

HORSHAM

public art policy



brecknockconsulting
November 2005

Draft

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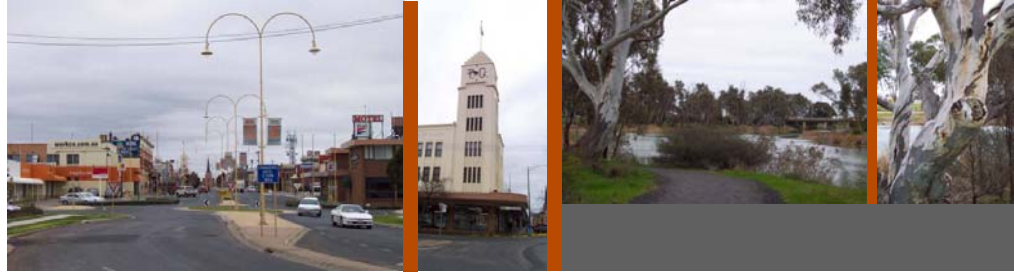


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INTRODUCTION

Brecknock Consulting were engaged by Horsham Rural City Council to develop a Public Art Policy for Horsham that included:

- Development of a vision for public art to enhance the natural and built environment of the city in particular the central business area and reflect the unique character of the community
- Consider themes for public art across the city
- Address short, medium and long term implementation that allows for Council to be opportunistic with the ability to respond to opportunities as they arise
- Consider public art in other areas of the municipality

The project required addressing the following areas in particular:

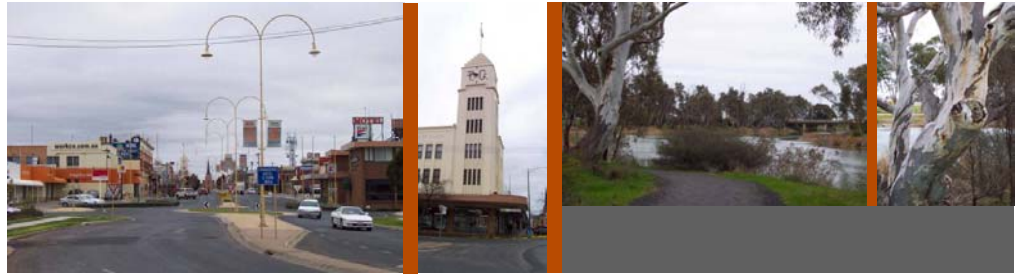
- Options for temporary decorations
- A vision for public art in the central business area of Horsham
- Site specific installation opportunities
- Integration of public art into the current urban landscape
- Funding policy
- Maintenance policy for public art installations

The project required working with a Community Steering Committee and consultation with:

- School students of Horsham Secondary College
- Indigenous community
- Horsham Historical Society
- Arts community
- Local traders
- Councillors
- Council staff
- General community members

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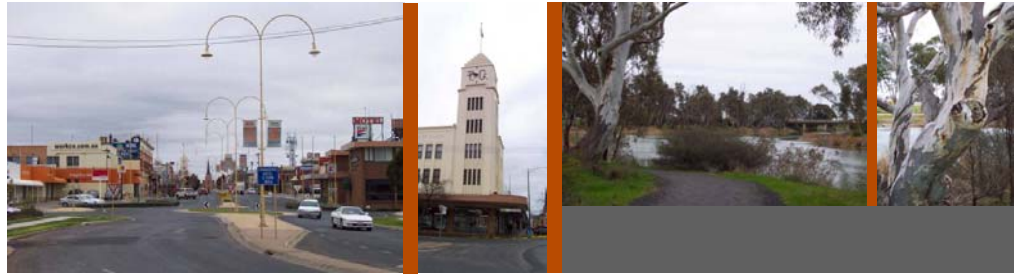
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Section 1 - Policy

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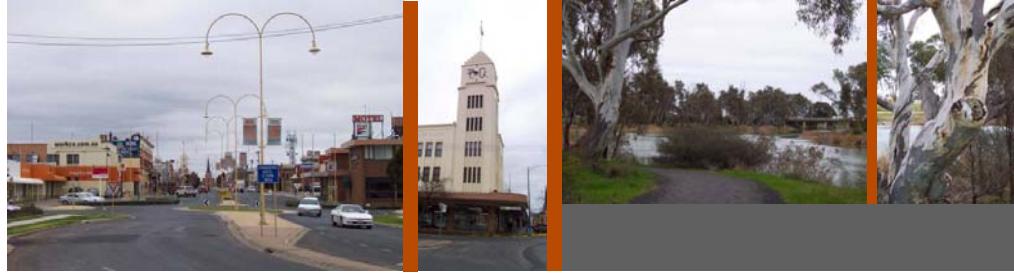


POLICY VISION

Public art in Horsham will express the municipality's positive aspirations for its future based on its unique attributes, heritage and people. Contemporary public art will contribute to the vibrancy of public spaces for the enjoyment of locals and visitors, enhance the identity of Horsham and enrich the region's cultural life.

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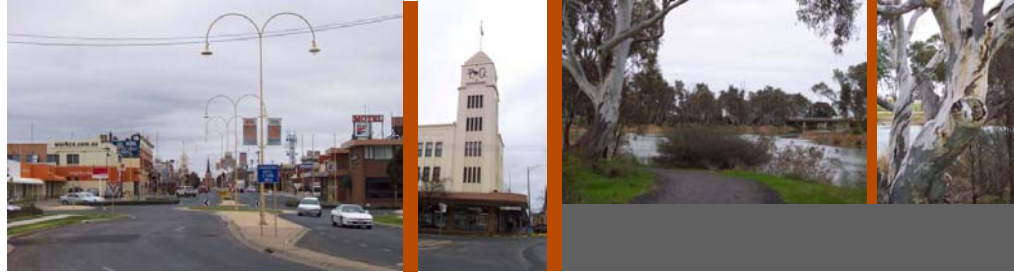
POLICY THEMES

The following themes will be the focus for public art in Horsham:

- The elements particularly wind and water
- Light and shade
- Indigenous culture
- The region's farming, industrial, commercial and social history
- Contemporary activity, issues and aspirations

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POLICY PROCEDURES

The aims of the Horsham Rural City Council's Public Art Policy are to:

- Integrate public art into the planning and design of Horsham CBD and other key locations in the municipality
- Create high quality public spaces through the integration of public art, urban and landscape design
- Support the development of innovative and quality contemporary public art for Horsham
- Increase the understanding and enjoyment of contemporary art by the community
- Develop a sense of identity and pride in Horsham

To achieve these aims Council will fund public art as follows:

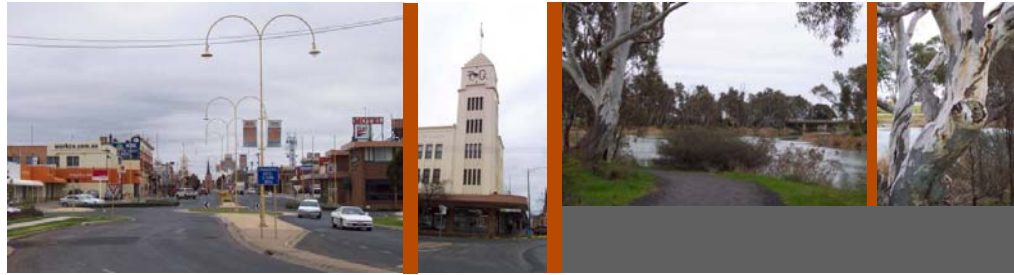
- As part of its five-year Capital Works Program identify one or two significant infrastructure projects per year (community facilities, streetscape upgrades or public space development/redevelopment projects) and allocate 1% of its total capital works budget for public art as part of these. One per cent is becoming a standard in local government in Australia (in Queensland the State Government has a 2% policy).
- Allocate 5% annually (up to a maximum of \$10,000) of the CBD Parking and Development Reserve as seed or matching funding for external grants for public art projects
- Utilise existing budgets (e.g. banners and decorations)
- Apply for external funding for public art
- Develop sponsorship or partnerships arrangements with local industry or businesses
- Strongly encourage developer contributions that include public art

The development of a public art program will involve the establishment of a Public Art Advisory Committee who will review proposals or concepts and make recommendations to Council on the artwork to be commissioned. The Public Art Advisory Committee will have the following permanent members:

- One Councillor
- An art teacher, arts academic or someone with an arts education background a curator, gallery director or other arts professional
- A representative of Horsham Regional Arts Association

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- An independent artist
 - A Council Officer from infrastructure
 - Cultural Development Officer
- and any of the following can be co-opted from time to time as required:
- Key stakeholders such as a Trader's representative, Friends Group representative or Historical Society representative
 - An indigenous community representative
 - A Council Officer from environment, recreation or maintenance
 - Other parties as appropriate

A protocol will need to be established for members to ensure potential or perceived conflicts of interest are avoided.

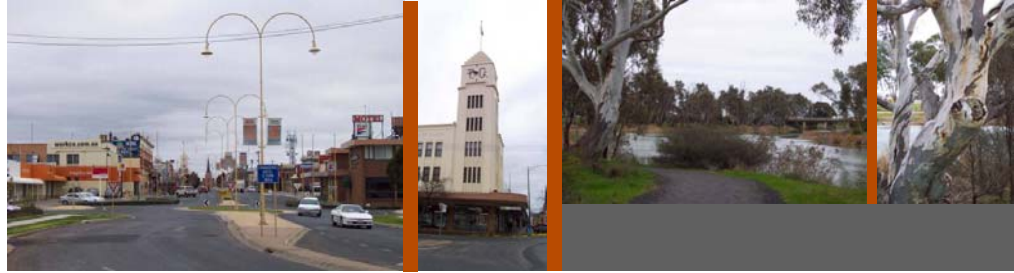
Public art projects will be realised through the following processes:

- Commissions of contemporary art – permanent, temporary and ephemeral
- Temporary placement of art in public spaces – exhibitions, performances and site-based installations
- Engagement of artists in specific projects
- Engagement of artists as consultants – for specialist advice or planning input
- Engagement of artists as part of collaborative design teams – for conceptual and design input
- Engagement of artists in collaborative community based projects
- Artist-in-residence projects

There should be one person within Council with responsibility for public art and ensuring compliance with this policy. It is recommended that the Cultural Development Officer be the first point of reference for all matters relating to public art.

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Maintenance of public art will:

- Be considered at the outset and projects will specify intended lifespan for any public artwork
- Fabrication of public artworks will require high quality materials and consider durability and suitability for the public realm
- Commissioned artists will be required to develop and submit to Council a maintenance plan that details the type and frequency of maintenance
- Council will allocate an appropriate annual allocation for the maintenance of public art (this could be a percentage again of the amount allocated through parking meter revenue)
- The responsibility for maintenance sits with Council and with the manager of the space within which the work is located
- The commissioned artist, an appropriate professional or someone with a clear understanding and training in the required maintenance should undertake maintenance of public artworks
- All maintenance should be documented

Attribution:

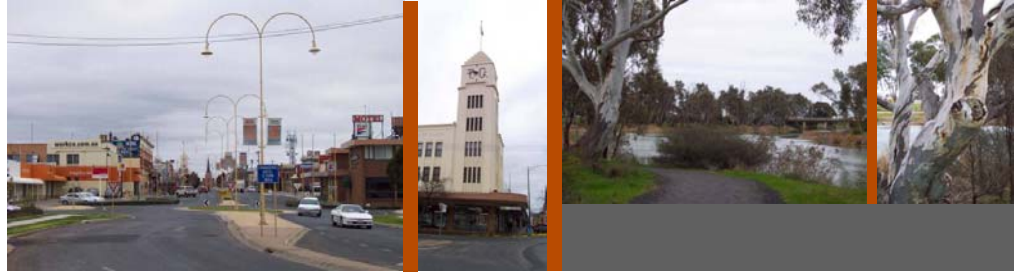
- All public artworks will have a plaque that acknowledges the artist, the commissioner and any other sponsors, the year the work is commissioned and provide a short artist statement providing a context for the work
- The artist will be acknowledged through inclusion of their name with any images used to promote the work

Community engagement will be an important element in relation to any public artwork and can include:

- Consultation with community members regarding particular sites and the focus of public art at these
- Inclusion of community representatives on the Public Art Selection Committee
- Contributing to project ideas through an artist's research
- Public art projects may provide a hand-on experience, training, or mentorship
- Works that are interactive will be encouraged
- Projects will allow for a dialogue between the artist and community about the nature of the work and art-making
- Projects should create opportunities for local manufactures such as the iron foundry, plastics and engineering firms

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Any public artwork must:

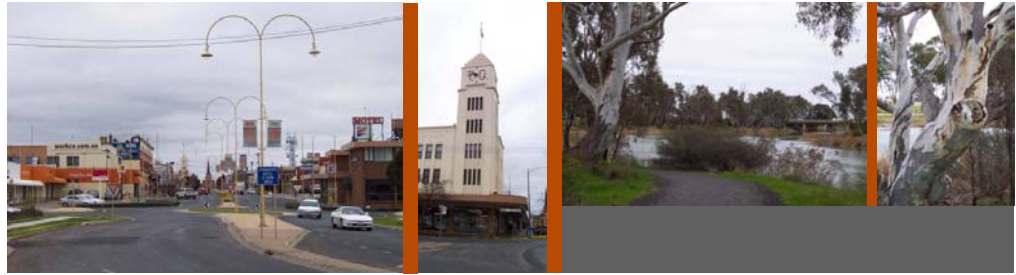
- Reflect contemporary arts practice
- Be consistent with planning and heritage policies or principles
- Conform to any masterplan or guidelines for a precinct or location in which the work is to be sited or if there are no masterplans be approved by the appropriate space manager
- Be suitable for the chosen site and meet any engineering, safety, risk, traffic or other technical specification and assessment as appropriate
- Meet the specific requirements set out in the briefing material prepared for the project

For all public art projects a project brief will be developed to which artists will be invited to respond. The project brief will outline:

- The terms of the commission or project
- Detail any technical requirements which must be met
- Provide plans or other site information and context for the work
- List selection criteria
- Indicate the budget available for the project and what is to be included within this

Artist may be selected through:

- Open competition – publicly advertised
- Limited competition – between invited parties
- Direct commission or appointment



Section 2 – Commissioning Process

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COMMISSIONING PROCESS

Depending on the commissioning process, the concept will either be developed in isolation or competitively as in the case of a competition process or in a more collaborative process as for an Integrated Art project.

The artist's initial response to a commission brief may take the form of rough drawings, sketches and possibly a written explanation of the artist's idea for the project and how this might be developed. The initial concept will give enough of an idea of what the artist is proposing without him or her going to great lengths to resolve either the design or any technical issues. Budget details are not provided by artists at this stage.

The Public Art Selection Committee may then shortlist artists it considers suitable for the project to develop their initial concepts further and provide detailed drawings, a maquette (three dimensional model), photomontage of the proposed work in situ and/or samples together with a detailed budget breakdown to ensure that the work is able to be fabricated within the available budget. The artist is paid a fee (usually around \$1,000) for this stage of the project.

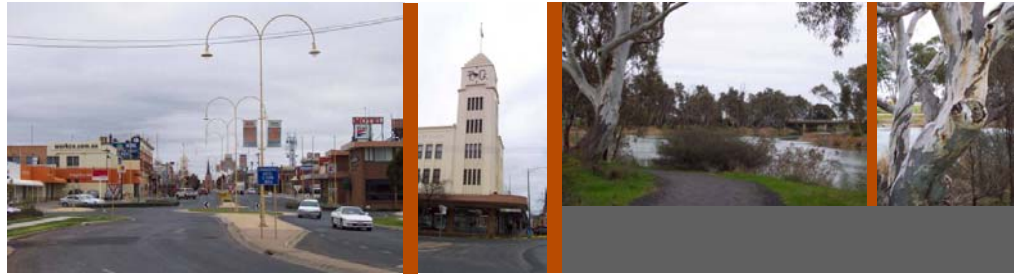
The concept drawings or maquette should be of sufficiently high standard so that it is clear what the artist is proposing. Ownership of the maquette is usually retained by the artist and does not become the property of the commissioner even though they have paid the artist a concept fee. This is because maquettes can be beautifully crafted artworks in their own right and worth more than the concept fee. Commissioners can however negotiate the right to purchase maquettes.

Once the Public Art Selection Committee has selected the work to be commissioned from the shortlisted artists a Commission Contract is drawn up allowing the successful artist to commence fabrication.

During the construction phase it is likely that the artist will require progress payments based either on a series of set milestones or on a percentage of work completed.

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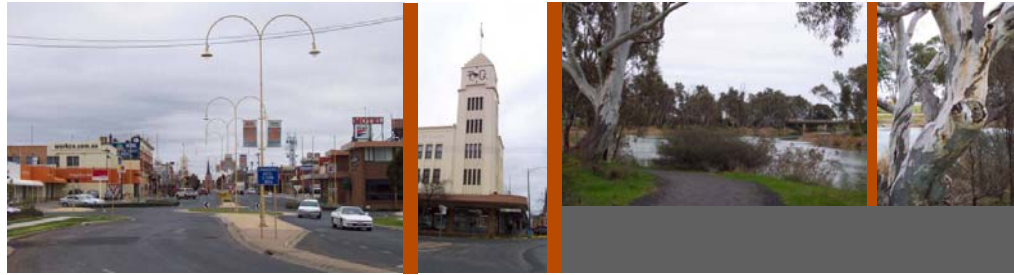
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The final sign off comes when the work has been installed and an assessment can be made that the work meets the artistic, conceptual and technical standards agreed to in the Commission Contract. At that point the ownership and responsibility for the artwork is transferred from the artist to Council.

A defects liability period of between six to twelve months usually applies after installation. After this time the Council is responsible for maintaining the artwork. Artists are usually required to provide details of maintenance regimes and scheduling.

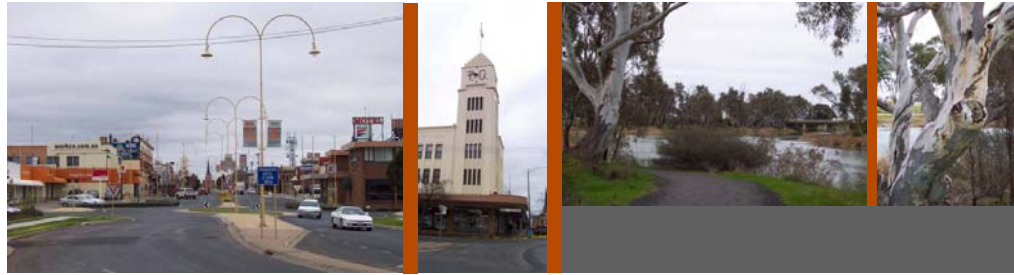
Artist's Moral Rights Legislation (part of copyright law) requires that artists be attributed as the creators of public art. This obligation is usually met by installing a plaque in the vicinity of the work that names the artist and can also include an explanation of the work. Moral Rights also mean that an artwork can not intentionally be altered, modified or damaged in any way as these can alter the integrity of an artwork. Artists will also want to retain copyright of their artwork, unlike work commissioned in many other fields. Clauses dealing with these issues should be included in a Commission Contract and can ask for artists to grant a free licence to Council to reproduce images of their work in any promotional material. The artist should also be acknowledged in any promotional material that reproduces images of the work.



Section 3 – Art Opportunities

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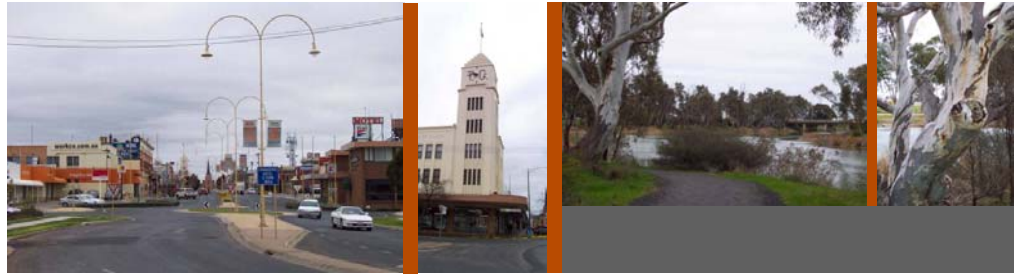


ART OPPORTUNITIES

The ideas of the following pages are starting points and ideas only and not all the possibilities for public art in Horsham. There will be many more ideas and possibilities that come forward and should be considered as part of a longer term strategic public art plan.

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firebrace street

Firebrace Street is the main street and central spine of Horsham's CBD. The new streetscape works have provided base infrastructure such as the light poles which are a dominant feature of the street and these should be utilised as supporting structures for artworks.

Rather than being restricted to the standard type of banner the entire space within the arch of the light poles and the immense height of the poles should be used to maximum affect. Banners can be made of a variety of materials including metal and plastics and be more sculptural in form, for example using the windsock as a base form.

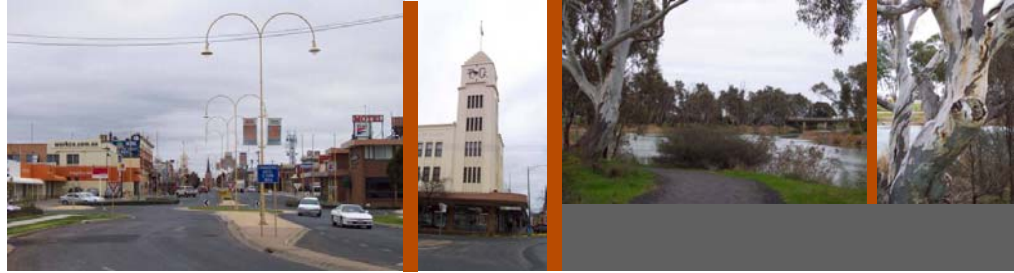
Kinetic sculptures that work with the wind should be developed that provide colour and add movement to the street.

Energy efficient lighting should be explored utilising solar or wind energy to provide another aspect to these artworks at night.



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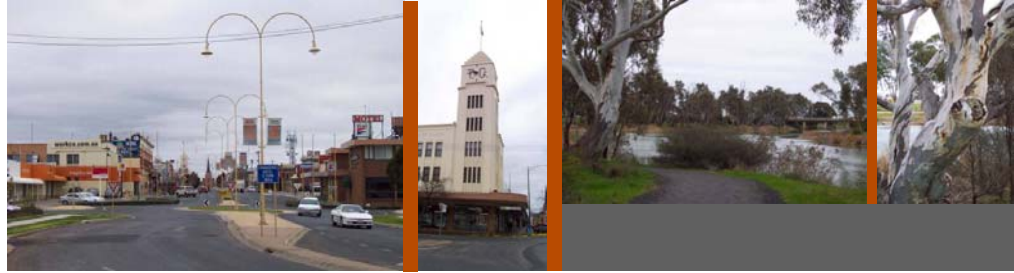
firebrace street

Landscaping at roundabouts and on street corners provides an opportunity for colour, texture and scented plants. The focus should be on drought resistant plants together with coloured sand, stones and mulch to again give a unique local flavour and yet much desired colour to the city. Artist should collaborate with Landscape Architects and Council's parks staff on the design of these.



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roberts place

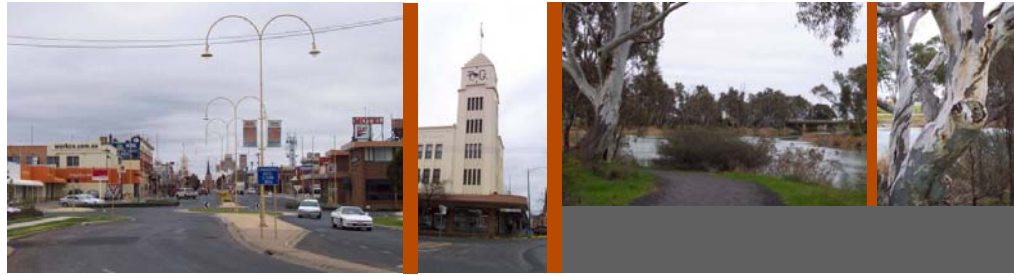
Roberts Place has widened footpaths, outdoor dining and space to allow for the additional public artworks. A large totem by Angela Polglaze that includes imagery of local wildlife and leisure activity is the main public art feature.

The Horsham CBD Urban design Framework, April 2001 nominates Roberts Place as the preferred location for the installation within the footpath area of the Old Post Office Bell which should be in “a secure structure”. The Old Post Office Bell in itself holds limited interest and rather than being treated as a precious museum object should be the central element and inspiration for a sound sculpture or a grouping of other specially made bells that are played or ring out at regular times. This would create an interactive sculpture that has appeal to all ages.



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may park

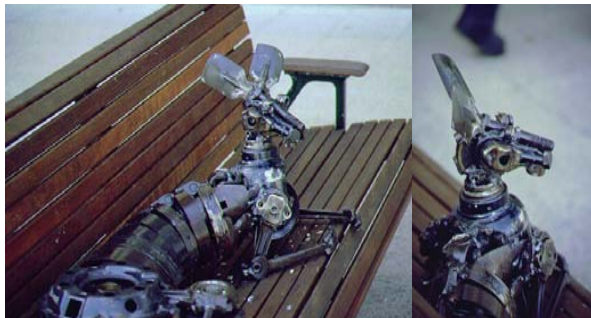
May Park is an important rest point for visitors travelling through Horsham. The park currently provides toilet, barbecue, picnic and playground facilities on the edge of the CBD. The opportunity exists to make the park a real feature and local indigenous culture should become a showcase of the unique stories and local indigenous culture.



There are a number of Aboriginal stories that are specific to Horsham that could provide inspiration for public artworks. For example:

- Purra, the Kangaroo whose tracks form the bed of the Wimmera River. A kangaroo sculpture/s would provide interest for children and a photo opportunity for visitors.
- Tchingal, the monstrous, huge and ferocious emu who stamped her foot and made Rose's Gap and Victoria Gap and who when speared by the two brothers known as Bram-bram-bult ran to Horsham and died¹. The emus footprints should be used to indicate the direction to key sites in Horsham and provide a link to the CBD.
- A fence has been suggested along the Dimboola Rd/Western Highway edge of the park. The fence should be in the style of Aboriginal weaving

Interpretation of these artworks should place them in the context of local indigenous culture.



¹ Source – Bunjil's Cave – Myths, Legends and Superstitions of the Aborigines of South-East Australia by Aldo Massola

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the wimmera river

The Wimmera River provides easy access to walking trails close to town. Trail signage should be developed to encourage further activity and use by locals and visitors and tell of the drought, flooding and use of the river for agricultural and recreational purposes.



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gateways

Gateways to the municipality, at key turn-offs to other towns and points of interest or key junctions such as at O'Callaghan Parade and the Western Highway are sites where gateway artworks should be developed.

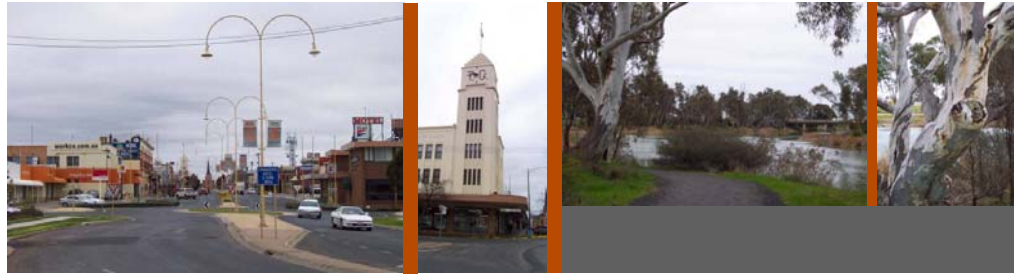
Landscaping at these entrance approaches with a single tree species to achieve a themed avenue planting should also be undertaken to build a sense of arrival.

Gateway artworks should include land art and iconic sculptures.



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lighting

There has been careful thought given to uplighting of significant trees at various points around Horsham and of the T and G clock however this should be built on by commissioning artistic lighting of key buildings. For example, the T and G building could be pink at night or lighting could pick out the edge detail of the building to emphasise the architectural detail of it. The Anglican Church in Baillie St should also have its spire lit.

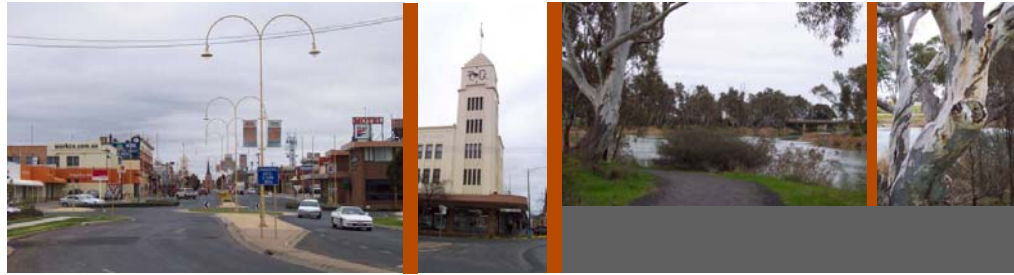


Some structures (such as silos) and building facades lend themselves to being projected on. Council should invest in the infrastructure to project images onto a space such as the Wimmera Shire Hall Building façade and establish a program of commissioning visiting and local artists to develop changing images to be projected onto this space as a 'nighttime public art gallery'. This will enliven Horsham at night and add another aspect of visual interest to the city.



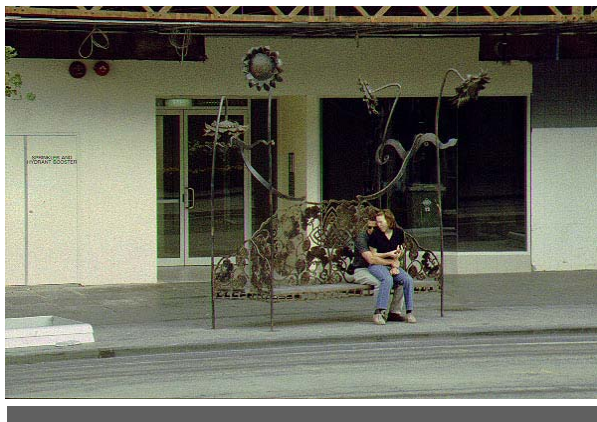
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street furniture

Special items of street furniture such as couches or bench seats should be commissioned and located in places that provide shade and a moment's relaxation in the CBD. These should also have a uniquely local theme or flavour so that they become well known and a potential meeting place.



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sculpture

There are many possibilities for sculpture to reflect something of the uniqueness of Horsham. The Historical Society members came up with phrases that instantly suggested ideas that could be interpreted through sculptural work:

In terms of key figures in Horsham's past Langlands name was proposed. A comment was made that ...

'Langlands sold everything from a needle to a haystack'.

A sculpture could show the range of goods sold by Langlands that would undoubtedly become a talking point between old and young.



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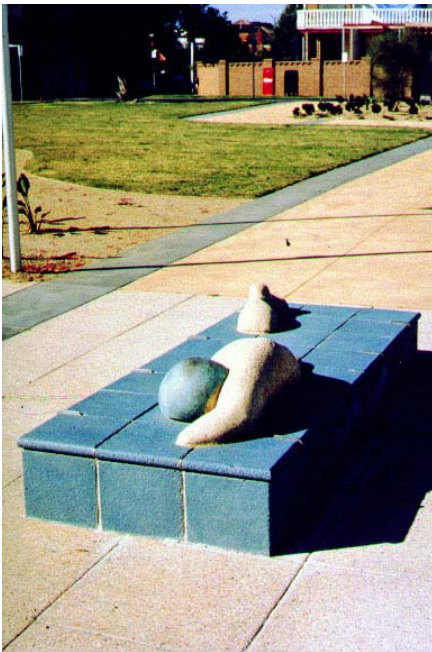


sculpture

The river and its flooding has been a regular occurrence in the history of Horsham and sculpture would provide an interesting and engaging way to reflect the impact of this. Another evocative comment made by members of the Historical Society was ...

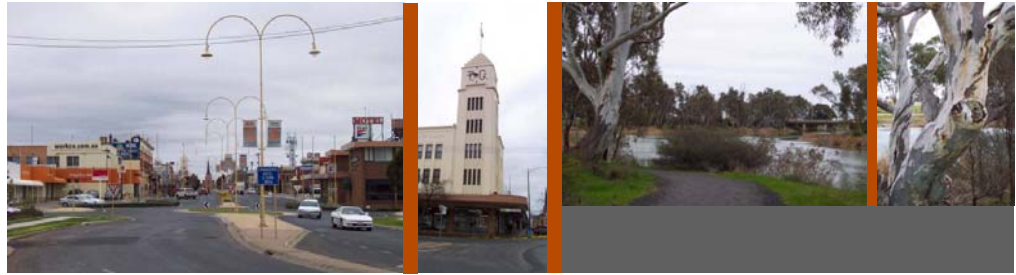
“The flooding on one occasion was so high that a man was seen swimming down Firebrace Street”.

Again this history could be translated into a seat (similar to the image pictured) or sculpture to mark the high water line of the most severe flood in Horsham’s history.



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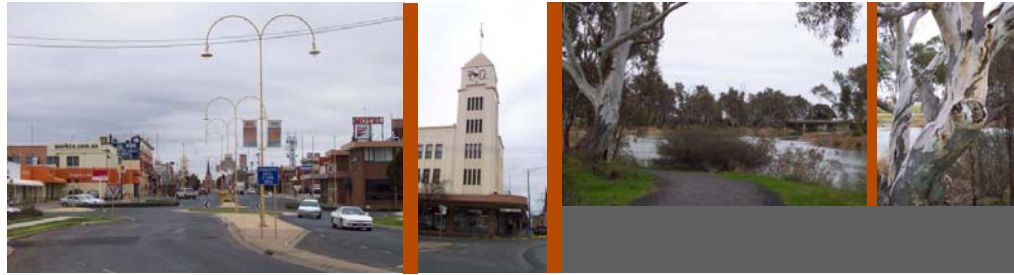
sculpture

Other images here reflect some of the themes raised through the consultation and give an idea of the way artist can interpret these. For example the impression, impact or importance of water can be highlighted an evoked in ways other than fountains which may be prohibitive.



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temporary public art

Local festivals have and should continue to showcase local artists and arts activities. Temporary public art provides a way of making festivals highly visible and brings them into the streets.

Hay sculptures, following in the tradition of Balehenge should be an on-going theme.

Fibreglass casts of animals such as cows, horses and lions have been made in large numbers in other cities and different artists invited to decorate them as part of festivals. The animal chosen always has a special significance such as these cows which were displayed in Chicago. Horsham could choose an animal of local significance such as the kangaroo, the emu or the sheep and cast a set for local artists to decorate. Such a collection should be added to each year and be moved around town during festival time.



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PRIORITIES FOR IMPLEMENTATION

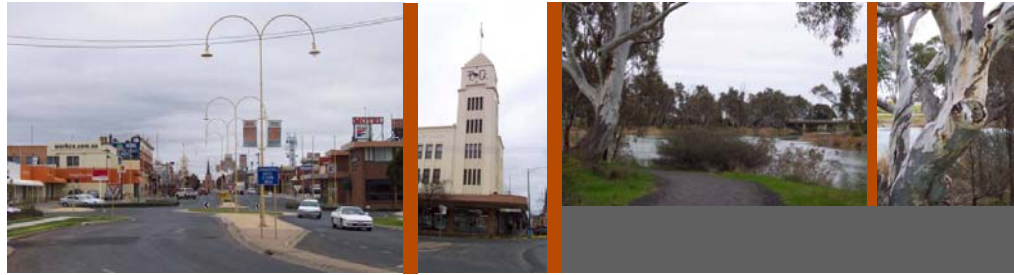
Timeframe	Projects
Short term: 1 - 2 years	<ul style="list-style-type: none"> • Firebrace Street banners/decorations/lighting • Laneways • Swimming pool
Medium term: 3 – 5 years	<ul style="list-style-type: none"> • Gateways • May Park • Roberts Place
Long term: 5 plus years	<ul style="list-style-type: none"> • The Wimmera River • Natimuk



Section 4 – Consultation & Definitions

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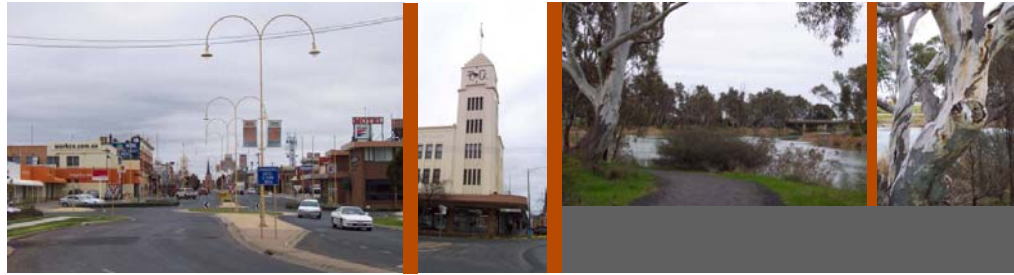
CONSULTATION

As part of the consultation process people were asked to identify aspects of Horsham that were unique or that they particularly valued. The responses were consistent amongst all the groups consulted with and included:

- Water or the lack of it, the river, pipeline
- Horsham is uniquely situated in a transitional location with the flat, treeless cropping country to the north of the Wimmera-Mallee country and the western district Red Gum country with mountain vistas to the south and west with Mt Arapiles and the Grampians
- The predominance of the sky, made larger by the flatness of the surrounding landscape, the big sky, the night sky with the Milky Way still clearly visible and the amazing colours of the sunrises and sunsets
- The colours that come with seasonal changes
- Heat in summer and lack of shade
- Comfortable friendly environment
- Rural industries of sheep and wheat and structures associated with these such as the silos, Home of Grains Innovation Park
- Horsham lies at a gateway junction of three major highways, half-way stop to Adelaide, regional centre, commercial centre

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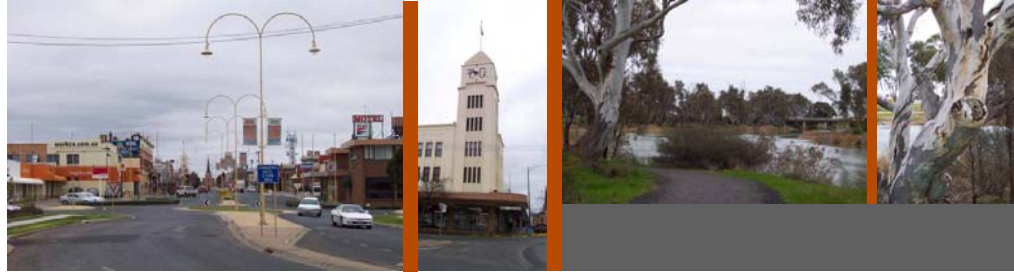


Through the consultation process people also expressed a desire for public art for Horsham to be:

- Edgy and unique
- Interactive and have particular appeal to children
- Tell a story, tell of the area's rich heritage by utilising a contemporary voice, style, materials and techniques or heritage with a 'twist'
- Provide recognition of indigenous culture
- Provide the opportunity for whimsy
- Play up the city's assets such as its icon buildings
- Include temporary artworks that provide for change as well as permanent artworks
- Create linkages between various precincts and attractions for visitors, encourage pedestrian activity and exploration
- Include functional elements such as seating, fencing, etc
- Create things for people to stop and look at and be promotable
- Include water of the idea of water and wind

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DEFINITIONS

Public Art

Is for the purpose of this policy defined as any permanent or temporary art object, installation or activity in the public realm excluding galleries, museums and public collecting institutions.

In general public art is sited on public land and has been purchased or is owned by a public authority.

Can include a wide range of artforms such as:

- Permanent 2D or 3D visual art, craft or design elements
- New media works such as projection and digital artworks
- Temporary works such as installations
- Ephemeral artworks such as environmental artworks

Artist

Providing a definition of an artist is problematic as it is not an occupation defined by a professional structure such as an architect or certified accountant.

An artist can be a person:

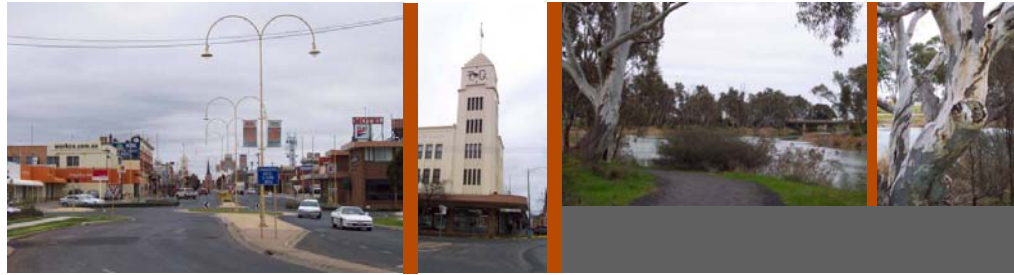
Who has specialist training within their field [not necessarily in academic institutions] and involved in the creation of art as their profession.

With high level interpretive, conceptualising and creative skills that result in the creation of artwork.

Who has demonstrated professional standing through exhibitions and commissions and is considered an artist by his or her peers.

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Public Realm

The public realm can be defined as including but not limited to streets, squares, parks and spaces that are within buildings that are accessible to the general public and in the ownership of, or under the control of public authorities.

Contemporary Art

Any artwork created today which is innovative for its time, comments on or otherwise engages with issues relevant to its time or uses materials and processes that are at the forefront of arts practice within their particular field at the time can be classed as contemporary art.

Permanent Public Artworks

Artwork in this category might include Signature Works, landmarks or sometimes Art in Public Places. All these terms relate to the fact that such works tend to be commissioned as set pieces of art in their own right.

These artworks are often major commissions with significant budgets and therefore require a transparent and accountable commissioning process to ensure the best artists are considered and that due process occurs.

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Integrated Art

Integrated Artwork can be defined as artwork created by an artist that has been conceived especially for a site or building and forms part of the built environment.

Integrated Artworks can be commissioned as part of Council's capital works programs such as streetscapes, parks or building projects.

Integrated Artwork is most likely permanent and non-transferable and may include functional streetscape or park elements.

The artist usually develops integrated artwork concepts in collaboration with the project architect, landscape architect or urban designer.

Events

This category may include one off or scheduled events in parks or other public spaces such as outdoor exhibitions. The events may be part of a festival or an artist residency program.

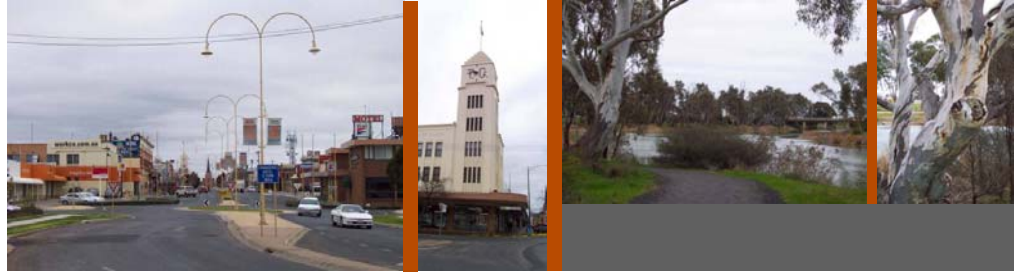
Temporary/Ephemeral

Temporary artworks are specifically designed to last for days, weeks or months.

The term ephemeral artwork might be used to describe projects such as projection or lighting works where there is no physical object created. It might also be applied to physical works in non-permanent materials.

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Community Art

Community Art may be created by a professional artist in consultation with members of the community.

Community Art may be the result of practical art making by members of the community under the supervision of a community artist.

Community Art is a process through which artists and communities work together to express and/or articulate a collective vision in a creative and imaginative way. Community development is the primary aim of a Community Art process. In doing this, care and attention is paid to collective decision making processes. Issues of ownership and control over the development and outcomes of a Community Art project are important, as is the encouragement of a broad range of people. Community Art projects utilise the artform that is best suited to the desired outcome. Oral history, writing, visual arts, theatre, circus skills, dance, music and mask making are just some of the many artforms available to the community.

Design Advisors

A group of practitioners working collaboratively often including artists, architects, landscape, industrial and/or other designers.

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ARTIST ACKNOWLEDGEMENT

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