

DRAFT PUBLIC ART POLICY – FEEDBACK ON CONSULTATION

1. Purpose of report

This report presents the results of consultation on the draft Public Art Policy. It seeks Committee agreement to recommend to Council that it adopt the Public Art Policy.

2. Executive summary

Arts activities are essential contributors to Wellington’s identity, distinctiveness, and position as a sophisticated, tolerant and exciting location for residents and visitors.

Public art, as one of the most visible art forms, has played an important role in distinguishing Wellington as that place – sophisticated, tolerant and exciting – and where creativity is at its heart.

It is time now, since the first policy was drafted in 2003, to build on the successes of Wellington’s public art and take it to a new level.

A decade ago public art was primarily commissioned to make a city look good, and it does this to great acclaim. In recent years however there has been an increased appreciation for the multiplicity of ways in which public art contributes to our city. For example it can stimulate new thinking and activity that directly inspires innovative businesses and social activity. Public art can also be critical, provocative and can generate discussion about our cities and how we live in them.

This Policy seeks to encourage many different public art activities to engender a rich and layered understanding of our city. The Policy also provides a strategic framework for the development of those activities in line with Council’s priorities outlined in Towards 2040: Smart Capital and to ensure an integrated approach to public art in the city and suburbs.

Overall the policy has been well received with 80% of submitters agreeing with the desired outcomes for public art activity, and a range of positive comments coming through. For example Creative New Zealand endorses all of the proposed outcomes, but is particularly supportive of the policy’s focus on leveraging broader economic benefits and social value for Wellington through public art activity.

A number of points were raised during consultation, including working processes with key partners and omissions to the criteria. The policy has been updated to reflect this feedback.

Following analysis of the submissions, officers recommend that the Public Art Policy be adopted, and the report seeks Committee agreement to recommend the updated Policy to Council for adoption.

3. Recommendations

Officers recommend the Strategy Policy Committee:

1. *Receive the report.*
2. *Note that a total of 25 written submissions on the Draft Public Art Policy were received. 2 oral submissions were heard on 7 June 2012.*
3. *Note that the analysis of submissions identified key points raised by submitters. These are attached as Appendix 1.*
4. *Note that, following analysis of submissions, a revised Policy has been developed in Appendix 2.*
5. *Recommend to Council that it adopt the revised Public Art Policy.*
6. *Agree to delegate to the Portfolio Leader for Arts and Culture and the Chief Executive the authority to amend the Public Art Policy to include any amendments agreed by the Committee and any associated minor consequential edits.*

4. Background

The first Public Art Policy was drafted in 2003. The objectives of the 2003 policy were to increase the amount, diversity and quality of public artworks in Wellington. To implement this policy a Public Art Fund was established (2004/5), and the Public Art Panel was founded (2005) to provide recommendations about support for public artworks.

Note that the Public Art Fund was decreased in 2009/10. Funding has been proposed in the Draft 2012 Long Term Plan to continue to support public art activity in Wellington.

This updated policy reflects changes since the original including:

- the formation of the City Arts team,
- the formation of the Public Art Panel and the Public Art Fund,
- changes in the interpretation of public art from permanent sculptural work to temporary and performance based artwork, and art that contributes to social and economic change

The policy also includes eight outcomes that align with Wellington City Council's strategic priorities outlined in *Towards 2040: Smart Capital* and the *Arts and Culture Strategy*, to ensure an integrated approach to the development of public art activity.

5. Discussion

5.1 Consultation and Engagement

Initially, relevant arts organisations and individuals were given the opportunity to inform the development of the draft policy. Council officers met with the Public Art Panel, Wellington Sculpture Trust, and professional artists to gauge what they felt were priorities for the policy. Council officers were also in communication with Mana Whenua organisations.

Once the draft had been finalised by Council at its Strategy and Policy Committee meeting on Thursday 12 April 2012, it was released for formal consultation. The draft policy was accompanied by a Council generated feedback form which submitters could use as the basis for their feedback.

Submissions on the draft policy were accepted between Monday 30 April and Wednesday 30 May 2012. One advertisement was placed in the 'Our Wellington' page of the Dominion Post.

Hard copies of the discussion document were available from the Service Centre and Toi Pōneke Arts Centre, and were distributed to the City's libraries. Copies were available online on the Council website, a link was posted on Toi Pōneke's Face Book page and it was publicised on the City Arts Panui (a monthly e-newsletter about Council's arts activities with a database of over 2000). Copies were also available at the Pacific Forum and the Ethnic Forum, both hosted by Council, and the opportunity to have your say was noted by presenters at these events.

The Council also hosted a workshop on the Long Term Plan and how it impacts the arts and events communities, and used the opportunity to present on the draft Public Art Policy and the draft Events Policy.

The Dominion Post and Capital Times ran stories about the policy and highlighted the opportunity to have your say.

The Council regularly informed relevant arts organisations about the consultation process via email.

5.1.1 Feedback from consultation

A total of 25 written submissions on the draft Public Art Policy were received. 2 oral submissions were heard on Thursday 7 June, 2012. A summary of responses to the policy is included as Appendix 1 to this paper. Copies of submissions were also provided for the Councillors Lounge.

Of the 25 written submissions the majority of questions answered indicate strong support for the policy – 100% of submitters agreed with the definition of public art activities and 72% of submitters agreed with the scope of public art activity covered in the policy.

The most significant question was 3 – do you agree with the desired outcomes? – as the outcomes will shape future public art activity, and have the potential to change the current public art landscape. The results of this question were as follows:

- 20 agreed with the desired outcomes (80%)
- 1 was unsure (4%)
- 4 disagreed (16%)

The following section details how the issues raised by the oral and written submissions have been addressed in the revised Public Art Policy.

5.1.2 Key points raised during the consultation process

Six salient points were identified from analysis of the written and oral submissions received. The Policy has been amended to incorporate these points.

1. One submitter questioned the omission of Tertiary Institutions under partnerships as an organisation that is interested and involved in the development of public art.

Council has successfully worked with tertiary institutions on developing public art activity and would like to build on this partnership and continue to work with them. It is recommended that ‘Tertiary Institutions’ be included in the section on partnerships.

2. Two submitters requested that the word ‘approve’ be removed from the process for developing public art i.e. Council will review Wellington Sculpture Trust (WST)/Wellington Waterfront Ltd (WWL) proposals for public art activity providing feedback and approval.

It is therefore recommended that the section that outlines how Council will work with its key partners be removed and a sentence stating the following be added: Council will work with its key partners to draft Memorandums of Understanding that will outline working processes to ensure an integrated approach to the development of public art activity.

3. One submitter questioned Council Officers making the final decision for all public art activity, recommending that it be Council (rather than officers), and publicly documented.

Council officers and external members of the PAP recommend that decisions are made by experts to ensure objectivity and rigour of process. When the Public Art Fund was established 2005/06 Council agreed that public art activity

should not be subject to political process. This decision was based on international practice. The Public Art Panel (PAP) was therefore established to make recommendations to Council officers (for eg Chair of the PAP), who are then charged with making the final decision. Note that in respect of this submission, it is recommended that PAP Minutes be publicly available.

4. Three submitters noted that there was no reference to support for local, Wellington-based artists and to an artwork's accessibility.

Council officer's intentions were not to exclude local artists; rather the focus was on quality projects that meet the desired outcomes. Accessibility issues are taken into account in site selection and consenting processes. It is recommended, however, that the following bullet points be added as criteria under artistic merit:

- Opportunities may be considered for Wellington artists.
 - Accessibility of an artwork will be considered.
5. One submitter suggested that the term 'artistic relevance' as a criterion to relocate public artworks was ambiguous and recommended it change to 'historic relevance', meaning relevance to the time of its making.

Artistic relevance relates to the Policy criteria and specifically to artistic merit, and is necessary in this context. The term historic relevance is an important criteria and relates to the heritage value of a work. It is therefore recommended that both terms be included.

6. One submitter noted the omission of the following paragraph under relocation of public artworks: Decisions will be made on consideration of consultation with the artist(s) (or the family of the artist(s) if necessary) and other relevant people or organisations involved in its establishment. If an artwork needs to be moved or altered in any way, consideration will be given to the moral rights of an artist under the Copyright Act 1994.

Note that this paragraph is included under decommissioning public artworks. It is therefore recommended that it be included under the section relocating public artworks too.

5.2 Financial considerations

There are no immediate financial impacts proposed in the Public Art Policy

5.3 Climate change impacts and considerations

The Council has undertaken some initial investigations and identified a number of coastal assets which are likely to be most impacted by climate change including sea-level rise. Further investigations are required to assess the risk and establish a basis for identifying how this can be mitigated, though the likely impact will be minimal. This work will be completed as part of our ongoing asset management planning.

6. Conclusion

Consultation on a draft Public Art Policy resulted in 25 written submissions and 4 oral submissions. After analysis of the submissions, Officers recommend that the updated Public Art Policy be adopted.

This report seeks Committee agreement to refer the updated Policy to Council for consideration and adoption.

Contact Officer: Katie Taylor-Duke, Arts Programmes Advisor, City Arts team

SUPPORTING INFORMATION

1) Strategic fit / Strategic outcome

The policy supports Council's strategic priorities outlined in Towards 2040: Smart Capital and the Arts and Culture Strategy.

2) LTP/Annual Plan reference and long term financial impact

N/A

3) Treaty of Waitangi considerations

N/A

4) Decision-making

This is not a significant decision. The policy is an updated version of the first public art policy drafted in 2003, and reflects current processes in developing and supporting public art activity. It also ensures policy outcomes are aligned with Council's strategic priorities.

5) Consultation

a) General consultation

Consultation was open for 1 month from 30 April – 30 May. The arts community were invited to attend a workshop, and the opportunity to consult was addressed at both the Pacific Forum and the Ethnic Forum.

b) Consultation with Maori

Mana whenua have been provided with a draft of the policy, and were consulted specifically on the partnerships section of the Policy.

6) Legal implications

N/A

7) Consistency with existing policy

N/A

Appendix 1

Q1. Do you think the public art definition covers the range of public art activities?				
Agree	Unsure	Disagree	Comment	Officers Response
25			The definition is clear and inclusive, allowing flexibility for many different forms of art in diverse contexts. The conceptual contribution is particularly important to emphasise as it can permeate through multiple aspects of civic life.	
			I would like to see wording that is less vague or 'all-encompassing' and that specifically names the diverse genres of art. e.g. dance, music, visual arts, film, literature etc.	

Q2. Do you agree with the possible scope of public art activity?				
Agree	Unsure	Disagree	Comment	Officers Response
18	4	3	The AAG believes the Public Art Policy should call out the importance of providing a range of art that is accessible to people of different abilities. For eg visual art that is accessible to me may not be accessible to a blind person. We should try to ensure that a proportion of the art purchased takes this access perspective into consideration to be consistent with the proportion of people who have some form of impairment.	<i>Criteria amended to include: accessibility of an artwork will be considered.</i>
			There is no mention of support for privately created public art such as Carlucci Land in Happy Valley.	
			No mention of funding for local development and talent.	<i>Criteria amended to include: opportunities may be considered for Wellington artists.</i>

		<p>We believe that a critical role of public art is to contribute to public debate, to test unpopular and controversial ideas, and to sometimes raise difficult and uncomfortable issues. We consider that this aspect of public art needs to be acknowledged in the decision-making which ascertains whether the council ought to fund public art. We strongly recommend that such a criteria be included in the list of criteria published on page 8 of the policy.</p>	<p><i>Officers agree - a sentence in the introduction to the Policy outlining the role of public art addresses this. Officers note that when Council's Public Art Panel debate the artistic merits of an artwork, its ability to be provocative and generate discussion is considered.</i></p>
		<p>It aligns well with Creative New Zealand's strategic outcome "New Zealanders participate in the arts as well as with our three strands of community arts activity defined as follows:</p> <ul style="list-style-type: none"> • Community Cultural Development <ul style="list-style-type: none"> - collaboration of arts practitioners with communities to achieve artistic and social outcomes - processes of collective creativity - community-based issues focused through the arts (relating to the environment, issues of social equity etc) • Maintenance and transmission of cultural traditions <ul style="list-style-type: none"> - Maori and Pasifika heritage art forms - defined groups of interest (e.g. migrant communities) maintaining and preserving their distinctive artistic and cultural traditions from one generation to the next. • Leisure and recreation activities <ul style="list-style-type: none"> - community-based arts groups and the recreational pursuit of diverse art forms. 	
		<p>I think the Council needs stronger statements in the purpose and scope to address WCC's support of arts development. Maintaining and managing Wellington's current public art works will not be enough for Wellington to hold on to its mantle as creative capital. It will need to actively and competitively seek innovative public art initiatives and support the development of new works. Some of these points are mentioned in the desired outcomes, but in order for it to be actionable it needs to be clearly stated in the purpose and scope.</p>	
		<p>I'm not sure about the Maori art concept, yes we should celebrate the heritage of our country but I think it's an unnecessary step to appease a certain cultural group.</p>	
		<p>Should be some room for new and innovative ideas and work to be developed that may cross boundaries between art forms and practice. Also with current digital technology how can ideas using web based work and mobile applications be incorporated?</p>	

Q3. Do you agree with the desired outcomes?				
Yes	Unsure	No	Comment	Officers response
20	1	4	Pretty vague document esp. given the amount of spending committed to it.	
			It's good to see a strong policy has been developed to build on the success of the past.	
			They are too prescriptive	
			Outcome 5. Interested to know more about what the involvement mechanisms might be, at what stage in the development of a project it occurs and how this affects the brief for the artist/s and the timeline for completion of the project. It would also be good to have recognition that this involvement needs to be nuanced and configured for each project. In some projects in might not be so crucial or relevant, in others it could be a defining factor of the work or commission. A one-size-fits all approach is not going to be very productive. 6. Artists' on Design Teams - an excellent idea, from the beginning of capital projects, working alongside urban designers, planners, architects - as creative and innovative thinkers, where there may be an outcome that is a clearly defined work, or the artist may positively influence the design process in a more holistic way. Fees need to be factored in at early stage (as well as fabrication/production costs where this is relevant). 8. Not all public art exists to make the City 'look good'. There needs to be opportunities for work to be critical, provocative, to generate discussion about our cities and how we live in them, help to shape them as residents/citizens.	<i>Officers agree with this point, a section in the introduction outlining the role of public art addresses this. Note that when Council's Public Art Panel debate the artistic merits of an artwork, its ability to be provocative and generate discussion is considered.</i>
			Policy should promote only privately funded art work. Ratepayers should not be forced to fund work not to their taste.	

Q4. Do you think we have missed any important outcomes in the draft policy?				
No	Unsure	Yes	Comment	Officers Response
10	7	7	As 17% of New Zealander's have some form of impairment we should be looking to make sure we purchase and show case art created by people of all abilities.	<i>Criteria amended to include: accessibility of an artwork will be considered.</i>
			What about sponsorship in commissioning new art work for the city instead of residents paying for everything.	
			Any artwork over \$100K should be put out for public consultation.	
			It should be a desired outcome that purchased artworks are by local artists, but more importantly by emerging artists.	<i>Criteria amended to include: opportunities may be considered for Wellington artists.</i>
			The council should make specific recognition of local artists... and implement and fund groups that promote and foster local art. The outcomes are broad and comprehensive. It would be good if they included reference to how the Council seeks to engage and involve Wellington's young people. It would also be helpful to know how this policy's proposed outcomes relate and contribute to the goals of the Council's Arts and Culture Strategy adopted in December 2011.	<i>Criteria amended to include: opportunities may be considered for Wellington artists.</i>
			Hard to cover all possibly outcomes but potential benefits to artists and communities of working collaboratively is an important outcome but can be hard to pin down.	

			I also think festivals should be a priority as these create many and diverse opportunities for both art-makers and the public to be engaged. They also enliven the city and create a sense of community, and are especially important in promoting the arts.	
			Policy needs to recognise that council arts funding is a luxury not a necessity.	

Which of the 8 outcomes do you support the most?										
1	2	3	4	5	6	7	8	Unsure	Comment	Officers Response
5	4	1	1	3	1	1	5	3	We commend the Council's efforts to try and capture all the diverse art and artists Wellington has to offer in their purchasing Public Art Policy and implore them to make Accessibility a key consideration	<i>Criteria amended to include: accessibility of an artwork will be considered.</i>
									In the past there have been various mechanisms to incentivise the inclusion of public art in urban developments (e.g. based on plot ratios). While not all of the art produced has been exemplary, we strongly recommend that the Council implement some incentive to encourage the funding of public art in conjunction with urban and suburban developments.	
									Creative New Zealand endorses all of the proposed outcomes, we particularly welcome the policy's focus on leveraging broader economic benefits and social value for Wellington through the arts. Creative New Zealand endorses the eighth outcome's acknowledgement of the arts' significant contribution to revitalising Wellington.	

										No. 8 is perhaps the strongest as it acknowledges the vital role that the arts play in a healthy community. This provides underlying support for the preceding 7 outcomes. As an outcome it strengthens the vision statement and overall policy document. As an achievable outcome, some projects may find it difficult to measure social and economic change in the short-term. Perhaps this would better fit in the vision as an overarching principle of the policy.
										Public art activities that are contributing to urban revitalisation - for example the murals that are helping to get rid of tagging.

General comments	Officers Response
While it may be a contentious issue, the Ian Curtis memorial on Wallace Street deserves better than being obliterated.	
The council has to develop closer relations with artists at a local level – local artists need to be recognised as an asset to the community.	
<p>"Artistic relevance" is noted as a criteria to be considered for the relocation and deaccessioning of public art (pp. 8-9). What does this mean? Might it mean anything? Is it really a criteria? Would "Historic relevance" be a better and more precise criteria to judge work by? By historic relevance we mean relevance to the time of its making.</p> <p>Under "Deaccessioning public art" (p. 9) it is noted that "the decision will be made [to deaccession a public artwork] after</p>	<p><i>Historic relevance has been added to this section.</i></p> <p><i>This requirement has been added to</i></p>

<p>consultation with the artist(s) (or the family of the artist(s) if necessary) and other relevant people or organisations involved in its establishment." We believe that this requirement should also be a requirement in the process for considering the relocation of public art.</p> <p>The Architectural Centre broadly supports the stellar work of the Sculpture Trust and the support of the Council in their public art programme. We do however consider that some public artwork is not successful. We recommend the Council remove the Jeff Thompson "Shells" sculptures and the \$350,000 Rugby World Cup sculpture. Just because something is made by Weta Workshop does not automatically mean that it is good. We encourage the Council to support a wide range of public art ventures which engender a rich and layered understanding of our city, in addition to those which privilege a single aspect of Wellington's character (e.g. wind-sculptures).</p> <p>In addition to the significance of the Wellington Sculpture Trust, the Architectural Centre also recommends that the WCC develop partnerships with the many tertiary institutions researching and teaching in the areas of the creative arts and design. These include: Massey University, Toi Whakaari, Victoria University, and Weltec Institute of Technology. We point to the partnership forged between the City of London and the AA School of Architecture (2005-2009) http://designandmake.aaschool.ac.uk/?page_id=300. We believe that such partnerships could additionally support the Council's aim for Wellington as a dynamic city, while supporting new opportunities for students at our creative institutions.</p> <p>The description of the assessment process appears to contain errors. The Public Art Panel is described as both independent [of council] and to be "made up of art experts (not employed by the Council) and relevant Council staff." We recommend that the Public Art Panel be independent and made up of art experts and that the members of the panel be listed publicly. Any involvement of Council staff ought to be only in administrative or advisory roles. The process states that Council staff make the final decision on all funding provided to projects (p. 7). The Architectural Centre recommends that decisions on funding ought to be made by the Council, rather than Council staff, and publicly documented.</p>	<p><i>relocating public artworks.</i></p> <p><i>'Tertiary institutions' has been included in the section on partnerships.</i></p> <p><i>Wording in the section on the Public Art Panel has been edited for consistency.</i> <i>It is recommended that the external members of the PAP be publicly listed and PAP Minutes be made available on request.</i></p>
<p>Creative New Zealand notes the mention of its Creative Communities Scheme in the Draft Public Art Policy. This scheme has its own assessment guidelines, funding criteria and provisions for the composition of assessment committees. Although these are not distinguished in the policy document from the assessment processes followed by the Public Art Panel, we assume that they are adhered to. We would like to recommend that the scheme's criteria are referred to, if not clearly stated on page eight of the policy.</p>	<p><i>Officers note the Creative Communities Grant's criteria are adhered to. If a project is defined as a public art activity, it will also be subject to the outcomes and criteria within the policy. The Policy includes a footnote indicating this.</i></p>
<p>I think the public art in Wellington is excellent and should be continued. I really enjoy the murals, the sculpture and the exhibitions. I think that it is important for a city to have a strong arts team who can ensure Wellington art is professionally managed to a high standard.</p>	

<p>Is it necessary to set of an allocation of \$200K 'permanently'? While this is an improvement on the current level of funding, it is a reduction on the initial figured spend (of \$300K) and does not stand up against Auckland's current spend (\$780K for commissioning, \$200K for R&M)... In terms of ensuring Wellington as being a leader in this area of cultural expression and well being, this allocation will be stretched, especially if the concentration of activity within the City Centre, is shifted to a more wide ranging suburban spread. I am supportive of this in theory, but the allocation of resources doesn't seem to align realistically.</p>	<p><i>This is an LTP decision (outside the Policy).</i></p>
<p>Great to see such a policy</p>	
<p>Public art needs to express the ideals of the people of Wellington, and New Zealand, in a way that they can understand. The everyday person, who might be unfamiliar with art, does not care for famous artists. Instead, put art there that speaks to us.</p>	
<p>I think it is a good development from last policy. I hope funding will allow for new work to be developed but also that artists look for funding in other areas apart from arts budgets, to realise their ideas. Don't slip back into funding things such as the rugby sculpture, it is everything the new policy is moving away from, I hope?</p>	
<p>I'm supportive of the DANCE Wellington Festival - would love to see this go ahead next year. Dance continues to be one of the more marginalised art forms and I feel such a festival would promote the awareness of and engagement with dance for Wellington Communities.</p>	
<p>I love walking around a city with art works visible. Makes the city more alive. Great for tourists (NZ and overseas) too, they take photos and show people when home which shows off our city.</p>	
<p>Infrastructure renewal must take precedence over art. Art work should always be fully privately funded.</p>	
<p>WWL currently has a rigorous process in place for the selection and installation of public art. WWL has worked in partnership with a number of public art organisations, viz. Writers Walk Wellington, The Len Lye Foundation and the Wellington Sculpture Trust. We have installed and maintained ten of the cities major works. We have appropriate processes in place for selection and integration into the urban design of our precincts. Wellington City Council's TAG review process provides a high quality checks and balances on our managerial approach. Further, WWL has a Board that approves all design outcomes and expenditures including contributions to public art. The results of this approach are there for all to observe.</p> <p>We accept the second and third bullet points above. We do not believe that the introduction of an additional layer of</p>	<p><i>The section that outlines how Council will work with its key partners has been replaced with a paragraph stating the following: Council will work with its key partners to draft Memorandums of Understanding that will outline working processes to ensure an integrated approach to the development of public art</i></p>

APPENDIX 1

<p>Council review and approval (first bullet point) is warranted, necessary or beneficial to the existing process. We submit that this would be cumbersome and allow for the possibility of non-alignment. This point should be re-worded or better still simply removed.</p> <p>One caveat to this would be if the Public Art Fund is offered to assist the procurement of a work then the Public Art Panel processes could apply.</p>	<p><i>activity.</i></p>
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Public Art Policy

Section 1: What the City wants from public art activity

1.1 Introduction

Wellington City Council is committed to supporting arts activities to create and sustain opportunities to ensure the city and suburbs are vibrant, engaging and dynamic.

Public art is the most visible and accessible form of art and is integral to what makes Wellington a stimulating and inviting place to be. It is a key indicator of a city's creativity, openness and quality of life.

Public art performs an important social function by reflecting a city's heritage and also its cultural diversity. Public art can shape regional identity – creating a sense of belonging and improving the look and feel of our public places.

Public art also has an important role in social and economic change. It stimulates new thinking and activity that directly inspires innovative new businesses and social activity.

Public art can also be critical, provocative and can generate discussion about our cities and how we live in them.

1.2 Public Art Vision

Wellington City Council will continue to support and encourage public art activity that is of a high artistic standard and that promotes Wellington as a dynamic and culturally diverse city.

1.3 Purpose

The Public Art Policy outlines eight desired outcomes for public art activity. These express Wellington's commitment to the role of public art in the overall strategic planning of the city. They will also contribute to the implementation of Towards 2040: Smart Capital and the Arts and Culture Strategy.

The policy identifies a set of outcomes for public artworks to achieve, and how this will be done. It also covers:

- criteria for approving new public art activities
- criteria for accepting donated/gifted works
- criteria for relocating existing works
- criteria for deaccessioning existing works
- maintenance and asset management
- monitoring and evaluation

1.4 Definition

What is public art?

The policy refers to public art as an *activity* so that it captures all art forms that take place in a public space. Public art activity is defined here to include permanent, temporary and performance art, and the conceptual contribution of an artist to the design of public spaces.

Public art activity encompasses:

- artists contributing to the thinking and design of public places and spaces
- art concepts and/or art works and/or design features integrated into urban design developments (including buildings, streets and parks)
- artists working in and with communities in public spaces
- art processes and artworks in the public sphere that may be variously described as sculpture, murals, street-art, performance, new-genre public art, relational aesthetics, and/or installations.

The Public Art Policy does not cover:

- Wellington City Council City Art collection – a collection of artworks situated within Council buildings covered by the Furnishing Art Collection Policy
- privately owned works
- events covered by the Events Strategy
- advertising/billboards located in public space
- anything on private land
- impromptu public art activity

1.5 Scope

Wellington City Council represents the citizens of Wellington in the facilitation, approval, management and maintenance of public art activities.

The policy applies to the assessment of public art proposals, and addresses the relocation, deaccessioning, maintenance and monitoring of public artworks.

Proposals for public art activities can originate from a variety of sources including:

- individual artists,
- arts organisations (for eg Wellington Sculpture Trust),
- private individuals or entities (for eg gifts, donations, commissions),
- Councillors,
- various teams within the Council (including Council's City Arts team)

Projects from these sources must go through the same assessment process to ensure they achieve the desired public art outcomes.

1.6 Outcomes

The following outcomes form the basis for the approval and prioritisation of significant public art activities in Wellington City. These outcomes are derived from the strategic priorities of:

- Towards 2040: Smart Capital, 2011

APPENDIX 2

- Arts and Culture Strategy, December 2011
- Central City Framework, December 2011
- Long Term Plan, 2012/2022
- The District Plan, 2010

1) Wellington's public art activities will be fresh and innovative

Wellington's public art activities give the city a dynamic edge, making it visually stimulating and interesting, and contribute to the perception of the city as a place of creativity and innovation.

Wellington City Council will support public art activity that is fresh, new, experimental and innovative.

2) Public art activities in Wellington's suburban centres enhance sense of place

Over the past 25 years public art activity has largely been concentrated in the central city. The Council would like to see this creative attention shared with the city's suburbs, to enhance their unique identities. Public art activity can contribute to a 'love of the local' and a sense of place for suburban centres, contributing to more confident suburban identities.

Wellington City Council will support public art activities that take place in the suburbs and enhance local identity, reinvigorating public spaces and generating a sense of belonging.

3) Māori whakapapa¹ and history are expressed in Wellington's public art activity

Wellington City Council recognises Mana Whenua and the past, present and future relationship of Māori with Te Whanganui-a-Tara.

Wellington City Council will encourage artworks that include input from Mana Whenua and that aim to foster awareness, understanding and knowledge of local Māori whakapapa and history.

4) The city's diverse communities are represented through public art activities

Public art activities can play an important role in representing and celebrating Wellington's varied communities – it can recognise, comment on and support their culture.

Wellington City Council will support public art activities that create opportunities and visibility for the city's diverse communities.

5) Wellingtonians are more engaged in the development of public art activity

While drafting the Arts and Culture Strategy, the Council received feedback from the public that they would like more involvement in the city's arts and culture projects.

Wellington City Council will support projects that increase the level of public engagement in the development of public art activity. For example a professional artist may work with a community to facilitate the development of an artwork, or residents may be informed about an upcoming permanent public artwork.

¹ The Māori term 'whakapapa' is used to describe genealogies, and the many spiritual, mythological and human stories that flesh out the genealogical backbone.

APPENDIX 2

6) The city's public infrastructure integrates art concepts and/or design features and/or physical artworks

To ensure an integrated approach, it is important that public art is considered at the start of an infrastructure or open space design (re)development project.

Wellington City Council will incorporate public art activities, where appropriate, as a means for telling the city's stories in public space design and adding a strong visual aesthetic. This may involve an artist conceptually contributing to the design, influencing the design palette or producing a temporary or permanent physical artwork or series of artworks for the site.

7) Initiate and implement programmes to communicate and educate people about Wellington's public art activity

To increase access to and understanding of the city's collection of public artworks it is important that programmes are designed to communicate and educate residents and visitors to the city about this activity.

Wellington City Council will support projects that look at new ways to communicate and educate people about Wellington's public art activity.

8) Public art activities directly contribute to social and economic change and urban/suburban revitalisation in Wellington

There is now a broader understanding of the role of public art from making a city look good to the ways it can contribute to social and economic change and urban/suburban revitalisation. For example public art activities can take place in disused public spaces bringing a new community into that space.

Wellington City Council will support public art activity that directly contributes to social and economic change and urban/suburban revitalisation in the city.

Section 2: Achieving public art outcomes

2.1 Partnerships

Wellington City Council will work closely with organisations, tertiary institutions and members of the community interested in and involved in the development of Wellington's public art.

The Council's particular focus includes working in partnership with the Wellington Sculpture Trust, Mana Whenua organisations and Wellington Waterfront Ltd.

Council will work with its key partners to draft Memorandums of Understanding that will outline working processes to ensure an integrated approach to the development of public art activity.

The Council's City Arts team should be the first point of contact for public art activities. This is to make it easier for the Council, its partners and others to work together to deliver high-quality public artwork.

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2.2 Assessment Process for public art activities

The Council's City Arts team should receive applications for public art activity proposals on public space and proposals seeking support from Council, whether from:

- the Public Art Fund (administered and managed by the City Arts team)
- a Council grant (for eg Creative Communities or general grants²)
- the Council's operational or capital expenditure budgets
- support in principle or advocacy for public art activity

The City Arts team will assess proposals it receives in collaboration with Council's Public Art Panel to ensure they meet the criteria and reflect the outcomes for public art activity.

2.3 Public Art Panel

The Public Art Panel (PAP) is made up of experts in various arts fields. Four Council officers sit on the PAP – the Chair, Manager City Arts team and PAP Administrator, Arts Advisor also from the City Arts team, the officer responsible for maintenance of public artworks and a representative from the Urban Design team. Three members of the PAP are independent - one from City Gallery Wellington, the other recommended by Mana Whenua and the third an expert appointed to balance the makeup of the PAP.

The PAP provides expert advice to guide the development of public art activity in Wellington City. The Chair of the PAP makes the final decision on support provided to projects.

PAP members will:

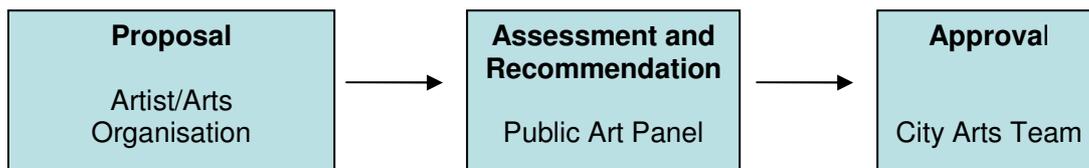
- maintain a curatorial overview of public art activity in Wellington
- contribute to the development of a public art work programme that meets the Council's desired outcomes for public art activity
- provide advice to Council on proposals for public art activity
- advise on commissioning processes and artist selection methods
- make recommendations to Council on the acquisition, bequest, donation or loan of art for public spaces
- make recommendations on works that should be relocated or deaccessioned
- liaise with key public art stakeholders – Mana Whenua, Wellington Sculpture Trust and Wellington Waterfront Ltd
- suggest ways to develop sector skills and nurture the creation of public art projects.

In addition to assessment, the City Arts team can provide advice to arts practitioners, arts organisations and those interested in commissioning or partnering in public art activity before a formal proposal is lodged.

² All Council grants' criteria will be adhered to in addition to the outcomes and criteria within this Public Art Policy.

APPENDIX 2

High level approval process



For more detail see the operational flow chart in Appendix 1

2.4 Assessment of proposals

Criteria

People seeking support from the Council for public art activity will have to show that the proposed activity is of a high standard of artistic merit and has a strong link to one of the outcomes in this policy (section 1.6).

Proposals will be assessed against the following criteria derived from the policy outcomes. Priority will be given to proposals that demonstrate at least **one** of the following:

- New artistic practices that will reinforce Wellington’s reputation as a centre for innovation.
- Located in one of Wellington’s suburban centres, and will reflect that suburban centre’s sense of place through its history, culture and topography.
- Recounts Māori whakapapa and history; and/or can demonstrate approval and support of mana whenua representative organisations (eg Port Nicholson Block Settlement Trust, [Te Rūnanga O Toa Rangātira](#)); and helps to develop the artistic capacity of mana whenua (Ngāti Toa and Taranaki Whānui) in a meaningful way.
- Celebrates/represents Wellington’s diverse communities, creating opportunities for diverse community groups.
- Demonstrates how Wellington residents will be engaged in the development of public art activity.
- Takes place in public infrastructure as part of a (re)development project.
- Initiates and implements programmes to communicate and educate people about Wellington’s public art activity.
- Directly contributes to social and economic change and urban/suburban revitalisation in Wellington

The fit with a specific public art outcome will be weighted against the artistic merits of the proposal. This will ensure that work of outstanding artistic merit is not dismissed due to a poor fit with the outcomes.

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In assessing the artistic merit of a proposed activity, the following factors will be taken into account including a works response to a particular site. Priority will be assigned to public art activity proposals that:

- demonstrate a high standard of artistic excellence
- respond to the proposed site, which means taking into consideration the sites context (cultural, historical, environmental)
- may present opportunities for Wellington artists
- consider the accessibility of an artwork

Mandatory Requirements

Public art proposals must take place within the Wellington City Council area and meet safety requirements. All proposals seeking approval must:

- take place within the Wellington City Council area,
- demonstrate appropriate consideration of public safety and the public's access to and use of the public domain,
- indicate credible maintenance and durability requirements.

2.5 Relocation of public art

The Council will consider relocating public artworks for a range of reasons including:

- artistic and historic relevance
- public safety
- changes to the design and use of the public space occupied by the art work
- a new and better site has become available for an artwork
- a change in the outcomes for public art activity.

The Council will follow the same process as if the artwork was offered for the first time. If the result of this is not to move the artwork the Council may also consider deaccessioning the work.

Decisions will be made on consideration of consultation with the artist(s) (or the family of the artist(s) if necessary) and other relevant people or organisations involved in its establishment. If an artwork needs to be moved or altered in any way, consideration will be given to the moral rights of an artist under the Copyright Act 1994.

The Policy does not envisage placing public artworks in storage in the possibility that they will be useful in the future, although temporary storage (eg waiting for a specific site to become available) will be permitted if the artwork meets the outcomes and criteria of this policy.

2.6 Deaccessioning public art

The Council will consider deaccessioning public art works for a range of reasons including:

- artistic and historic relevance
- public safety
- changes to the design and use of the public space occupied by the art work
- artwork is vandalised or damaged and repair is not feasible.

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The Council will follow the same process as if the artwork was offered for the first time. The decision will also be made on consideration of consultation with the artist(s) (or the family of the artist(s) if necessary) and other relevant people or organisations involved in its establishment. If an artwork needs to be moved or altered in any way, consideration will be given to the moral rights of an artist under the Copyright Act 1994.

Options will include:

- selling or gifting the artwork back to the artist
- donating to a community group or facility, or organisation that operates for public benefit
- open sale or auction

Decisions on the above options will be made by the City Arts team with guidance from the Public Art Panel, based on criteria that include:

- resale value
- sensibilities around how Council came to own the artwork
- condition of the artwork

2.7 Maintenance and asset management

Wellington City Council is responsible for maintaining its public artworks to a safe standard and to ensure artistic integrity is retained.

An asset management plan and database for public art will be regularly updated to represent a complete register of public art works that the Council has responsibility for. This will include a maintenance or conservation plan that details the condition and management requirements for each work – possibly as identified by the artist.

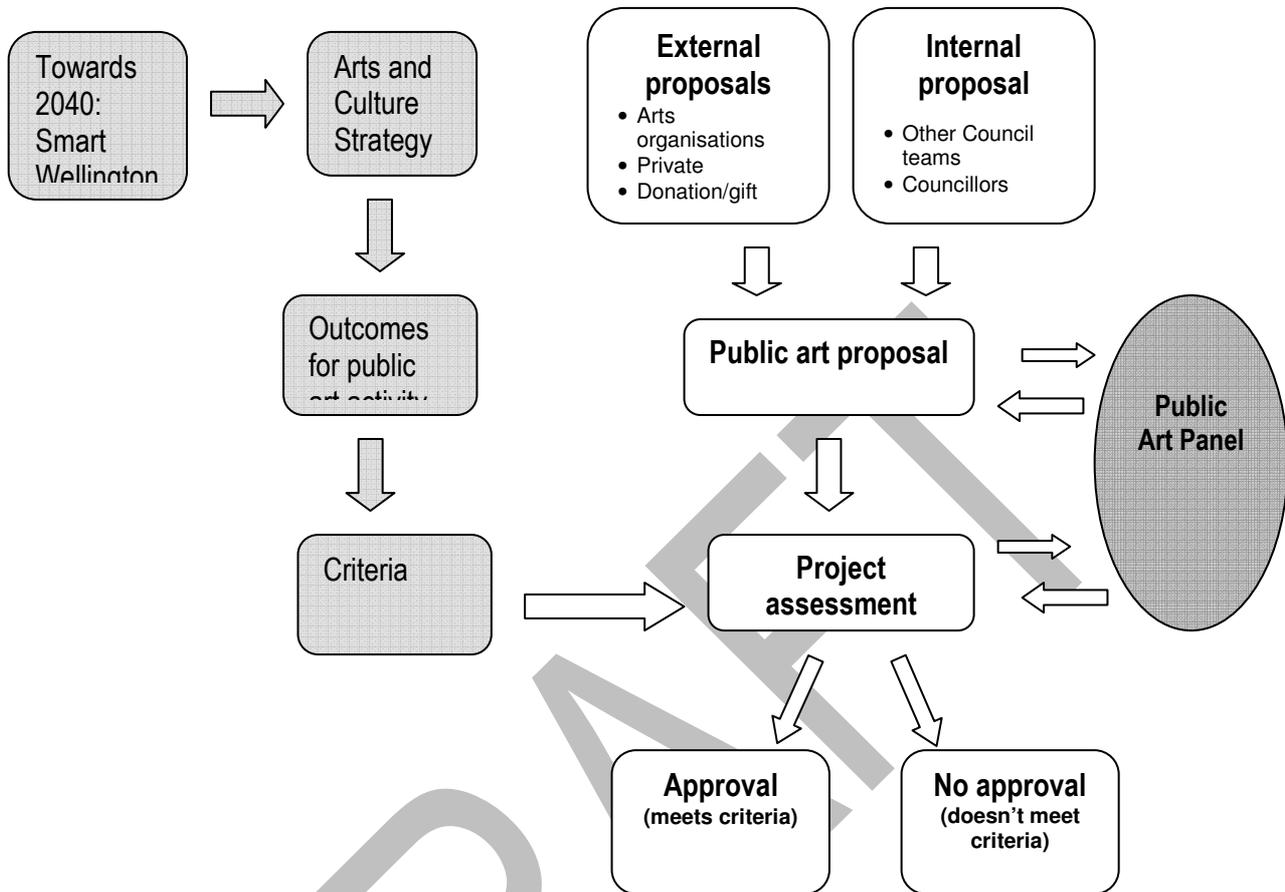
2.8 Monitoring and Evaluation

Wellington City Council will monitor the performance of the Public Art Policy, and will evaluate the impact of public art activity against the outcomes.

Projects funded by the Public Art Fund incorporate a written evaluation after project completion that provides project analysis (qualitative and/or quantitative) to enable the benefits for public art activity to be measured.

APPENDIX 2

Appendix one: Assessment process for public art activities on public spaces



APPENDIX 2

Appendix two: Guidelines for assessment process

The following table outlines how proposals for public art activity will be assessed, to ensure that they meet the public art outcomes. A proposal seeking Council support must achieve a high score in at least one section (either section A or B) and a medium in the other. The descriptions under the rating options of low, medium and high indicate the kind of standard required for the appropriate score.

Proposal Assessment Criteria			
Rating:	Low	Medium	High
Section A:	Artistic merit		
Artistic merit Score	Average merit - proposed activity is underwhelming	Significant merit - proposed activity is of a good standard	Outstanding merit - proposed activity is of a high standard
Section B:	Strategic fit		
Fresh, innovative	Not very innovative	Reinforces current innovation trends	Innovative - adds something fresh and new, extends thinking and discourse about public art
Suburban art enhancing sense of place	Takes place in the suburbs	Takes place in the suburbs and enhances local identity	Takes place in the suburbs, enhances local identity, reinvigorating public space and generating a sense of belonging to that place
Māori whakapapa and kōrero	Uses Māori concepts, words and themes	Work uses local or national Māori concepts, words and themes and involves Māori artist(s)	Work uses local Māori concepts, words and themes and involves Māori artist(s) who is/are recognised by mana whenua authorities
Represents diverse communities	Represents a diverse community group	Represents and provides opportunities for a diverse community group	Provides opportunities and represents, celebrates and strengthens a community group
Engages the community	Little or no engagement or information about activity	Engages residents in some aspects of the development of public art activity	Engages residents in the development of work; informs local community about activity
Incorporates art into Public infrastructure	Artist commissioned to develop a work for completed public infrastructure project	Artist conceptually feeds into design of public infrastructure at the beginning of the project	Artist conceptually feeds into design of public infrastructure and develops artwork(s) for incorporation
Programmes to communicate and educate people about public art activity	Programme will increase communication around the city's public art activity/ies	Programme will increase communication and educate people about the city's public art activities	Programme will communicate and educate – increasing access to, knowledge of, and promote activity to an international audience
Contributes to social and economic change, and revitalisation in Wellington	Activity contributes to social and economic change	Activity contributes to social and economic change, and urban/suburban revitalisation	Activity contributes to social and economic change, and urban/suburban revitalisation that directly inspires innovative new businesses and social activity.