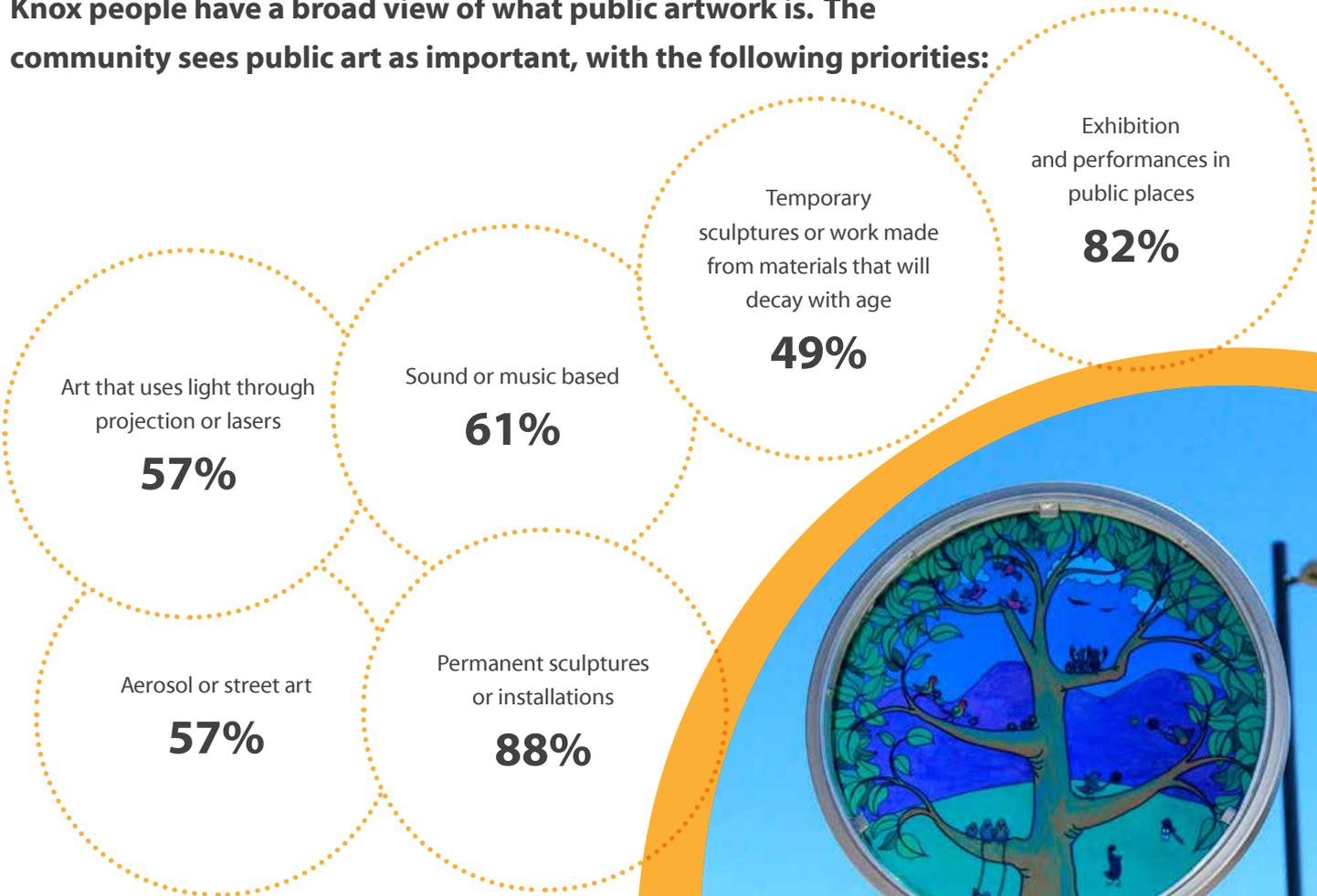
Priority for and ideas about the allocation and sourcing of funding for public art.

A summary of the consultation, research, expert advice, themes and ideas is provided in Appendix 2.

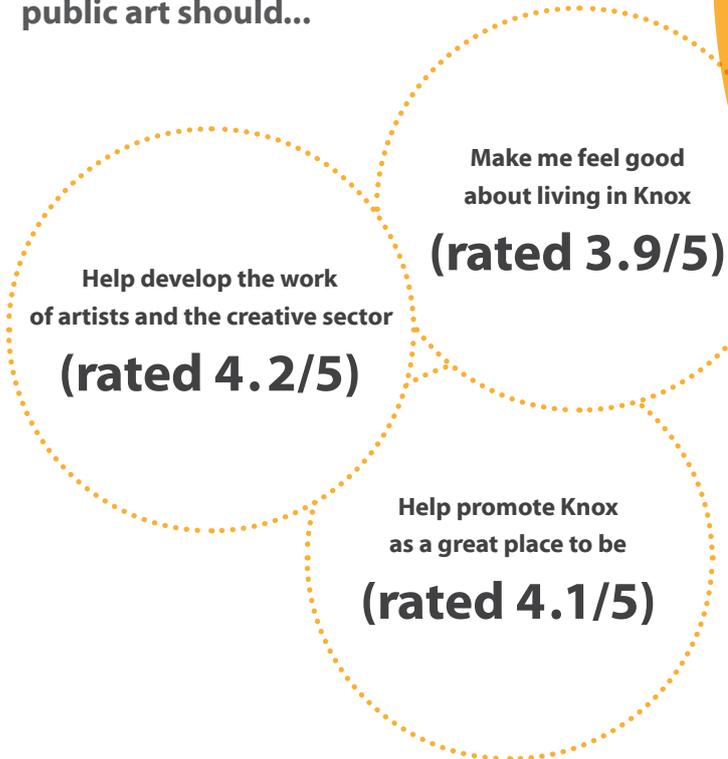
The findings from the consultation, research and expert advice and the 6 Ps, have been used to guide and structure the Knox Public Art Plan – in other words, Knox's Public Art Plan is a direct response to the aspirations of the people of Knox and their priorities for public art.

## 3.2. Knox City Council's Public Art Community Survey 2016 results

Knox people have a broad view of what public artwork is. The community sees public art as important, with the following priorities:



Consultation feedback indicates that public art should...





# Knox public art implementation guidelines

# 4. Knox's public art program implementation context

The public art community survey consultation found that public art is an important factor in Knox's ongoing development as a distinctive, celebrated, creative and beautiful city that we are proud to call home. The plan research confirmed that public art delivers a range of benefits and can contribute to Knox's environment and colour in many ways.

The aim of this plan is for public art to be integral to Knox's identity and image both within and outside of Knox. This means that Knox's public artworks need to be part of local, civic and regional environments – but success will involve more than just 'plonking' artworks in arbitrary locations around the city.

Knox's public art program will be achieved as components of a range of strategic city development projects. The aim is that these projects will be driven not just by Knox City Council, but also by developers or other local arts and cultural organisations and groups.

The Public Art Plan guidelines provide a process for managing the public art program. Guidelines have been developed reflecting the adopted Public Art Policy principles and findings from consultation, research and expert advice. This informed the the 6Ps: Place, Preservation, Promotion, Participation, Process and Provision as detailed on page 35.

# 5. Knox's public art program categories

**Public art will be initiated within two broad project categories and will benefit a number of stakeholders.**

## Project category

**1. Local identity: projects that reflect Knox's history, culture and sense of place, and projects located in places that are natural local focal points. Project types could include:**

- Parks, playgrounds and open space;
- Community and recreation facilities;
- Local neighbourhood development; and
- Streetscape development/ redevelopment.

**2. City image: projects that deliver citywide infrastructure or are located in places that serve and affect people who live and work in Knox as well as those who visit. Project types could include:**

- Gateway or city entry points;
- Transport routes that carry traffic through the city;
- Public transport stations;
- Major and/or iconic public infrastructure; and
- Major activity centres.

## Who will benefit?

- Knox residents;
- Local business owners;
- Local tourism operators;
- Knox residents visiting from within the city;
- People working in the local area;
- Members of local clubs and associations;
- Visitors from outside of Knox city;
- Local and external transport route and public transport users; and
- Tourists.

# 6. The structures and processes for acquiring public art in Knox

The requirement and/or desire for public art will come from a number of sources:

- Council initiated;
- Community initiated;
- Artist initiated;
- Donation or bequest; and
- Developer initiated.

It is necessary to implement a robust evaluation process to ensure quality outcomes. It is also necessary to have a flexible process to be able to respond to public art initiatives that may arise from opportunities that are not currently foreseen.

## 6.1. Public Art Assessment Panel

A Public Art Assessment Panel will be appointed to make recommendations on the commissioning and management of public art in Knox. The role of the panel will be to oversee implementation of all Council public art projects in line with the Knox Public Art Policy and Implementation Plan, and to provide recommendations, advice and reports to the Director Community Services regarding public art including:

- individual public art projects;
- public art commissions and acquisitions;
- restoration, relocation or removal of public art assets.

The Director, Community Services will inform Councillors of key projects at Issues Briefing meetings as required.

The structure of this panel will require further consideration by Council as part of the implementation of The Public Art Plan.



## 6.2. Public Art Implementation Process

The implementation of public art involves a seven stage approach for identifying and assessing public art work initiatives, with key questions for consideration.

### 1. Identification of the need/desire

An annual public art review process will be conducted and will include, but not be limited to:

- Update of current register of public art works;
  - Undertake a review of any works that require consideration for deaccession (refer item 6.3);
  - Undertake a review of all proposals both solicited and unsolicited from external organisations and individuals;
- and
- Consider all proposals for public art initiatives identified through the annual capital works program (capital works projects to include consideration of public art in the business case).

In order to provide a curated approach to all public art work, all new works should be considered as part of the annual review. However, some initiatives (in particular ephemeral or temporary works) may arise outside of the annual review. In this instance, the same evaluation criteria should be used.

### 2. Assessment of where to site the public art

Criteria have been developed to identify and evaluate the placement of public art as outlined in Section 7 in the site selection matrix.

### 3. Identification of the type of public art work

In considering the type of public art that is most appropriate the following categories are provided for evaluation:

- Permanent public art work requiring a detailed brief and commissioning process (see Stage 5, page 26);
- Temporary work that has a limited life span; and
- Ephemeral art work.

The evaluation process will include:

- Relevance and appropriateness to the site;
- Accessibility, innovation and quality;
- Response to the six themes of the Public Art Plan – Place, Process, Preservation, Promotion, Provision and Participation; and
- Adherence to the Public Art Policy principles.



#### 4. Budget and funding considerations

The resourcing of public art initiatives will be dependent on the type and scale of the specific project. During the evaluation process the following funding programs will need to be aligned to each project (refer to pages 18 and 19):

- Percentage-for-art pool based on 1% of total annual capital works (new works) budget;
- New and upgrade capital works projects valued at over 2 million dollars will include 2.5% of the total project budget toward public art, capped at \$500k for any individual project;
- Collaboration across Council department budgets;
- Developer Contribution Scheme (subject to outcome of the action listed in the Action Plan); and
- Bequests or sponsorships. The acceptance of a specific bequest or sponsorship opportunity will be evaluated against the implementation criteria. Bequests and sponsorship will only be accepted if they meet the evaluation criteria and, plan principles and overall curated vision for public art in Knox.

In addition to the above funding sources, identification of external grant opportunities will be an ongoing process.

#### 5. Development of brief (if commissioning)

For each commission a project brief will be developed, to which artists will be invited to respond. The project brief will include (as appropriate):

- Terms of the commission/project;
- Context and background information;
- Type of work proposed;
- Artist and commissioner responsibilities;
- Development process;
- Technical requirements;
- Site plans and information;
- Selection criteria and process;
- Approximate budget; and
- Time frame.

Depending on the size and scale of the project and consistent with Council's procurement policy, artists may be selected by:

- Open competition (advertised publicly);
- Limited competition between invited parties;
- Direct commission, acquisition or appointment; or
- Other (for example through a curatorial process or ongoing programming).

#### 6. Maintenance requirement

In the case of permanent public art, the life of the work will need to be considered during the commissioning process.

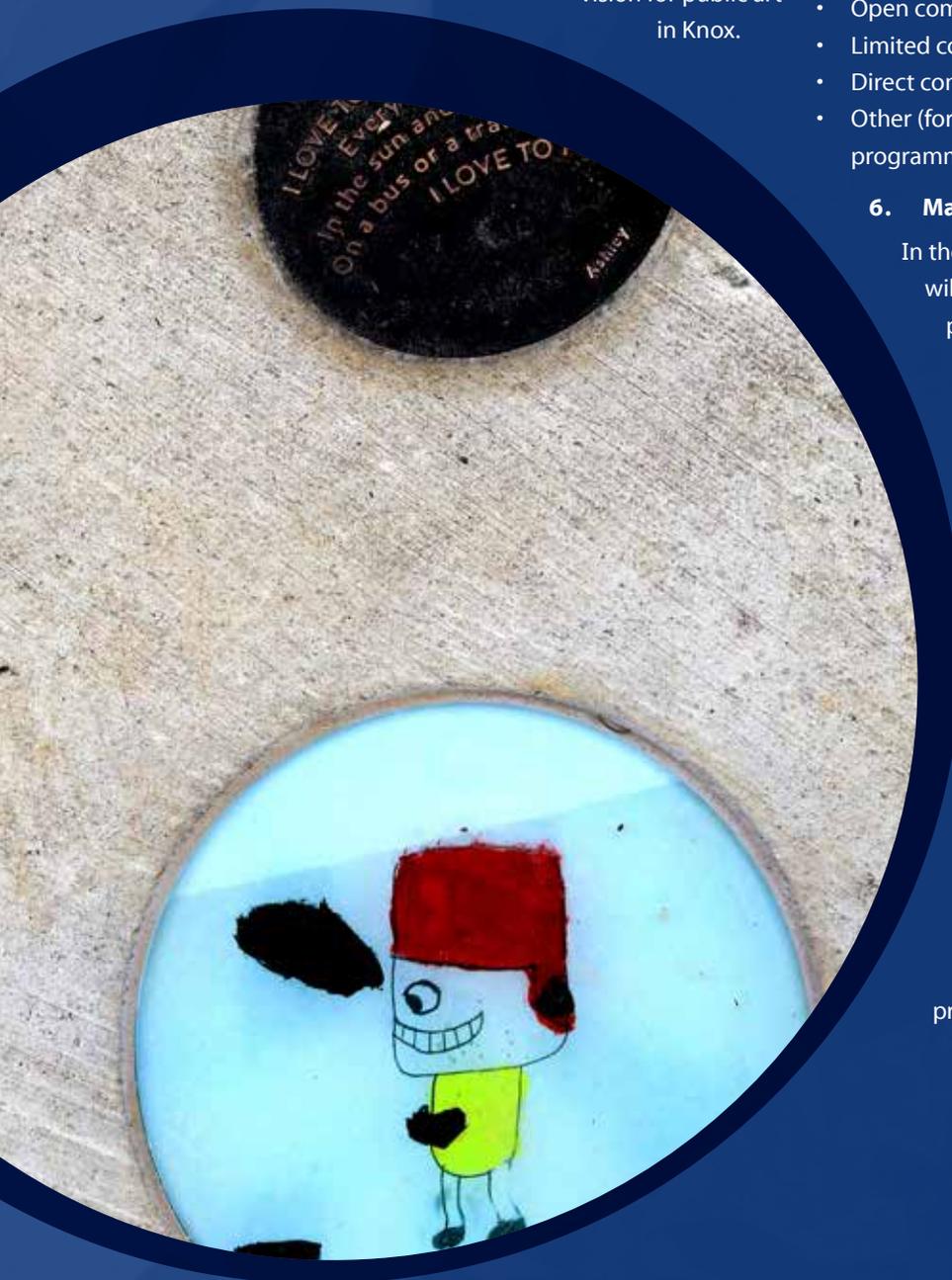
The durability of the work will form part of the evaluation process.

Any ongoing maintenance will form part of Council's asset management plan and therefore prior to implementing or commissioning a new work, appropriate budget allocations will be discussed and recommended via the Capital Works and Artwork Renewal allocations.

#### 7. Public Art Assessment Panel recommendations

Following evaluation, the Public Art Assessment Panel will provide recommendations for Council consideration.

In the case of works to be considered outside of the annual site/project assessment cycle, the panel members will adopt the same evaluation processes on a case by case basis.



## 6.3. Public artwork deaccession management

Deaccession refers to the replacement, restoration and conservation, removal or relocation of permanent public artwork, which will form part of the terms of reference for the Public Art Assessment Panel.

**The following criteria will be considered in developing deaccession recommendations:**

- The cost of the adequate care and maintenance required for the object over a five-year period exceeds the original value of the object;
- A major change occurs in the function of the public space sufficient to change the nature of the space and the public artwork's intended place-making significance;
- The public artwork lacks authenticity or is a duplication;
- The public artwork poses a risk to the public;
- Adequate care and maintenance required for the public artworks upkeep is unavailable;
- The public artwork is integrated into the fabric of city-owned buildings, streets or parks that are subject to redevelopment by the City and the artwork is not salvageable; and
- The life span of the work expired.

Under the provisions of the Copyright (Moral Rights) Amendment Act 2000, Council has a number of legal obligations to the artist when deaccessioning artwork. Refer to Appendix 3 for the full deaccession process.

Following consideration of the above criteria, the recommendations of the Assessment Panel will be tabled for Council's consideration.



# 7. Site Selection Matrix

The following criteria will be used to identify, evaluate and select the site placement of public artworks:

**Consistency with Public Art Policy.**

**Supports the 6P's (page 20).**

**Artwork site visibility.**

**Type and purpose of art at the site.**

**Site visitation and accessibility.**

**Existing artwork at the site.**

**Alignment with Council's place based masterplans and projects.**

**Connection/ enhancement of other capital works projects.**

**Supports community engagement.**



# Future directions for public art in Knox

## 8. Action Plan

The Action Plan outlines the range of tasks that are prioritised for the next five years if the city of Knox is to realise its public art vision.

1. Each of the actions is assigned to a Council service area that will take the lead responsibility. Council services are identified as follows:

### Responsible Area

Community Services  
Corporate Development  
City Development  
Knox Central  
Engineering and Infrastructure

### Abbreviation

CS  
Corp D  
City D  
KC  
EI

2. Each of the actions is assigned a time for when it will be implemented. The options are:

- Ongoing – these are actions that happen continuously or as and when necessary
- Short-term = ideally year 1-3 of the plan
- Medium-term = ideally year 3-5 of the plan
- Long-term = ideally year 5+ of the plan

3. Each of the actions will require resources for implementation, either with existing resources (ER) or requiring additional resources (AR).



# 8. Action Plan

## 8.1. Place

**Objective:** To develop/create public and private locations for public art that are where people live, work and play and progressively add to Knox’s distinctive cultural heritage and character both on a local identity scale and a city image scale.

Actions	Who	When	Resources
8.1.1 Review and document Council capital works projects that have capacity to integrate public artwork as part of the overall project scope.	CS lead EI City D	Ongoing	ER
8.1.2 Develop an ongoing program of public art commissioning and implementation in accordance with the Public Art Plan.	CS lead EI City D	Ongoing	ER & AR (as necessary)
8.1.3 Review and document major non-Council developments that should or could incorporate public artwork/s.	CS lead City D EI	Ongoing	ER
8.1.4 Encourage and facilitate private property owners including businesses, developments and homes to commission public art to be incorporated into their properties.	City D EI	Ongoing	ER
8.1.5 Undertake a feasibility study for the development of an artist/arts trail in Knox city.	CS	Long-term	AR

**How will success be measured?**

- Council capital and asset management projects that could incorporate public art as documented in the Public Art Plan are consistently being implemented across Council in accordance with the processes established and endorsed through this plan;
- Non-Council developments that could incorporate public art are documented and are actively worked with to achieve public art outcomes; and
- The feasibility of a Knox city artist/arts trail is known.

## 8.2. Process

**Objective:** An agreed and integrated process for determining where public art could and should be located, what it should be and how it is acquired.

Actions	Who	When	Resources
8.2.1 Develop and adopt the (draft) public art site selection matrix (page 28) as Council’s process for assessing suitability and determining priorities for installation of public artworks. The matrix will be applied to all sites in determining locations identified in the Knox Public Art Plan.	Council	Short-term	ER
8.2.2 As a further refinement of the Public Art Plan and application of the public art site selection matrix, identify locations for different forms of public art including permanent, temporary/ephemeral and performance works	CS	Medium-term	ER

8.2.3	Develop full terms of reference for the Public Art Assessment Panel to support the delivery of their role as outlined in Item 6.1 of the Public Art Implementation Plan.			
8.2.4	Within the mix of public art priorities/opportunities, identify opportunities to engage local artists for public art commissions/projects.	CS lead EI City D	Ongoing	ER & AR (as necessary)

**How will success be measured?**

- The public art processes established in the plan are understood across Council and are consistently applied;
- The Public Art Assessment Panel is in place and undertaking its role in accordance with its terms of reference;
- A proportion of the public art commissioned reflects the community feedback desire for opportunities for local artists and for artworks that encourage and celebrate diversity; and
- Private development public art guidelines have been developed and are being utilised.

### 8.3. Preservation

**Objective:** Commitment to ongoing management and maintenance of Council’s art collections (including public art, the Placemaker Legacy and the Civic Art Collection).

Actions	Who	When	Resources
8.3.1 Complete and maintain the art in public spaces and civic art register	CS	Ongoing	ER
8.3.2 Undertake a comprehensive assessment of the maintenance needs of Council’s Public Art Collection on a five-year cycle and allocate funding in the collection maintenance budget to match the need and program cycle. This should include consideration of the Parks Service maintenance program.	CS lead EI	Medium-term (Ongoing)	ER
8.3.3 Develop a public art asset management plan, incorporating the maintenance needs and the renewal and upgrade schedule for permanent public artworks. This should include full budget and program priority requirements.	CS lead EI	Medium-term	ER & AR (as necessary)
8.3.4 Review the Knox Civic Art Collection and develop a collection policy to guide its ongoing development, management and maintenance.	CS	Short-term	ER
8.3.5 Annually update and undertake five-yearly reviews of the condition and service audit of Knox’s existing permanent public artworks.	CS lead EI	Long-term	ER

**How will success be measured?**

- The art in public spaces and civic art register has been completed, is up to date and regularly reviewed and updated;
- A public art asset management plan has been developed and is proactively driving the ongoing public art asset renewal process; and
- A Civic Art Collection Policy has been developed and is driving the acquisition of artwork for the Civic Art Collection

## 8.4. Promotion

**Objective:** Increasing awareness, celebration and enjoyment of Knox's public art collection and program.

Actions	Who	When	Resources
8.4.1 Develop a public art marketing and communications plan. This should include consideration of development of a range of materials, including but not limited to a website, blog, Facebook, brochures, maps, new residents kits, for both existing material and new/upcoming work.	CS Corp D	Short-term	ER & AR (as necessary)
8.4.2 As part of the public art marketing and communications plan, consider the development of a public artworks commissioning communication process to enable Councillors/ Public Art Assessment Panel to manage the public launch and discussions (positive and negative) about works.	CS Corp D	Medium-term	ER & AR (as necessary)
8.4.3 Council will proactively incorporate public art into Council's corporate and community promotional material so that over time, public art becomes part of Knox's public image.	Corp D All depts	Ongoing	ER
8.4.4 Consider how incorporating public art could be incorporated into a Knox public signage and interpretation protocol.	City D EI CS	Medium-term	ER
8.4.5 Develop a printed/online fact sheet to assist residents, property owners, businesses and artists who may play a role in public art commissions. Consideration should be given to it being a guideline for when approvals are required, channels for such permission, how to search for artists or seek opportunities.	CS City D	Long-term	ER
8.4.6 Create a digital library of Knox's public and civic art collections as a plan to improve people's access to and information about them.	CS	Long-term	AR
8.4.7 Develop/investigate the feasibility of a smart phone public art trail and public programming of trail walk opportunities.	CS	Medium	ER

### How will success be measured?

- Council's public artworks and associated programs are documented and available to the public;
- There is an improved or maintained awareness and satisfaction rating through the community survey processes;
- A public art marketing and communications strategy is adopted and is driving the development and distribution of information about the Knox public art collection; and
- Information is available and processes are in place to support parties other than Council to commission public artworks.

## 8.5. Provision

**Objective:** Allocating and implementing funding and sustainable funding methods to ensure ongoing development of the Knox public art program

Actions	Who	When	Resources
8.5.1 Investigate the feasibility and appropriateness of funding options, including recovery of part of the costs from development (Developer Contribution Program) to assist in the implementation of the Knox Public Art Plan. This should also include:	City D Lead CS	Short-term	ER
<ul style="list-style-type: none"> <li>• Determine service standards and beneficiaries (i.e. catchments within and outside of Knox city);</li> <li>• Calculate the timeframes for each project;</li> <li>• Map the a) public art projects and b) their beneficiaries (catchments);</li> <li>• Develop an implementation plan; and</li> <li>• Determine the cost for each project as part of the implementation plan.</li> </ul>			

8.5.2	Evaluate and report to Council on the success and/or opportunities for improvement of the current council percentage-for-art pool program.	CS	Long-term	ER
8.5.3	Proactively identify opportunities and foster partnerships with other organisations to fund and/or develop public art that adheres to the Knox Public Art Plan.	CS	Ongoing	ER
8.5.4	Adopt as accepted practice the seeking and/or combining of funding from multiple sources for public artworks in Knox. This includes (but is not limited to) sourcing funding from: <ul style="list-style-type: none"> <li>Operational budgets;</li> <li>Capital works;</li> <li>Council's Community Development Fund Grants Program;</li> <li>Partnerships with the private and public sectors;</li> <li>State and Commonwealth funding; and</li> <li>Developer Contribution Program/s.</li> </ul>	CS EI City D	Ongoing	ER

**How will success be measured?**

- The feasibility and appropriateness of funding options, including recovering all or part of the costs for individual public artworks from development has been investigated and, assuming it is feasible, developer contributions are contributing to the acquisition of public artworks;
- Council's percentage-for-art pool has been trialled, evaluated and modified accordingly;
- Council has been successful in sourcing funds through partnerships and/or external funding bodies for the acquisition of public artworks; and
- A public art reserve has been established and is being used to accumulate funds and/or fund public artworks.

## 8.6. Participation

**Objective:** Facilitating public participation opportunities in the Knox public art program.

Actions	Who	When	Resources
8.6.1	CS	Short-term	ER
8.6.2	CS	Long-term	AR

**How will success be measured?**

- Community involvement in public art acquisition engagement can be measured and reported on; and
- Community survey processes indicate increased interest and/or acknowledgement of ability to participate in public art acquisition and development processes.

# 9. Appendices

## Appendix 1: How was the Public Art Plan prepared?

The Knox Public Art Plan was prepared following considerable research, advice from public arts experts and consultation with people who live, work and visit Knox City. The following diagram outlines the key stages in the project.

### Research, advice and consultation

#### Research and expert consultation advice provided validation for Public Art Plan

- Placemakers - Knox art in public spaces review (2008)
- Public Art Policy discussion paper (2013)
- Consultation with prominent public art professionals (2014)

#### Community Consultation

- 300 Community Surveys - Knox and Stringybark Festival 2015/16

### Draft Knox Public Art Plan

#### Key Elements

##### Public Art Plan

- Vision
- Principals
- Themes: Place Process, Preservation, Promotion, Provision and Participation

##### Site Selection Matrix

- Map of existing public works
- Development of criteria

##### Action Plan

- Actions grouped under the 6Ps

### Internal consultation

- Knox Public Art Project Working Group
- Knox City Place Program, Open Space and Landscape Design, Sustainable Futures, Asset Preservation, Project Delivery, Park Services and Arts and Cultural Services

### Council review

Draft Knox Public Art Plan, Site Selection Matrix and Action Plan

### Public comment

Draft Knox Public Art Plan, Site Selection Matrix and Action Plan

### Council considers

Revised for adoption Knox Public Art Plan, Site Selection Matrix and Action Plan

## Appendix 2: Summary of the key consultation research and expert advice themes and ideas

### Place:

- People consider that the core aims of the Knox public art program should be to strengthen and grow a sense of place and local identity, to be in locally accessible and enjoyable locations, to make the place beautiful and give marginalised groups (young people, indigenous, cultural communities) a voice;
- People rated 'make me feel good about living in Knox' as an important purpose of public art;
- People want their public art to be in community activity areas, in places that have strong social and cultural resonance. The priority locations identified by the community for public art are:
  - Open space, parks and public recreation spaces;
  - Places of known community interest in art e.g. existing playgrounds, toilets, pavilions, community centres etc;
  - Locations that have important heritage links or are culturally significant; and
  - Integrated, not stand alone.
- Public art is seen as important in engaging and connecting the community;
- Knox needs a 'proper' public art gallery; and
- There is a shift towards temporary public art for the purpose of activating a space rather than marking it permanently. Council should consider adopting an approach that recognises temporary public art as a valid and important aspect to the overall public art program, whilst continuing to support permanent public art outcomes.

### Process:

- Knox people identified some core aims of public art as being to:
  - Develop and support artists/creative sector;
  - Support local and emerging artists;
  - Foster a sense of ownership and involvement;
  - Occur in multiple artforms, not just sculpture; and
  - Happen through community driven and not political processes.
- Principles based on the following themes should be developed and adopted:
  - Contributes to sense of place;
  - Contributes to urban vitality;
  - Contributes to arts development;
  - Enhances planning for public art; and

- Builds community capacity.
- Support for 'helping to develop the work of artists and creative sector' as being a very important purpose of public art.
- In order of importance, the Knox community sees Council's role in commissioning public art as being:
  - Promotion of the public art program;
  - Funding;
  - Artist support and development; and
  - Coordination of the public art program.
- Some important and recurring process themes in relation to process included:
  - Artwork selection should engage community but should be driven by professional advice; and
  - Works selected should not be offensive but should challenge.
- Public Art Advisory Panel key ideas:
  - Specialist skills-based. Artists, curators and associated experts in the humanities should have a key if not leading role in any committee or assessment panel, not Council staff or Councillors;
  - Selected through an expression of interest process;
  - Panel meets at regular intervals and is paid;
  - Public art evaluation panel for individual projects. Panels consisting of experts, curators and technical advisors;
  - Advisory panels should place the quality of the art and experience as the principal objective of any commission or process of procurement; and
  - Projects go to Council for approval.

### Preservation

- There is a need for proper and timely maintenance of existing works. This should include a process to decommission artworks where necessary or appropriate;
- Typically, people see illegal graffiti as unacceptable and to be discouraged as it is not considered public art; and
- Timely removal of graffiti and/or repair of artworks is seen as important.

## Promotion:

- Knox people's knowledge about existing public art in their city is limited:
  - 56%\* of Knox people said they knew of existing public artworks; and
  - 40%\* said they did not know of any existing public artworks.
- The most popular ways that Knox people indicated they would like to find out about public art were articles in local papers, through social media, via creative networks and the arts and culture e-newsletter; and
- There is a need to promote and exploit benefits to the hospitality and tourism businesses in the region.

## Provision (funding):

- People see investment in public arts as important but that investment should be prudent – it should be an investment for future generations and represent value for money;
- People would like to see public art established through funding and creative partnerships;
- 89%\* of people feel that Council should establish partnerships to help fund public art;
- Many people feel that funding levels should be increased, while others are concerned about the expense. A responsible balance of expenditure on public art alongside all other services is the most common view;
- Council should broker more collaboration with businesses; and
- Council needs to consider and pursue a range of available opportunities for funding and extending Knox's public art program, including:
  - Capital works projects to include the provision of funding to deliver public artworks at the project site and create a sense of place;
  - An annual pooled percentage-for-art approach that would allow for greater flexibility in funding the public art program;
  - Non-Council funding options developed through mechanisms such as a Developer Contribution Plan; and
  - Funding should be sought from external sources, such as grants and philanthropic trusts.

## Participation

- People rated 'tell the stories of people of Knox' as an important purpose of public art. Other important aims included:
  - Engage with the community and marginalised groups, listen to community priorities; and
  - Engaging young people.
- 90%\* of people want their involvement in public art to be viewing or experiencing it;
- 18%\* would like to be involved in making some public art and 16% would like to be consulted in the process of acquiring/developing public art;
- People want more indigenous art, youth art, history in art, historic places etc;
- Art needs to reflect cultural diversity;
- Community engagement in the commissioning of public art;
  - For the 'big city' projects, the community is everyone, so an assessment panel to select the work is the most appropriate approach;
  - Every project is different so the community engagement needs to differ; and
  - Sometimes projects are community initiated resulting in temporary works.
- Artist development and engagement:
  - Projects artists can be both on the assessment panels and part of the teams awarded the tender for major capital projects; and
  - Temporary works can facilitate opportunities for artists with little experience in public art to develop concepts and work with a technical and logistics team to realise the work.

\* As identified in Knox City Council's Public Art Community Survey 2015/16

## Appendix 3: Deaccession process

Objects may be deaccessioned if they meet at least one of the following criteria below, following a combined curatorial and treatment rating of less than 60%. If more than one of the criteria is applicable the highest risk likelihood will dictate the action taken.

ID/Accession No.	A. Curatorial Priorities Assessment Criteria	Weighting	Points	Rating
	Artistic merit	10%	/2	%
	Relevance - Is the artwork still relevant to the site? Yes=2, Partially lost relevance=1 No=0	10%	/2	%
	Relevance - Does it have historical value? Yes=2, Partially lost relevance=1 No=0	10%	/2	%
	Relevance - Does it have social value/ community ownership? Particularly relevant to community=4, Relevant=3, Somewhat relevant = 2, Partially lost relevance=1 No relevance=0	20%	/4	%
		<b>Subtotal</b> 50%	<b>Subtotal</b> /10	<b>Total</b> %
ID/Accession No.	B. Treatment Priorities Assessment Criteria	Weighting	Points	Rating
	*Damage Rating	35%	/7	%
	Is the material used in the artwork beyond its intended life expectancy? Yes=0, No=1	5%	/1	%
	If repaired will the artwork remain true to its original design and look? Yes=1, No=0	5%	/1	%
	Ownership - Is the artwork or site of the artwork owned by Council? Yes=1, No=0	5%	/1	%
		<b>Subtotal</b> 50%	<b>Subtotal</b> /10	<b>Total</b> %
		<b>Total</b>	<b>/20</b>	<b>%</b>

Key		
*Damage Rating	Description	Point Rating
Negligible	Insignificant damage that may not need immediate attention but needs to be monitored.	7
Slight	Damage slightly more noticeable than 'negligible'; should be monitored by an arts professional.	6
Minor	Existing condition, which is relatively unimportant; generally does not involve risk of loss; should be monitored by an art professional.	5
Moderate	Damage is noticeable and may be of middle or increasing severity of size; not serious but should be monitored or corrected by an art professional.	4
Marked	Readily identified damage, often with distinctive features and requires remediation by an art professional.	3
Major	Damages or existing condition are noticeable, if not conspicuous in extent; stability of the work is in question, often great risk is a factor. Requires prompt attention by an art professional to prevent further damage or loss.	2
Extreme	Most severe damage or existing condition has become very advanced. The work is insecure, no longer stable and at great risk.	1

## Risk Assessment

ID/ Accession No.	Risk Criteria	Risk Likelihood	Action	Deaccession Process (if relevant)
	Objects for which the cost of the adequate care and maintenance required over a five-year period exceeds the original value of the object			
	A major change occurs in the function of the public space sufficient to change the nature of the space and the work's intended place-making significance			
	Objects that lack authenticity or are duplications			
	Objects located in the public domain that may cause risk to the public			
	Objects for which the adequate care and maintenance required for their upkeep is unavailable			
	Objects integrated into the fabric of city-owned buildings, streets or parks that are subject to redevelopment by the city where the object is not salvageable.			

## Risk Rating Action Plan Key

Risk Rating	Actioned
<b>Almost Certain</b>	Eliminate or mitigate immediately
<b>Likely</b>	Eliminate or mitigate within three month
<b>Possible</b>	Eliminate or mitigate within six months
<b>Rare/ Unlikely</b>	Action not required - review annually

## Risk Likelihood

<b>Almost Certain</b>	The consequence is expected to occur in most circumstances
<b>Likely</b>	The consequence will probably occur in most circumstances
<b>Possible</b>	The consequence might occur at some time
<b>Unlikely</b>	The consequence could occur at some time
<b>Rare</b>	The consequence may occur only in exceptional circumstances

## Deaccession Process

Process	Cost
Placement of sign at site (artwork valued at <\$1000 at Director's discretion)	<\$100
Placement of sign at site (unable to contact artist/s, groups)	<\$100
Advertisement in local papers	\$100-\$500
Staff resources in researching, contacting and potentially meeting with artist at site	\$500-\$1000

Artworks valued at less than \$1,000 can be disposed of at the Community Services Director's discretion. Works that are no longer safe or that are damaged beyond repair would be considered to be valued at less than \$1,000.

Under the provisions of the Copyright (Moral Rights) Amendment Act 2000, Council has a number of legal obligations to the artist when deaccessioning artwork. All 'reasonable' effort should be made to contact the artist prior to deaccessioning an object. If that is not possible, consideration needs to be given as to who should be consulted on the artist's behalf to determine who owns the copyright in the work, determine the options for relocation or disposal of the work, and establish who is empowered to make the final decision regarding the work. If contact can be made, the artist should be given at least fourteen days notice should Council decide to deaccession their artwork. In particular, the artist should be given the opportunity to photograph or otherwise record the work insitu before it is removed. In the event that the work is to be disposed of other than through the sale or donation of the work, the artist should be given the option to acquire the work.

IT'S TIME TO PLAY in the park · From sunrise till sunset till  
and hop and run · All day long, I'm having FUN  
I jump and skip and skip and skip · I'm having FUN  
I jump and skip and skip and skip · I'm having FUN  
I jump and skip and skip and skip · I'm having FUN

Whole class collaboration

