

## INTRODUCTION

### Public Art and Collection Guidelines

- To recognise the diverse nature of Public Art expression.
- To increase understanding of Public Art through interpretation, engagement and education.
- To encourage and support initiatives that provide interpretive signage and Public Art that has local or regional relevance, explains meaning behind place names and gives insight into natural and cultural heritage of our towns, villages and significant related sites.
- That artworks held in the public domain are of high artistic standard and their selection or acquisition follows the processes outlined in the Public Art and Collections Guidelines.

### Purpose

The Public Art and Collections Guidelines are established in accordance with Council's Public Art and Collections Policy to generate and support the implementation of Public Art in the Scenic Rim and to provide a rationale for collections of artworks via gifts, bequests, donation or acquisition and provide for de-accessioning.

### Underlying Principles

- Public Art collected by Scenic Rim Regional Council will reflect community values and aspirations. It will represent important work held in trust for the public for the future.
- The Public Art and Collections Policy of the Scenic Rim will address as themes the Scenic Rim Curatorial Rationale:
  - Community
  - Heritage
  - Creative Excellence

## PUBLIC ART CURATORIAL RATIONALE

### Community

The Scenic Rim is a collection of distinct communities bound by geographical connection to the caldera known as the Scenic Rim. Each community shares a deep love of its own natural environment and the unique features of our shared landscape. Our history has shaped our communities and our future is shaped by our aspirations and connections to place.

Community aspirations are demonstrated by:

- Community arts projects that encourage inclusion, caring and friendly communities,
- Mateship, pride, community cohesion and deterrents to crime and violence.
- Public Art that identifies community role models and heroes that will build our region's culture.
- Public Art projects that express our community concerns and experiences, hopes for the future and contemporary stories.
- Arts and cultural initiatives that demonstrate collaborations and partnerships between community organisations, education providers and business.
- Public Art that considers our cultural heritage and capacity for cultural activation in the planning and design of public spaces and facilities
- Projects that demonstrate community engagement.
- Support and encourage for cultural initiatives that demonstrate community engagement and audience development strategies, community consultation, evidence of partnerships and collaboration adequate planning, volunteer management, protection against burnout, succession planning, evaluation and market research

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- Developing creative projects that lead to vibrant towns and villages and articulate our aspirations and the unique nature of our identity

### Heritage

In the context of this document the natural heritage is included as part of the region's cultural heritage as the association with land and environment is a cornerstone of the region's identity.

Heritage values are demonstrated by:

- Public Art that tells locally significant stories.
- Investment in and awareness of the value of our heritage and regional distinction for visitors and residents
- Initiatives that provide interpretive signage and Public Art that explain meaning behind place names and gives insight into natural and cultural heritage of our towns, villages and significant related sites.
- Projects that educate and immerse residents, businesses, tourism operators and visitors in the Scenic Rim's natural and cultural heritage.
- Public Art and activities that encourage a sense of belonging.
- Public Art and events that celebrates heroes and role models in community arts projects and events.
- Identification and protection of places of significance
- Projects that promote the observation of cultural practices, language and celebrate the diversity within our communities.
- Public Art that retains authenticity and maintains the unique identity of our towns and villages.
- Initiatives that generate pride, celebrate successes and strengths, retain authenticity and maintain and strengthen identity of our towns and villages.

### Creative Excellence

Public Art is cross disciplinary and multimedia. Creative excellence in Public Art demonstrates innovative partnerships with community, business, government, and specialist areas such as architecture, commercial design, landscape design, engineering, construction, fabrication, information technology and planners.

Creative excellence is also demonstrated by:

- Public Art that provides our communities with access to a wide range of creative ideas, skills and opportunities
- Public Art that contributes to the creation of Arts and Cultural trails, that explores our natural and cultural heritage
- Public Art and community projects that provide opportunities for involvement by local artists whilst maintaining a high level of creative and technical excellence.
- Maintaining and promoting Scenic Rim Regional Council Public Art and Collections policy and the guidelines for the collection and management of acquisitive works by Council.
- Celebrating cultural achievements
- Maintaining arts and cultural trails, including natural and cultural heritage, sculpture and public art

### DEFINITIONS

#### **Artist/Designer**

An artist refers to professional practitioners in the creative industries, visual arts, craft or design.

#### **Art Register**

An arts register is a comprehensive listing of all Public Art and collection items currently in the public domain under the responsibility of Scenic Rim Regional Council. This register is to be available to the public through Councils website.

#### **Arts Reference Group (ARG)**

An advisory group of industry and community stakeholders whose advice is sought with regard to the commissioning, acquisition, purchase, donation, approval and funding of Public Art.

#### **Assessment Criteria**

The criteria of that the Arts Reference Group use in their decision making process when assessing an application. These include:

- Artistic vision, quality and originality
- Impact of the concept and its ability to capture the audience
- Suitability to context and response to the site
- Demonstrated understanding of the project and the desired outcomes
- Demonstrated capacity to work within the project timelines and budget
- Experience in the design, construction and installation of high quality public artworks

#### **Collection**

Art works held in the public domain through acquisition, donation, commission or bequests. The Public Art and Collection Policy do not cover historical items held in trust by the regions Heritage Museums or libraries.

#### **Commission**

The commissioning of Public Art is a way of assuring that all plans and components of a Public Art work are designed, installed, and maintained according to the operational requirements of the owner or final client. These guidelines recognise that work may be commissioned through:

- An open competition or a call for an 'expression of interest' from artists;
- 'Limited tender' where a number of artists' agencies, galleries or representatives are approached or a jury of experts or advisory panel is used to recommend artists for the commission;
- Direct commission' where artists are approached directly for the commission.

#### **Commissioning Agreement**

The contract that outlines the agreement between Council & an artist in relation to an original work for a project.

#### **Community**

A community refers to the residents in a local government area who have particular elements in common. For example: geography, gender, age, ethnicity, Aboriginality, ability/disability, businesses and other interests.

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### Community Engagement

How the project manager, artist or group will engage with the community in the development of the project, its implementation and installation and what role the community or stakeholder will have in this engagement process (inform, consult, involve, collaborate or empower).

### Concept Development

This refers to the second stage of the Public Art management process in which a shortlisted artist provides an original preliminary design based on the project brief and communicated usually through drawings, photomontages or models and maquettes. This submission is to include:

- An artwork concept plan in the form of drawings, digital illustrations or a three dimensional maquette/model shown to scale.
- A concept level budget design including the artists fee, fabrication or manufacture and installation costs
- A one page summary of approach and vision including choice of materials and the relevance of the proposed design to the space.

### Copyright

The legal, economic and moral rights automatically granted to artists when they create an original form of expression through their skill and labour. Copyright applies to the material form of an idea rather than the idea itself and the right to reproduce an artwork can be assigned or licensed to another party by the creator.

### Curatorial Rationale

The curatorial rationale is the conceptual/ theoretical framework that guides all aspects of Public Art development and collection of art held in the public domain in Scenic Rim. It gives reasons for why artworks should exist in a place. This framework is informed by the key goals of the Scenic Rim Arts and Cultural Policy.

- Community- the building of community capacity through arts and culture.
- Heritage - a region able to fully appreciate, realise and articulate its heritage and identity
- Creative Excellence -the promotion and generation of creative excellence

### De-accessioning

The removal and disposal of an artwork. This should be based on objective criteria and carried out in a manner that respects the artist's moral rights.

### Design Development

Design Development is the third stage of the Public Art management process in which an artist is selected and awarded the commission to design, fabricate and install the artwork. This stage involves original concept design advanced to address or resolve specific design issues including environmental, contextual, engineering and other more specific stakeholder requirements. The design development stage is communicated through more detailed drawings, maquettes or other appropriate communication media.

### Expression of Interest

An Expression of Interest is the first stage of the Public Art management process in which an artist responds to a Public Art Brief. An EOI is used to shortlist potential artists before seeking a detailed concept design. The EOI is to include:

- The artist's contact details including address, email and phone
- A written response to the brief explaining why they should receive the commission.
- A current CV detailing public art commissions, awards, exhibitions



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- High resolution digital images of previous/relevant public artworks

### **Interpretive**

Interpretive signage or artwork is work that is designed to explain aspects of the artwork or its environment and to engage the viewer with that interpretation

### **Placemaking**

Describes the planning and design of civic and recreation spaces in our towns, settlements, cities and other settings. It provides a set of tools, integrated thinking and practice to stimulate social sustainability and revitalisation of new and existing communities. Sustainable community planning and destination management situates Public Art as a subset of Placemaking in the domain of arts and culture whilst recognising that it is enmeshed with statutory and legislative obligations, regional strategic planning, land use management, community engagement practice, economic development and social wellbeing.

### **Project Manager**

- The Project Manager is the person nominated as the point of contact between Council, the artist, developers and other stakeholders.
- The Project Manager will be responsible for the preparation of the Public Art Management Plan which will comply with SRRC Public Art & Collections Guidelines to be considered by the Arts Reference Group.
- The Project Manager co-ordinates the concept, design development, fabrication and installation stages.

### **Public Art**

Public Art refers to contemporary arts practice that occurs outside the gallery or museum system.

Public Art may include or contribute towards the:

- Development of community facilities
- Development of public precincts and places
- Interpretation of place and local stories
- Cultural animation and cultural programming, including festivals and public events
- Permanent, temporary or ephemeral installations
- Land art and work with landscape architects
- Public Art project outcomes may result in:
  - Visual artworks including painting, sculpture, installation and digital media
  - Artworks that have functional aspects such as reception areas, water features street furniture and signage
- The design treatment of architectural spaces and hardware

Public Art must be robust enough to withstand the physical environment where it is located, be responsive to its location, relevant to its audience and help to create places that inspire investigation and interaction. Historically, Public Art was dominated by commemorative sculpture.

For the purposes of this policy, Council recognises the significance of memorials and monuments in the life of the community and intends that this policy will also encompass such installations.

### **Public Art Brief**

A document prepared as an aid to artists and designers responding to an open competition procurement process. A Public Art brief will set out the conditions and requirements for all Public Art projects. It will provide details of the location, budget and context for the commission from which artist will respond to through an Expression of Interest.

### **Public Domain**

The public domain refers to a public space or a public facility's internal or external environment. The public domain includes but is not limited to, parks, streetscapes, community centres, foreshores, entry way to National Parks, shopping centres, local government offices, hospitals or areas that are accessible to general public and/or in the ownership of Council, State Government or Commonwealth Government agencies.

### **Shortlisted Artist**

A Public Art brief will specify the number of Expressions of Interest that will move to the Concept Development stage of the Public Art management process. The Arts Reference Group will consider all EOI's and select the artists based on set criteria that best suit a specific project.

### **Site Specific**

Works of art that are created in response to a specific site and its local environment as opposed to works that have been created and are then located to a site without reference to the site and its local environment.

### **Stakeholder Consultation**

This refers to the process of consulting with relevant organisations, external to council, during the Public Art management process. Information from stakeholder consultation will assist the Arts Reference Group in their decision making process.

## **PUBLIC ART & THE BENEFITS TO THE COMMUNITY**

- Public Art adds to the distinctiveness of Place.
- It is a way of expressing ourselves and telling our story.
- It identifies the uniqueness of a place in the present or past or describes its aspirations for the future.
- Well managed Public Art projects provide the community and visitors to Scenic Rim with an opportunity to connect with local stories and values.
- Community run Public Art projects are an opportunity for residents to connect with each other whilst gaining skills and celebrating and sharing matters that are significant to the community.
- Public Art that employs professional artists in the development of the project enriches the cultural life of the community whilst developing skills.
- Public Art provides economic, tourism and educational benefits for the community by providing points of reference and understanding of the region.
- Enhancement of the quality of urban and open space environments through the sensitive placement of locally relevant and meaningful Public Artworks
- Artwork held in trust through Scenic Rim Regional Council may be shared around the region
- Public Art becomes a point of reference or way finder for community and visitors to the region
- Public Art offers the opportunity for community engagement with the built environment and is a mechanism to undertake community consultation and determination.

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### SCENIC RIM ARTS REFERENCE GROUP

#### Objectives of the Arts Reference Group

- The Arts Reference Group will support council in promoting the arts as a tool for cultural expression and development and encouraging cultural engagement and participation to build community capacity. ARG will work in conjunction with the Scenic Rim Regional Councils Arts and Cultural Policy to realise three main goals.
- Build community capacity through arts and culture;
- Enable the region to appreciate, realise and articulate its heritage and identity
- Promote and generate creative excellence.
- To foster community engagement with the arts as an essential component of a healthy and vibrant community and to be an advocate for the importance of arts as a vital component of community development.
- To encourage a community driven sense of ownership.
- To develop a community network of cultural, business, professional and educational representatives with an interest in and support of arts and culture programs.

#### Establishment

The composition of the Arts Reference Group is to include:

- One elected representative of Council as nominated by Mayor to be appointed as the Chair
- Council's Cultural Services Coordinator (Non-voting position)
- Public Art and RADF Officer (Non-voting position)

The Scenic Rim Arts Reference Group will include 6 -10 members with experience in the following fields

- Education and Arts
- Indigenous Community
- Tourism
- Youth
- Landscape or architectural design experience.
- Business
- Health and Well Being
- Arts Industry with Curatorial experience
- Heritage

Scenic Rim Regional Council Staff members on an 'as needs basis' to provide input on community planning, town planning, engineering, open space planning, tourism or marketing aspects

#### Principal Responsibilities of Arts Reference Group Members

- To work with Scenic Rim Regional Council staff to implement arts projects to the highest possible standard.
- To abide by Council's adopted ARG Code of Conduct at all times.
- To assess Public Art applications for the development or acquisition of Public Art or artwork for SRRC collection. The ARG will assess applications for the creation or acquisition of Public Art in accordance with the Scenic Rim Public Art and Collections Policy and against the criteria outlined in the Scenic Rim Public Art and Collections Guidelines.
- To assess artworks and items given to or offered for acquisition to council for inclusion in the Scenic Rim Regional Councils Public Art Collection
- To assess works recommended for de-accession against criteria set out in the de-accession checklist.

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- To provide aesthetic and practical advice on the proposed artists concept proposals.
- To assess the artwork concept proposal in relation to criteria set out in the artist's brief, as well as conforming to public safety and public decency standards
- To make recommendations on Regional Arts Development Funding at both the Snapshot and Full Application Stages.

### Terms of Office

To allow for retention of understanding of the role of the committee and the history of the decision-making of the committee, the term of appointment of one half of the committee positions will expire in one year and the other half the following year

When vacancies arise, Expressions of Interest will be advertised and new members will be invited to apply.

The appointment of ARG members is by recommendation from Coordinator of Cultural Services to the Director of Regional Services; the appointment of a new member is ratified by the Chief Executive Officer.

The Councillor Representative is appointed by Council.

### Meetings

- The ARG will meet at least four a year at such place and time as notified by Council.
- Two meetings will be to assess RADF Snapshot Applications and Expressions of Interest for Public Art
- Two meetings will be to assess RADF full Applications and Concept Development for Public Art

### Roles of the Public Arts Reference Group

- Assess Public Art Expressions of Interest to shortlist artists for the Concept Development stage.
- Assess Concept Development applications for Public Art and select final artist's concept.
- Assess any applications or proposals for the development or acquisition of Public Art or artwork for collection.
- Assess applications for the creation or acquisition of Public Art in accordance with the Scenic Rim Public Art and Collections Policy and against the criteria outlined in the Scenic Rim Public Art and Collections Guidelines.
- Assess artworks and items offered for donation, acquisition or by commission to council.
- Assess artwork recommended for de-accession against criteria set out in the de-accession checklist.
- Provide specialist cultural, artistic, aesthetic and/or design advice

### Support Services

Council's Cultural Services branch is responsible for reviewing the Scenic Rim Public Art and Collections Policy as required and for updating the Scenic Rim Public Art and Collections Guidelines.

Cultural Services staff can provide procedural advice to councillors and council officers involved in Public Art activities.

Cultural Services will provide administration support to the ARG. The Public Art/RADF Officer will prepare the Agenda, Progress Reports and Action lists of the Group's meetings formatted in accordance with Council's templates. The Public Art Officer will help facilitate the selection of artists, provide support to the ARG and liaise with all relevant departments of the Council.

Cultural Services will consult will relevant external organisations and Council departments on Public Art and RADF project and prepare feedback to ARG prior to assessment.



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Cultural Services will prepare summary documents for each Assessment Round or project brief to assist ARG in the assessment process.

Cultural Services will prepare a Collections Evaluation Plan and Checklist and assess whether the proposed work meets selection criteria and whether a report needs to be prepared for Councils consideration.

Cultural Services will maintain a register of all Public Art and works in the SRRC Collection

### **PUBLIC ART MANAGEMENT PLANS**

It is required that Management Plans for Public Art should augment those provisions and facilities that are identified within any relevant Park Management Plan applicable to a development.

Proposals for Public Art must be accompanied by a completed Public Art Management Plan and Checklist.

### **Purpose**

Public Art Management Plans may include or contribute towards the:

- Artistic treatment or rendering of community facilities
- Artistic treatment of public precincts and places
- Use of artistic mediums in interpretation of place and local stories through Interpretive signage, walkways or entrance statements
- Cultural animation and cultural programming, including festivals and public events
- Permanent, temporary or ephemeral installations
- Land art and work with landscape architects

### **Contents**

#### **Project Description**

Public Art project outcomes may result in:

- Visual artworks including painting, sculpture, installation and digital media
- Artworks that have functional aspects such as reception areas, water features street furniture and signage
- The design treatment of architectural spaces and hardware

Describe what the project is about, where it will take place, who is the primary audience, what will the outcome be. What research has been undertaken to support this project and concept?

#### **Demonstrated Community Benefit**

Public Art should be of benefit to the community. Applications must demonstrate; the benefit to the community, which community will benefit from the project, identify how the community finds out about and engages with the project and what community need will the project meet.

#### **Stakeholders**

Identify who is involved, who are the community stakeholders, who will be the project manager, what artists are involved, who will audit the budget, if the project is a group project who are the office bearers what groups or individuals have been consulted.

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### **Concept Drawings or Marquette**

Include concept drawings of proposed artwork or Marquette, photos of Marquette or computer generated concept pictures. Include as many views as possible, i.e. from various angles and if possible illustrated as if in situ

### **Budget**

Detailed budget including artist fees, fabrication costs, insurance, project management, in kind support, grants and other funding, sponsorship, administration costs, transportation, installation, maintenance, accommodation, public programs, landscaping, signage.

An estimated cost for future maintenance and repairs should also be included in the budget. This amount should be determined after discussions with the artist, appropriate restoration experts and Councils Facilities staff.

### **Risk assessments**

Attach a risk assessment of the project. Risk assessments must include consideration of all aspects of public safety, vandalism and workplace safety management.

### **Timeline**

Detail information including: project start date, community consultations, meetings, insurance, WHS inspections, call for artists expressions of interest or commission, assessment and selection of artwork, submission of artwork and project proposal to Council, planned communications to community, any road closures, installation dates.

### **Maintenance Manual or Instructions**

Include a maintenance plan and schedule. This schedule should detail all parts used in the Public Art, a material safety data sheet if applicable, list of suppliers, materials used to protect surfaces.

### **Evidence of Suitability of Site**

Describe the site. Why is this project appropriate for this site?

Have you considered other sites? Have you identified who owns and uses the site? Are there structural or engineering implications?

Does the proposed Public Art comply with or in keeping with any neighbourhood plans or character studies of the area?

Site Specific works or proposals for Sculpture Symposiums must provide evidence of site suitability. This means works to be created on site must be developed from submitted concept plans and examples of similar work by artist.

### **Evidence of Community Support and Consultation**

What methods have been used to communicate and consult with the community? Document what consultations have occurred or are to occur. Provide supporting documentation and letters of support to indicate that adequate consultation has or will occur.

### **Education and Engagement Plan**

Providing information for didactic plaques, information for the media, school, local heritage, art and tourism groups is an important way to engage the community with a piece of Public Art. This information should include information about the work, the artist, the concept and its relation to place. Consider how you might wish this work to be understood by the community and visitors. Essential education material should include the artist's name, the title of the work, the medium in which it is created, the date of creation, any organisations involved in the project creation, information about the Public Art and its meaning and connection to place.

### **CV or Samples of Work of Artists, Project Managers and Fabricators**

Public Art work must be executed by a professional artist or under the project management of a professional artist.

Fabrication may be done by professional fabricators or the artist. Supply CV and samples of work by associated artists and details of the fabricators and other work of a similar vein they have executed. If project management is undertaken by a community organisation then details of the management committee and their ability to manage the project should be included.

## **COLLECTIONS**

### **Benefits to the Community**

There are 3 main benefits to the community for the development and maintenance of an artwork collection, including:

- Securing significant works for future generations.
- An investment for Council and the people of the Scenic Rim.
- Prevention of loss, damage or displacement of important work and local heritage.

### **Opportunities for Local Collections**

Having a focus for art works collected by Council on behalf of the community will provide greater opportunities for exhibition, investment, recognition and promotion of creative excellence.

Options for the Council and Art Reference Group to consider include:

- Securing and collecting works by significant creative industry practitioners and significant artists associated with the Scenic Rim.
- Securing works of art that best reflect the aspirations of the Scenic Rim as identified in the Collections Curatorial Rationale.
- Securing a range of work in a given medium.
- Securing works by a particular artist of recognised national significance.

### **Methods of establishing a Public Collection**

Collections are established through donation, bequests, gifts, acquisitions and commissions.

The generous act of a donor or benefactor comes with a responsibility for recipient or collecting agency.

The determination of whether an item being considered for inclusion in a Scenic Rim Public Collection meets the objectives laid out in these guidelines and the capacity of the Council to care for the work should be determined by the Art Reference Group with advice from Cultural Services. Cultural Services will prepare a Collections Evaluation Plan and Checklist for consideration by the ARG for items being submitted for inclusion in the collection.

### **Limitations in Collecting Art**

The Public Art and Collections Policy and associated guidelines plans and checklists describe methodology for the collection of art works held in the public domain through acquisition, donation, commission or bequests.

The Public Art and Collection Policy and associated guidelines, evaluation plans and checklists do not cover historical items held in trust by the regions Heritage Museums or libraries.

When assessing works to be included in the Scenic Rim Public Collection there are a number of considerations that will impact on Council's ability to accept and accommodate gifts, bequests donations and acquisitions or commissioning of work.

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Council's capacity to house and care for works in the public domain needs to be informed by its capacity and commitment to act as custodians for collected works for future generations.

Collections should be cared for in a manner that meets curatorial standards and exhibits a duty of care.

Council will not accept custodianship of any object in contravention of the Aboriginal Cultural Heritage Act 2003.

Council will not accept custodianship of Public Art requiring protection of a standard above that which Council cannot reasonably provide.

Works collected by Council on behalf of the community need to be stored in an environment which is climatically controlled, has a stable temperature, low light source and adequate air flow to avoid moisture and deterioration of the work. The storage unit/or display area must be vermin and insect proof and should comply with the standards recommended by Museums and Gallery Services Queensland. Items must be valued and registered on the Councils Asset Register Cultural Facility Audits and Asset Management plans may be useful to determine Council's capacity to house items considered for collection.

Periodically the work should be inspected by suitably qualified personnel to assess condition.

### Gifts

Gifts may be presented to Council by visiting delegations of a political, cultural, commercial, educational, sporting or social nature. The acceptance, giving, registration and disposal of gifts are regulated by Councils Gifts and Personal Benefits Policy.

In accordance with that policy a Register of Gifts and Personal Benefits shall be kept by

- The Mayor in relation to the Chief Executive Officer ; and
- The Chief Executive Officer in relation to Councillors and Council Officers.

Attachment A of the Gifts and Personal Benefits Policy outlines the recipient obligations, which include:

| Type of gift or Benefit   | Recipient Obligations   | Gift Disposal Guidelines   |
|---|---|--|
| 1. Historical, Cultural and protocol Gift and Benefit   |   |  |
| Historical, cultural and protocol gifts and benefits (regardless of value).<br>Examples: <ul style="list-style-type: none"><li>• Plaque or certificate presented by a visitor to the area</li><li>• Historical book</li><li>• Artwork</li></ul> | Recipients must provide details to the Chief Executive Officer with a completed Gifts and Personal Benefits Declaration Form. | The Chief Executive Office shall determine whether historical, cultural, and protocol gifts should be : <ul style="list-style-type: none"><li>• Retained or purchased by the recipient; or</li><li>• Placed on public display; or</li><li>• Otherwise stored or disposed of.</li></ul> |

The Chief Executive Officer may (but is not obligated to) seek the advice of the Art Reference Group or Cultural Services in regard to the retention or disposal of gifts and the inclusion of any gifts into the public collection of Scenic Rim Regional Council.



### **Collections Curatorial Rationale**

Irrespective of which opportunity Council chooses to pursue to focus a future collection the principles of the Curatorial Rationale should be applied when considering work for collection.

- Community – Will the collection of this work build the capacity of the community by generating pride and stimulating engagement and appreciation of arts and culture?
- Heritage – Is the work to be collected an example of our cultural heritage or an expression of our identity?
- Creative Excellence – Is the work to be collected an example of creative excellence as ascertained by a curator or appropriate industry professional.

### **COLLECTIONS AND EVALUATIONS PLAN**

Completion of the Scenic Rim Regional Council Evaluation Plan and Checklist provides information that will aid the Art Reference Group and Cultural Services team in assessing work being considered for inclusion in a public collection.

### **Content**

#### **Demonstrated Community Benefit and Significance of Collecting**

Does the item under consideration represent a benefit to the community of the Scenic Rim, Queensland or Australia?

How will collecting this item benefit the community and how we could communicate that benefit?

Is the information about the Artist, Medium, Date of Creation and Size available?

When considering items for public collection, the Art Reference Group should consider the following:

- Artists name, biography or CV
- Significance of the work under consideration
- Date the work was created, history of the work/item
- Medium used in the creation of the work
- Safety and stability of materials used to create the work

### **Valuation**

All items accepted by Council must appear on Councils Asset Register. This register requires that a valuation of the item should be recorded for insurance purposes. Therefore a valuation should be undertaken of all proposed gifts through a suitably qualified individual or authority.

A valuation certificate, letter of authenticity or statement of significance should be submitted to Council for consideration and provision to the Art Reference Group when they assess works for inclusion in the collection.

Cultural Services and/or the Art Reference Group may deem the work for consideration does not meet criteria for inclusion in the collection and may reject the work without valuation support in the case where in the professional opinion of Cultural Services staff or the ARG find this is merited.

### **Condition Report**

A condition report records the condition of the item for public Collection consideration.

### **Curatorial Advice**

Has a suitably qualified industry professional assessed the value of the work under consideration? Work should be assessed for artistic, aesthetic, cultural and heritage significance. Does the work have the capacity to enhance or create a significant collection to be held in trust for SRRC residents and visitors?

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### **Identified Storage or Exhibition Space**

Items to be accepted into a Scenic Rim Regional Council Collection must not only meet all criteria listed above but must also be able to be housed and stored appropriately within the confines of existing Council buildings or Council owned land.

This means that the items should not be kept or stored in a way that may cause it to become damaged or to deteriorate.

Resources must be available to maintain the artwork; to preserve it from deterioration and to protect it from vandalism and theft.

Has a condition report been prepared that identifies the climactic control needs for the item under consideration and does Council have the capacity and resources to store the item appropriately? Does Council have the appropriate exhibition spaces for displaying the item under consideration?

### **Capacity to Tour**

Identify if the work has the capacity to be considered part of a collection of significance that may be available to tour to regional galleries, libraries or museums or other suitable public spaces. Consider the ability to create the artwork safely and tour.

### **Budget**

Has a budget been identified for the preservation, repair, conservation, installation, maintenance, display and storage of the item for consideration? Has the cost of insurance, annual curatorial advice, and insurance been factored into the budgetary consideration?

### RETENTION AND DE-ACCESSION

#### Definition

De-accessioning means the method of removing something from a collection and outlines its method of disposal or sale.

#### De-Accession Rationale

Public Art or Artwork held in the public domain may need to be moved, or de-accessioned over a period of time due to a range of circumstances. Council may de-accession an artwork for a number of reasons including:

- Inadequate storage and appropriate conservation resources to maintain a collection or the specific artwork.
- A permanent or temporary work that has exceeded its expected longevity.
- An artwork that no longer meets functional or aesthetic requirements.
- An artwork that no longer can be considered safe.
- An artwork that has been irreparably damaged.
- An artwork that requires an increase in maintenance that cannot be sustained
- An artwork whose location is no longer appropriate due to redevelopment, road works, building demolition.

The de-accession process may include relocation of artwork, sale of artwork, donation of artwork, storage of artwork and destroying of artwork.

#### Policy Requirements

Legislation and Council policies that guide the acceptance and disposal of gifts and the procurement and disposal of goods and services include:

- Copyright (moral rights) Amendment Act 2006
- Local Government Act 2009
- SRRC Procurement Policy
- Council's Disposal of Council Assets Policy

These guidelines will be read in conjunction with these documents.

Disposing of artworks should comply with Council's policy for Disposal of Council Assets. Damaged artwork, artwork deemed no longer safe, would be considered to be valued at less than \$1000. Items under the value of \$1000 can be disposed of at the Directors discretion.

The Chief Executive Officer may dispose of gifts by any of the following methods, having regard for the relevant provisions of the Local Government Act 2009 and Council's Procurement Policy:

- Disposal with or without payment;
- Disposal as authorised by resolution of Council (for purposes such as staff reward and recognition);
- Transfer to other public agencies or authorities;
- Transfer as a gift to a recognised charitable, aid or non-profit organisation;
- Archival action by the Queensland Museum of State Library;
- Destruction.

### Moral Rights

The creator of an art work is entitled to certain non-economic rights.

Moral rights include; the right to be named as the author of the work and the right to take action if the work is manipulated in a way that damages the integrity of the work.

In accordance with this act Council has a number of obligations to artists when de- accessioning works including:

- Suitable notice should be given to artists should Council decide to de-accession their artwork.
- In the case of a community arts project where there are several creators, the organising committee or project manager should be notified.
- Notice should be given 3 months prior to any action taken.
- Artists should be given the opportunity to record or photograph their work in situ prior to its removal
- In the event that the work is to be disposed of other than through the sale or donation of work, the artists should be given the option to acquire the work. In the event that the artist does not wish to or unable to acquire the work then the organizing committee and project manager should then be given the next