

# Mosman COUNCIL

## PUBLIC ART POLICY



Adopted 28 November 2006

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*Billy*, c.1978 by Denis Adams

Cover images (left to right):  
*Meeting Place*, 2004 by Anne Ferguson; *HMS Sirius*, 1988 by Alex Kolozsy, and *Archibald Mosman*, 1998 by Judith Englert-Shead

## **PURPOSE OF THIS PUBLIC ART POLICY**

The purpose of this Policy is to encourage, promote, guide, facilitate and assist with the planning, development, implementation and care of public art in Mosman.

The Policy is a supplement to Mosman's Cultural Plan and MOSPLAN, Council's strategic management plan, and identifies links with other Council Plans and Policies which have a bearing on public art in Mosman.

## **DEFINITIONS**

### ***Public Art***

Public art refers to art in the public domain or spaces which can include all forms of visual arts, craft and design such as paintings, sculptures, murals, mosaics, monuments, banners, water features, and functional objects like chairs, tables, gates, play equipment, bike racks and notice boards. These forms of public art can be free-standing or integrated into the architectural fabric of buildings, bridges, lighting or pavements etc.

Public art can also include a range of performing arts like music, mime, dance, and street theatre.

Public art can be permanent, temporary or ephemeral (short-lived).

### ***Public Domain***

Public domain refers to sites and settings, which can be publicly or privately owned, and are generally accessible to people such as streets, footpaths, parks, shopping centres, plazas, arcades, beaches, recreation facilities, libraries, community centres, schools, or civic places.



*Lucinda Memorial, 2001 by Hadyn Wilson*

### ***Community Cultural Development***

Community cultural development occurs when members of a community come together and contribute to the planning and implementation of, or participate in, cultural projects and activities that enhance people's lives.

### ***Sustainable Development***

Sustainable development is development that meets the needs of the present without compromising the ability of future generations to meet their own needs. Sustainable development can be assessed in terms of its social, cultural, economic and environmental impacts.

## **AIMS AND OBJECTIVES**

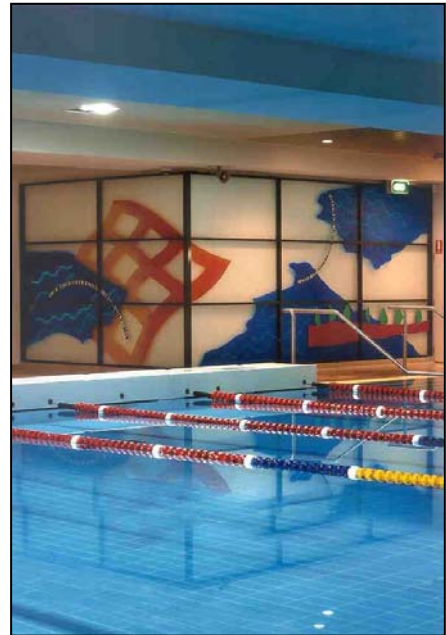
The objectives of the Public Art Policy are as follows.

- Encourage art in public places in Mosman.
- Raise the profile, recognition, understanding and appreciation of public art and its development.
- Ensure that public art complements and enhances the natural and built environments of Mosman and reflects its unique character, history, values and aspirations.
- Guide and facilitate a coordinated and strategically planned approach to the development and management of public art in Mosman.
- Ensure that public art is given due consideration in Council's strategic directions, policies and planning controls.
- Encourage and ensure the production and installation of high quality, innovative public art that is meaningful, relevant, diverse in character and aesthetically pleasing.
- Ensure that public art in Mosman is adequately resourced and effectively managed.
- Ensure that public art in Mosman is appropriately preserved, conserved and where necessary, restored.
- Ensure that public art in Mosman is appropriately acknowledged and recorded, and that a public art register is established and maintained.
- Ensure that public art in Mosman is sustainable in social, cultural, environmental and economic terms.

## **BENEFITS OF PUBLIC ART**

Public art serves a range of social, cultural and economic needs. It can:

- act as a signature for local identity, history and contemporary value,
- reflect the values and aspirations of the local community,
- act as a focal point for social and cultural activities, and community development,
- increase civic pride, tolerance, cohesion and understanding within the community,
- be a planning component in the revitalisation of the urban environment,
- add interest and vitality to public parks and civic places,
- encourage innovation in design and manufacture,
- expand learning and awareness of the arts and other cultures,
- encourage partnerships between government agencies, community organisations and businesses, and members of the public,
- generate employment and training opportunities,
- stimulate cultural tourism, and
- reduce vandalism.



*As Light is to Water, 2004 by Warren Langley*

## **MOSMAN; HISTORY & BACKGROUND**

Mosman has a particularly rich cultural heritage when it comes to the visual arts. "The first artists of Mosman were members of the Cammeragal tribe who left their paintings on its rocky headlands" (*Bohemians in the Bush: The Artists' Camps of Mosman*, Art Gallery of NSW, 1991. p.36). While these images have disappeared, a number of faded rock engravings still bear witness to the original, Aboriginal inhabitants of the area. Further information about this can be found in the draft of The Aboriginal Heritage Study in Mosman Library.

Since European settlement in the early 19<sup>th</sup> century, Mosman has attracted many of Australia's most celebrated artists. In 1886 a small group of painters, including Julian Ashton and Henry Fullwood, established an 'artists' camp' at Edwards Beach in Mosman. This camp was the first of many to be created in the area during the 1880s and 90s, providing artists with a reprieve from the pressures of city life, and for some, an alternative home during harsh economic times. In this idyllic environment, Arthur Streeton and Tom Roberts painted many of the masterpieces of Australian Impressionism while staying at Curlew Camp on the edge of Little Sirius Cove in Mosman.

These artists were followed by a younger generation of artists who were also attracted to Mosman's picturesque bays and beaches, and the natural bush land that hugged their shores. Foremost amongst these was Margaret Preston who settled in Mosman in 1920 and remained for 40 years, creating vivid, graphic images of the local flora and landscape. Among the current generation of artists who are associated with Mosman, Ken Done is renowned for his bold and colourful images of local vistas and Sydney landmarks. Other distinguished, local artists include Nancy Borlase, Bernard Sahn and Kerrie Lester.

Beyond the realm of visual arts, Mosman has been, and still is, home to many prominent writers, musician, actors, film makers, designers, craft practitioners and architects.

In terms of architecture, Mosman is widely recognised as a 'Federation' suburb, retaining many homes of the late 19<sup>th</sup> and early 20<sup>th</sup> century that have been lovingly restored or conserved. At the other end of the spectrum there are contemporary houses designed by some of Australia's leading architects such as Glenn Murcutt.

## **PUBLIC ART COLLECTION**

Over the years, Mosman has acquired a small collection of public art works, which include monuments, fountains, bronze portrait busts and five contemporary artworks commissioned in recent times. These works are located at various sites throughout Mosman and have been designed and produced by established artists. A list of these works is recorded in Council's publication titled, *A guide to historical plaques, public art and monuments in Mosman*.

Many of these public artworks have been commissioned by the Mosman Public Art Trust and gifted to the community. The purpose of the Trust is to "*promote the visual arts and crafts, and in particular, public art, within the Municipality of Mosman for the benefit of residents and visitors and enrichment of cultural life in the community*". To achieve this purpose, the Trust raises funds by conducting the annual, Mosman Address dinner function and other fundraising activities.



## **SCOPE OF PUBLIC ART**

For the purposes of this Policy, public art can include, but is not restricted to, the following forms of creative expression: all forms of visual arts, craft and design such as paintings, sculptures, murals, mosaics, textiles, ceramics, monuments, banners and water features.

Public art can also adopt the form of, or be associated with, functional objects like street furniture (chairs, tables, gates etc), play equipment, bike racks and signage. All these forms of public art can be free-standing or integrated into the architectural fabric of buildings, bridges, lighting or pavements etc.

Public art can be produced by individual artists (professional or amateur) or collectives such as community groups or students working under professional direction or supervision. Public art can also involve artists working in a design team, collaborating with architects, urban designers or landscape architects, to develop the conceptual designs and artistic focus for a proposed building, park or reserve.

Public art can be purchased, commissioned, created through community arts projects, or be designed and made through place-making projects which help to define a new sense of cultural identity. Public art can also be donated or bequeathed.

Public art can be permanent, temporary or ephemeral (short-lived).

Public art can be designed and made for a variety of sites and settings, that is, 'public spaces', which are generally accessible to people such as streets, footpaths, parks, beaches, recreation facilities, libraries, community centres, schools, or civic places. 'Public spaces' can also be a part of 'privately owned' buildings and facilities such as shopping centres, arcades and office and apartment complexes.

Public art can also include a range of performing arts like music, mime, dance, and street theatre presented in the public domain.



Mosman Festival 2005 Balmoral Fun Day Art Events – *CHALK IT UP & Sand Sculpture*

## **POLICY PRINCIPLES**

### ***Location***

Council will initiate, facilitate and implement public art projects in public spaces owned by Council such as parks, recreation facilities and civic places etc, when funding permits. Council may also collaborate with other levels of government or private interests in public art projects for private or commercial buildings and facilities where public spaces are available, such as the foyer of an office building or atrium of a shopping centre.

### ***Planning & Development***

This Public Art Policy is the responsibility of all Departments of Mosman Council. Council will incorporate public art into Council's strategic management plan, MOSPLAN, the Cultural Plan and Social Plan, and all relevant development control plans. Public art projects and initiatives will be examined and assessed by professional Council staff and external consultants where necessary, the Public Art Reference Group, and other relevant Council Advisory Groups.

The Public Art Reference Group will comprise representatives of Mosman Council, Mosman Public Art Trust and the Mosman Art Gallery Consultative Group. Public Art Projects receiving support from professional Council staff and Council Advisory and Reference Groups will be referred to Council for further consideration and approval.

### ***Project Selection, Quality Control & Management***

Council is committed to achieving artistic excellence in all commissioned and acquired public art works. The selection of public art projects will be based on the criteria of significance, integrity, relevance to the proposed site, and quality in aesthetic, conceptual and technical terms. Approved projects will be managed and assessed by a Council officer with expertise and experience in public art and cultural development from the Community Development Department.

### ***Approaches to Public Art Provision***

Council recognizes that public art can occupy a diverse range of locations and adopt many different forms in terms of content, style, materials, size, utility, life expectancy, and complexity etc. Accordingly, Council will apply a three tier approach to the provision of public art.

- Tier 1 - Integrating elements of art and design into routine capital works.
- Tier 2 - Initiating and responding to opportunities for community initiated public art projects, including gifts and bequests, on Council managed or owned properties.
- Tier 3 - Commissioning significant public art works for specific locations in Mosman.

### ***Consultation & Decision Making***

Council will provide opportunities for community comment and participation in the planning, design and construction of public art projects. The degree and type of consultation and participation will depend on the nature of each artwork and the extent to which Council is responsible for them.

Tier 1 projects will be subject to consultation with appropriate professionals on Council and where necessary, external experts in a relevant field, and will have regard for MOSPLAN, the Cultural Plan and other relevant development control plans.

Tier 2 projects will be subject to consultation with the Public Art Reference Group to identify the type of project which is most desirable and meaningful for a specific site. Tier 1 consultation will also apply.

Tier 3 projects will be subject to consultation with the community to identify sites for major public art works and to determine the most desirable and meaningful works for the sites. Consultation may take the form of discussions with the Public Art Reference Group and other relevant Council Advisory Groups as well as community conversations where broader consultation is required. Tier 1 consultation will also apply.

### ***Resourcing***

The Mosman Public Art Trust raises funds for public art through conducting the annual Mosman Address dinner function and other fundraising activities. The purpose of the Trust is to promote the visual arts and crafts, and in particular, public art, within the Municipality of Mosman for the benefit of residents and visitors and enrichment of cultural life in the community.

Council will include public art, as an integral component of relevant capital works programs and budgets, through the use of dedicated funds where applicable, including Section 94A contributions to the value of 1% of project costs for applicable projects in excess of \$50,000. The Section 94 contributions plan applies to applications for development consent and applications for complying development certificates under Part 4 of the Act. All development types are levied at the rate of 1% except those involving development in and around our local business centres which are the subject of a separate section 94 plan.

Further, Council will allocate \$10,000 p.a. for capital expenditure in a dedicated public art fund as a budget line, and if money for a particular project is insufficient in any one year the money will be allocated to a restricted cash account to allow for expenditure to accrue over several years budgets if required.

Council will also seek to establish partnerships with other government agencies, community organisations, commercial enterprises and members of the public to initiate, plan and implement public art projects where Council funds are considered insufficient. Council will also encourage partnerships between community and business groups to collectively undertake public art projects. In addition, grants, donations and sponsorship opportunities will be investigated and secured by Council wherever possible and appropriate. With respect to sponsorship of public art projects, Council's 'Corporate Sponsorship Policy' will apply.

Furthermore, Council is aware that there are occasional grant programs available for public art funding application, for example: NSW Ministry for the Arts, NSW Department of Infrastructure, Planning and Natural Resources, Australia Council for the Arts, Tourism NSW, Stormwater Trust.



### ***Education & Interpretation***

Council will ensure that appropriate information and interpretation about public art is provided and available to the public onsite and through Council services such as the website, library, art gallery or community information centre.

### ***Preservation, conservation and restoration***

Council formally recognizes the Public Art Collection as a major community asset which requires professional standards of management, care and conservation to ensure its preservation for future generations.

### ***Removal, modification, repairs and de-accessioning***

In the event of the need to remove, relocate, modify or de-accession a public artwork, Council will consult with the artist/s concerned and negotiate a mutually satisfactory outcome. In the event of the need to repair a public artwork, the relevant artist/s will be given first option to complete the work.

### ***Acknowledgements and legal obligations***

Council will ensure that the integrity of public art is maintained and that all legal obligations regarding copyright and moral rights are upheld, and that appropriate acknowledgement is given to the artist/s concerned.

### ***Insurance***

All Council owned public artworks will be treated as assets and therefore covered under the relevant insurance policies of Council.

### ***Public Art Register***

Council will establish and maintain a register of public art, which will be available to the public through Council's information services such as the web, library and art gallery. These works are located at various sites throughout Mosman and have been designed and produced by established artists. A list of current public artworks in Mosman is available in Council's publication titled, *A guide to historical plaques, public art and monuments in Mosman*. The Mosman Public Art Register will be linked to the National Register of Sculptures, Monuments and Outdoor Cultural Material.

### ***Public Art Collection***

Council will foster the development of a diverse public art collection in terms of style, media, content and location, and encourage, support and implement the creation of high quality public artworks that contribute to the image and identity of Mosman.

### ***Sustainability***

Council is committed to development that meets the needs of the present without compromising the ability of future generations to meet their own needs. Consequently, Council will assess all public art projects in terms of their social, cultural, economic and environmental impacts on the community before being approved.

### **Employment**

Council will inform local artists and arts organizations of opportunities for public art projects as they arise, and encourage them to make submissions, however being a local artist is not a requirement for public art projects in Mosman.

### **WH&S**

Council will ensure that the design, construction and materials associated with public artworks comply with all relevant WH&S standards, risk management procedures and Council regulations.

### **Regulatory Framework**

This Policy does not override Council's legislative planning regulations, including the Local Environment Plans or Development Control Plans. However, any future such documents and the existing documents, where possible, should reflect the value of this Public Art Policy. In particular, relevant Development Control Plans should include the following statement: Any public art proposed as part of a development, or as a stand alone item, should comply with Council's Public Art Policy. Public Art is considered to be all art forms located within a public place, including but not limited to streetscapes, open spaces and community buildings.

### **Policy Review**

Council will review and update this policy every five years.

### **Acknowledgements**

The following sources have been used to inform and assist with the preparation of this draft Public Art Policy.

*MOSPLAN, Mosman Council's Strategic Management Plan*

*Mosman Council's Cultural Plan*

*Public Art Policy, 2001, City of Blue Mountains*

*Public Art Policy, 2003, Holroyd City Council*

*Public Art Policy, 2004, Ku-ring-gai Municipal Council*

*Public Art Strategy, 2003, Marrickville Council*

*Public Art Policy, 2004, North Sydney Council*

*Public Art Policy, 2003, Tweed Shire Council*

*Public Art Policy, 2000, Willoughby City Council*

*Public Art Policy, 2001, Wollongong City Council*

*Public Art Policy (Draft), 2006, Woollahra Municipal Council*

*Public Art Training for Local Government, Levels 1 & 2, 2004 & 2005, LGSA, NSW*

*Public Art Resource Kit, 2003, LGSA, NSW*