



## Public Art Policy

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## 1 TITLE

Bellarine Bayside Public Art Policy

## 2 PURPOSE

Bellarine Bayside Foreshore Committee of Management (Bellarine Bayside) is appointed by the Victorian Government under the *Crown Land (Reserves) Act 1978* to manage 17 kilometres of coastal Crown land reserve along the northern Bellarine Peninsula.

This Public Art Policy aims to facilitate the provision of high-quality public art within the Bellarine Bayside managed coastal Crown land reserve by ensuring a consistent approach to the acquisition, siting and management of public artworks.

Objectives to achieve this include:

- Providing a framework for the acquisition, siting and management of public art.
- Ensuring diversity in the types of artworks to celebrate the cultural heritage, natural environment, local distinctiveness and historical relevance of the local area.
- Ensuring consistency in themes of artwork along the length of the coastal reserve.
- Encouraging artworks that have relevance and connection to their location and community.
- Ensuring artworks and their location are sympathetic to the landscape.
- Providing for responsible maintenance of artworks at an appropriate standard for public presentation.

## 3 SCOPE

This policy covers the acquisition, siting and management of permanent and temporary public art located within the Bellarine Bayside managed coastal Crown land reserve.

For the purposes of this policy, artwork includes sculptures, murals, artist designed infrastructure, and installations.

This policy applies to:

- Bellarine Bayside initiated public art projects.
- Public artwork(s) or projects proposed by an external group or person for possible location on Bellarine Bayside managed land.

This policy does not cover resourcing or funding for public art.

## 4 LEGISLATION/POLICY

Public art within the Bellarine Bayside managed coastal Crown land reserve will generally require Department of Environment, Land, Water and Planning (DELWP) consent under the *Marine and Coastal Act 2018*.

Some public art may also require approvals under:

- *Greater Geelong Planning Scheme*
- *Aboriginal Heritage Act 2006*
- *Aboriginal Heritage Regulations 2018*.

## 5 STRATEGIC CONTEXT

This policy will ensure public art is consistent with the vision, guiding principles, goals and actions of the *Northern Bellarine Coastal and Marine Management Plan 2020-25* (the CMMP).

## 6 POLICY DETAILS

### 6.1 Definition of Public Art

For the purposes of this policy:

- Public art refers to all forms of artwork that are publicly visible. This includes those integrated into buildings (both internal and external) or infrastructure design.
- Public art includes artworks that are functional, decorative, iconic, integrated, interpretive or commemorative.
- Public art can be permanent (such as sculpture, playground elements, interpretive signage and furniture) or temporary (such as street art, temporary installations or experimental media, performance, digital and sound or light displays).
- Public art activity can also occur at events, festivals and celebrations in public spaces.
- Artworks may be the creative product of one artist or the result of collaboration between artists and/or other design professionals such as architects, industrial, landscape and graphic designers, and craftspeople.
- Public art is purpose built or placed with strong consideration given to the context in which it is located.

## 6.2 Why have public art?

Public art is readily accessible and can deliver many benefits to the community.

Contemporary public art can be engaging, captivating, challenging and thought provoking, generating public discussion and comment.

Incorporating public art can:

- Cultivate and contribute to the appreciation of the coastal Crown land reserve.
- Raise awareness of the cultural, environmental, historical and social values of an area or the reserve as a whole.
- Contribute to strong feelings of community engagement, wellbeing, identity and pride.
- Reinforce the unique identity of the northern Bellarine Peninsula.
- Improve the visual amenity and quality of public spaces.
- Connect artists with the area and local significance.
- Provide social and economic benefits by revitalising areas, activating spaces, becoming natural meeting places and enhancing cultural tourism.

## 6.3 Commissioning Process

Bellarine Bayside values a fair and transparent commissioning process for both Bellarine Bayside initiated public art projects and projects proposed by external groups or persons.

The commissioning of artwork by Bellarine Bayside, including any installation, will be in accordance with relevant procurement policies and procedures.

There are three methods identified for use when commissioning public art.

### 6.3.1 Expressions of Interest by Advertisement

Public artwork commissioned by Bellarine Bayside will be in accordance with the priorities and actions in the CMMP and the preferred method of commissioning for permanent artworks is by publicly advertised Expression of Interest (EOI), including advertising through arts networks or open tender depending on contract value.

### 6.3.2 Commissioning by Invitation

Subject to relevant procurement policies, artwork may be commissioned by invitation, whereby up to three artists are invited to submit expressions of interest. The selection of these artists will be guided by expertise and knowledge of current art trends and the artist's proven ability and reputation.

Instances where this method could be advantageous are:

- To secure involvement of an artist if required for a funding application.
- To more effectively manage the commissioning process in the event of an opportunity that has less lead time and or where specialised knowledge is required.

- For projects that are in partnership with other organisations with specific objectives or requirements that need to be achieved.

### 6.3.3 Proposals for Public Artworks

People or groups offering to fund or donate a public artwork, or artists wishing to seek external funding for public artwork, are required to present a written proposal that includes:

- The name of the artists and or artist teams.
- An overview of the proposed site for the artwork and an image or artist impression of the artwork proposed, including dimensions.
- A written statement about the artwork including relationship to the proposed site of installation.
- Estimated value of the artwork once completed.
- Expected lifespan of the artwork, maintenance costs and requirements.
- A timeline for installation.
- Details of project manager and OHS practice.
- Commissioning process overview, and how it fits within the policy guidelines (where applicable).

External proposals must demonstrate engagement with relevant stakeholders including, but not limited to, Bellarine Bayside, Wadawurrung Traditional Owners Aboriginal Corporation and the broader community.

Bellarine Bayside may request to oversee the commission if it is not an existing work. Potential donors are encouraged to contact Bellarine Bayside at the earliest convenience if this is the case. Proposals will be assessed on a case-by-case basis, using the guidelines stipulated in the policy.

## 6.4 Assessment Framework

Bellarine Bayside plays an active role in protecting and enhancing the Indigenous heritage and natural environment of the coast. Prioritisation will be given to the protection and respect of these aspects of the coastal Crown land reserve when considering or proposing any public artwork application. Whenever appropriate, Bellarine Bayside will consult with the Wadawurrung Traditional Owners Aboriginal Corporation to assess the cultural value and appropriateness of artworks it commissions.

Evaluation, commission and application for support of all public artworks proposed by Bellarine Bayside, other public authorities, individuals and groups for either permanent or temporary display will be considered against the following criteria:

- Relevance to the vision, guiding principles, goals, objectives and actions of the CMMP, the *Marine and Coastal Act 2018*, Marine and Coastal Policy, Siting and Design Guidelines for Structures on the Victorian Coast, and area masterplans.
- Responsiveness to cultural, environmental, social and economic values of the location.
- Aesthetics and proposed themes and their suitability for public display, including consistency with community expectations.
- An assessment of risks, including those relating to:
  - public safety and the public's access to, and use of, the public domain;
  - damage to the artwork; and
  - the themes depicted by the artwork.
- Lifespan of the proposed artwork.
- Consideration of maintenance and durability requirements and costs, including insurance and risk management.
- Evidence of funding source and satisfactory budget including an allocation for ongoing maintenance.

- Non-duplication of monuments commemorating the same or similar events.

## **7 OTHER CONSIDERATIONS**

### **7.1 Maintenance**

Bellarine Bayside is committed to the care and maintenance of public artworks. Publicly accessible artworks require maintenance to preserve their value and present them in an appropriate standard for public presentation.

Maintenance requirements, including any ongoing maintenance costs, are carefully assessed prior to the commissioning of an artwork to ensure long term sustainability. At the completion of each public art commission, the artist is to supply a comprehensive maintenance plan for the artwork.

In the case of artworks proposed and provided by third parties (such as community organisations and artists), Bellarine Bayside may require the third party to be responsible for ongoing maintenance of the artwork. Responsibilities for maintenance will be clearly detailed as part of the commissioning process.

### **7.2 Lifespans of Public Artworks**

To effectively manage existing and future public artworks, three categories of expected lifespan are identified and will be agreed upon at the time of commissioning.

- **10-year lifespan** – Permanent public art that is made of durable materials that can withstand weather and coastal elements for a reasonable period and have minimal maintenance.
- **5-year lifespan** – Permanent public art that is made of non-durable materials affecting the long-term integrity of the work and maintenance costs, or that are sited in a location where future refurbishment/improvement projects are planned.
- **Less than 2-year lifespan** – Temporary public art projects that are enhanced by the opportunity to change regularly (e.g. the project provides opportunities for participation from numerous artists or groups). Actual lifespan will be assessed on a case-by-case basis.

### **7.3 Ownership of artwork**

Artwork commissioned and funded by Bellarine Bayside will normally be owned by Bellarine Bayside. Exceptions may include where Bellarine Bayside enters into an agreement with the artist to lease or display the artwork.

Artwork proposed and provided by external organisations will generally remain the property of the organisation or artist that provided the artwork. Murals painted on Bellarine Bayside assets become the property of Bellarine Bayside with intellectual property rights for the artwork residing with the artist.

### **7.4 Deaccession**

Artworks are subject to periodic review by Bellarine Bayside.

Bellarine Bayside reserves the right to de-access any artwork after its expected lifespan (Section 7.2) has lapsed, or to cease to continue to maintain and/or replace the artwork after the prescribed lifespan has lapsed.

Further to the lifespan allocated to a particular work, Bellarine Bayside also reserves the right to de-access an artwork in the case that it:

- Poses a public safety risk.
- Has been damaged and repair is impractical.
- Ceases to align with the strategic priorities (the CMMP) for management of the coastal reserve.
- Is no longer consistent with legislation or policy.

- No longer aligns with cultural heritage or community expectations.

#### 7.4.1 Procedures for De-accessing Artwork

Bellarine Bayside will record the reasoning and proposed timing for any deaccession along with details of any proposed works.

Artists will be notified of the proposed deaccession in writing whenever reasonably practicable and provided the opportunity for the artwork to be returned to them if viable.

With regards to deaccession of temporary artwork that has a life span of less than two years, no consultation is required, and the artwork is removed at the cessation of its life span.

## **8 ROLES AND RESPONSIBILITIES**

### **8.1 Public Art Working Group**

A Public Art Working Group (PAWG) may be established under this policy to oversee the commissioning process of permanent public artworks, with members appointed by the CEO of Bellarine Bayside. A PAWG may consist of Bellarine Bayside staff only, or it may also include external members, particularly in relation to a public art project in partnership with other organisations.

A PAWG may vary for each public art commission to allow freshness of opinion and deepen Bellarine Bayside staff's understanding and investment in public art. All members invited to join a PAWG bring expertise and perspectives to the group that will help inform decision making at key points of the project. A PAWG should include at least one member with relevant expertise in art who can advise on the selection and incorporation of artwork into the coastal reserve to best effect.

PAWG members, where they are Bellarine Bayside staff, may also be members of a related procurement assessment panel if they have the relevant expertise.

Engineering, risk assessment and siting of the artworks are the responsibility of the project manager, with advice from the commissioned artist and PAWG members with relevant art expertise (where a PAWG has been established).

Depending on the scale, themes and/or location of major art commissions, a PAWG may undertake public consultation as part of the commissioning process.

### **8.2 Project Team**

The project team comprises the project manager and other Bellarine Bayside staff members who contribute to the project in their specialised fields as well as contractors appointed by Bellarine Bayside and/or the artists.

The project team is responsible for:

- Preparation of the project brief and advertisements for Expressions of Interest.
- Preparation of contracts.
- Overall project management, including seeking any relevant permits or consent.
- Overseeing OHS and work safe practices.
- Overseeing any onsite works associated to the project undertaken by the artists and/or contractors.
- Coordinating landscape and lighting for the project if applicable.

### **8.3 Decision-Making and Authorisation**

The Bellarine Bayside CEO will authorise the commissioning and delivery of permanent public art projects, informed by advice from the PAWG.

The Bellarine Bayside CEO may delegate authority to project managers for public art program activity and commissioning of temporary public artworks, dependent on the scale and scope of works. Temporary public artworks may be referred to a PAWG for advice.

## 9 NEXT REVIEW DATE

It is recognised that, from time to time, circumstances may change leading to the need to amend to this document. Changes may include updates of names or agencies or legislation.

This policy shall be comprehensively reviewed every 4 years. The next review will be completed by the review date detailed in the document control table or in the event of legislative change.

## 10 DOCUMENT CONTROL

Action	Date	
Authored by:	Heidi Snow	
Approved by Committee: (If required)	11/06/2021	
Released by CEO:	18/06/2021	(signature) 
Finalised and posted by Administration Coordinator:	22/06/2021	
Effective date	11/06/2021	
Review by date	11/06/2025	

## 11 REVISION RECORD

Date	Version	Revision description

END OF DOCUMENT