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Above image:
repository of memory, 2012 (detail)
Lia McNight and Stephen Armistead
Smales Lane, Subiaco
(One of seven light and sound temporary art works in various locations in Subiaco’s city centre).

Cover image:
Yellow Brick Wall, 1998
R. Kokotos
Glazed brick and steel
Roberts Road, Subiaco
The way we visually perceive and physically occupy public space has become critical to successful urban design. Much of this improvement of place is achieved through the planning application process, partnerships with investors and developers, and the considered creative use of public art.

The City of Subiaco believes art in the public realm plays a critical role in determining a sense of place. It adds texture, surprise and delight, and helps us to define our place, tell our story, preserve memories and create new ones.

Public art adds to the community’s sense of identity, engages audiences and provides ways of understanding the city’s history, future and places. It also increases the quality of the local environment and inspires local pride.

For developers or investors, public art provides value, cultural investment and a connection with local communities. In many cases it provides a point of difference for a development. It can provide a meeting place or landmark and, more importantly, it can provide a way to engage with the people who will live, use and benefit from the development.

Subiaco has a strong, vibrant and growing arts community with a keen interest in the public art and the city is committed to a diverse and vibrant public art program. Funds are provided by council each year for the implementation of the Strategic Public Art Master Plan, through a lump sum allocation and a percentage contribution from major capital works projects.

The City of Subiaco views public art as an integral part of any development and expects that it will be integrated into development proposals from the inception.

This handbook has been created to help owners/applicants proposing to commence development to incorporate public art into their development, as outlined in the city’s Public Art Policy. It explains the different ways owners/applicants can work with artists, the city and the design team. Developers are encouraged to contact the city to discuss options for the provision of public art.

The city’s Public Art Policy and Guidelines are available on the city’s website www.subiaco.wa.gov.au
The city adopted a percent for art scheme in 2011, which is applicable to the city’s capital works and commercial developments. Private developers of commercial and mixed use developments are expected to contribute to public art in accordance with the estimated construction cost.

This method of calculation for public art contribution will be based upon the existing categories within the city’s development approval fee schedule, with contribution amounts as outlined in the following table.

<table>
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<tr>
<th>Value of construction</th>
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<tr>
<td>$15 million</td>
<td>Contribution cap negotiated (no less than $150,000)</td>
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The funds can: be paid as cash-in-lieu to the public art fund for the provision of public art as prescribed in the Strategic Public Art Plan or provide for public art in the areas of the development that maximises public access and appreciation for the work. Developers are required to contact the city for information about the appropriate approval and clearance processes.

The intent of the city’s Public Art Policy is to achieve the following key objectives:

- enhance public engagement with, and enjoyment and understanding of, Subiaco’s heritage through the continuous integration of public art throughout the city
- infuse the built and natural environment with qualities of diversity, vibrancy, creativity and imagination
- generate long term benefits for Subiaco as a sustainable urban village
- foster and support cultural development and artistic excellence
- build private and business partnerships in the arts.
What are the performance standards for approval?

The city monitors developer contributions to public art and proposals at three key stages that are aligned with the applications for development and building license.

1. Development application
The developer can nominate to contribute to the public art fund as cash-in-lieu of public art on the site. If the developer chooses to provide public art, the opportunity for public art work is to be identified on the development application.

2. Building licence application
The developer can nominate to contribute to the public art fund as cash-in-lieu of public art on the site. If the developer chooses to provide public art, the application form for art work design approval is to be presented at the application for building licence stage.

3. Prior to occupancy
The public art work must be completed and installed prior to the first occupation of the new development and a notice of art work completion form must be submitted to the city. Alternatively, the city may accept a suitable agreement prepared at the applicant’s expense binding the proponent to complete the works within a specified timeframe.

Public Art proposals will be assessed against the following criteria:

- a public art contribution shall be provided in accordance with the city’s Public Art Policy
- the artwork/s can be clearly seen from, or is located in, the public realm
- the artwork/s contributes to an attractive, stimulating and functional environment, and does not detract from the amenity or safety of the public realm
- it is an original artwork/s, designed and created by a professional artist/s.
What is public art?

Public art can broadly be defined as ‘the process of engaging artists’ creative ideas in the public realm’. This definition of public art encapsulates a diverse and flexible scope for public art projects and ensures that developers and funding authorities are not limited in their scope and thinking when considering the possibilities for working with artists.

Public art is widely diverse and often restricted by definitions that place an emphasis on product, not process. Artists play a critical role in highlighting social concerns, and work to monitor, record, express and respond to the world around us. The city recognises that artists can make an important contribution to life in Subiaco.

Identifying key roles artists play can expand the definitions of public art.

- Artists as members of design teams, working collaboratively and contributing to the use and form of urban planning and development through research, reflection and propositions.
- Artists working to creatively engage with communities in order to explore and articulate issues of significance.

Art projects eligible for consideration include:

- the work of an artist working individually, with the community or in collaboration
- art that encourages awareness or challenges ideas
- art that enhances a sense of play and celebration
- art that engages with aspects of contemporary art and design
- art that provides an artistic interpretation of historical or archaeological research
- art that encourages interaction with a social space.

Art projects ineligible for consideration include:

- commercial promotions in any form
- art objects that are mass-produced, such as fountains or playground equipment
- most art reproductions
- landscaping or generic hard-scaping elements which would normally be associated with the project
- services or utilities necessary to operate or maintain art works.
Who is a professional visual artist?

Professional artists will be eligible to carry out public art commissions. As the term artist is self-referencing, for the purposes of this policy a professional visual artist can be defined as a person who fits into at least two of the following categories.

A person who:

- has a university degree or minimum three year full time TAFE Diploma in visual arts, or when the brief calls for it, other art forms such as multi-media
- has a track record of exhibiting their artwork at reputable art galleries that sell the work of professional artists
- has had work purchased by major public and private collections, including (but not limited to) the Art Gallery of Western Australia, any university collections or Artbank
- earns more than 50 per cent of their income from arts related activities, such as teaching art or design, selling art work or undertaking public art commissions.

Sometimes it will be appropriate to be flexible and seek emerging artists and practitioners other than professional artists to carry out art work commissions. This may apply in instances when young, emerging and Indigenous artists or students may be considered appropriate.
Examples of public art

**Functional**
The primary purpose of the art or design element is utilitarian, such as seating, lighting, furniture, bollards, signage, rubbish bin surrounds, window treatments, reception areas, door handles or carpet. It can also be decorative, integrated or site specific.

**Decorative**
The primary purpose is to aesthetically enhance an environment or structure. Examples include incorporated imagery or sculpture, paving elements or lighting. It can also be functional, iconic, integrated or site specific.
Iconic
A stand alone or significant work, often site specific, where the artist’s approach is largely independent of other considerations – art-for-art’s-sake. Examples include sculpture, water features, lighting or multimedia.

Integrated
Works that are fully incorporated within the design of the built or natural environment. Integrated works may include floor and window design, lighting, landscaping and associated elements. It can also be decorative and/or functional.

*Meaning of Matter, 2003*
Anne Neil
Steel
Price Street, Subiaco

*Quadrant Scatter White, 2012*
Stuart Green
Steel
China Green, Subiaco

*Microscopia, 2010*
Warren Langley
Glass panels and LED lights
Women and Children’s Hospital, Canberra

*Pulse, 2009*
Eveline Kotai
Aluminium composite panels
Station Street, Subiaco
Photo Eva Fernandez
Site specific
Designed specifically for, and in response to, a particular site through scale, material, form and concept. Could apply to all listed categories.

Interpretive
Where the primary purpose is to describe, educate and comment on issues, events or situations. Examples include signage, pavement inlays, sculpture, seating, landscaping, murals and text based work. It can also be functional, decorative, iconic and site specific.
Commissioning guidelines

This section provides clear guidelines for the procurement of public art and is based on current best practice. The involvement of artists and art professionals in the initial stages of project planning is key to successful and meaningful public art outcomes.

Criteria for public art acquisition

City of Subiaco staff will assess applications on the following criteria:

- the public art contribution is provided in accordance with the city’s Public Art Policy
- the artwork/s can be clearly seen from, or is located in, the public realm
- the artwork/s contributes to an attractive, stimulating and functional environment, and does not detract from the amenity or safety of the public realm
- it is an original artwork/s of a professional artist/s
- durability and maintenance of materials and site
- adherence to any special conditions and building codes applied by the city or state
- relevance of the work in context of the development and site
- standard of excellence and innovation.
The city recommends the engagement of a public art coordinator to manage the commissioning process (see page 15 for a list of contacts).

The acquisition approach will depend on the objectives of each project, the budget and the developer’s procurement requirements.

**Direct acquisition or engagement**
This approach may be appropriate where a particular art work or the work of a particular artist is required. This process may also be preferred for smaller budget projects.

**Limited competition**
In a limited competition approach, the commissioner selects and invites artists to submit proposals in response to an art brief. This may be appropriate if the artist is required to work in collaboration with an architect, landscape architect and/or an urban designer.

**Open competition**
This model requires a public call for expressions of interest to provide a schematic response to the artist brief. Short listed artists or artist teams are invited to develop and present concept designs for a fee, and a preferred artist is selected.

The commission process is outlined on the following pages.
Commission process

**Artwork brief**
The public art coordinator will prepare an artwork brief after consultation with appropriate stakeholders. The brief should not dictate the actual design of the finished artwork, but rather leave sufficient flexibility for artistic interpretation and a creative response given the parameters of the brief.

The brief should:
- contain information about the commissioning agent, project and lines of responsibility
- provide artists with a clear framework of the commissioner’s expectations, project background, vision or themes for the art work, location, budget, timing, and any objectives or constraints with regard to the form/type, scale, materials or site of the artwork
- detail technical requirements that must be met, including site analysis and constraints, engineering information, plans, elevations and other drawings
- provide selection criteria
- outline the proposed contract arrangements
- clearly detail artists’ submission requirements
- clearly identify collaboration opportunities and project briefing sessions.

**Expression of interest (EOI)**
The artist or artist team will be required to provide a response to the brief and indicate relevant experience with a resume and examples of previous works, as outlined in the artist brief requirements.

Each brief may require different submission requirements, but will generally involve a current resume, relevant examples of the artist’s original work and a schematic and/or written response to the art work brief. The call for EOI may run for between three and eight weeks, dependent on the size and complexity of the commission.

**Short list**
A review and assessment of the EOIs against the predetermined selection criteria outlined in the brief will result in the selection of a preferred artist/team (maximum of three). The short listed artists will be invited to submit a design concept.

**Design concept**
The art work brief is reviewed and updated to provide any available additional information, and to provide criteria and submission requirements for the final selection. Each short listed artist will be required to prepare a design concept in response to the brief to be approved by the commissioner.

An application for art work approval form is to be submitted for the city’s approval. This form should be prepared and submitted with the development application to ensure public art is integrated into the building design. However, when considered acceptable by the city it may be submitted after development approval, during the working drawings (building licence) approval process.

Artists will, in most instances, be paid a pre-determined fee for preparation of the design concept, usually between $1,000 to $3,000 depending on the overall budget.

**Artist selection**
In the case of private commission, the developer and a public art consultant will meet with the artist to view the design concepts, select the preferred concept and prepare a formal engagement document.

**Contract**
Once approved, the artist will enter into a formal written contract with the commissioner. In the case of a developer, the developer will be required to forward a copy of the artist’s contract and contact details to the city.

The contract will be agreed to by both parties and:
- set out terms and obligations of both parties
- include a work program with milestone dates for sign off and a payment schedule for staged payments against each achieved milestone.

The city utilises the public art commissioning agreement prepared by ArtsLaw.
Design development
The artist must prepare final detailed plans and documents that may be required for the commissioner and any government approvals.

Preparation of art work
The artist creates or supervises the creation of the art work. The commissioner will, in most cases, require sign off at specified milestones outlined in the artist’s contract and will pay staged payments as agreed. Where appropriate, progress updates and images are to be provided and may include studio or site visits.

Installation and handover
The art work is to be finished and accepted before installation, and once accepted the artist will arrange for the safe and legal installation of the work. The developer will arrange for the installation of a plaque that acknowledges the artist and displays the title of the work and year it was made.

The artist is required to provide the as constructed details of the art work and a public art maintenance report to the city and the owner. There is an expectation that this information will be passed from owner to owner should the art work change hands.

Celebration
A launch, dedication or opening of the art work assists in creating a sense of importance, and provides a good public relations opportunity for the city and the artist.

Commissioning costs
Public art coordinator
Each public art project is different and requires a tailored scope of works. There are a number of factors taken into account when calculating fees, which will vary. Fees may be charged by the hour from $90 to $150, or be between 5 percent and 12 percent of the commission costs. If fees are deemed reasonable, a portion of the city’s percent for art requirements can be negotiated to cover the professional services of a public art coordinator.

Concept design
Artists will, in most instances, be paid a pre-determined fee for preparation of the design concept. The fee is usually between $1,000 to $3,000 and is related to the overall budget (see concept design requirements).

Commission value
The commission value is usually a lump sum amount that, in most cases, will include design, fabrication and installation.

Plaque
The commissioner is responsible for acknowledging the artist and their work with a plaque. The city recommends two millimetres thick 304/no. 4 satin finish stainless steel plaque acid etched sunk lettering with black two-pak enamel paint fill, hidden stud fittings or screw fittings for installation size 200 millimetres by 300 millimetres.

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Contacts

City of Subiaco

Jenny Kerr  
Coordinator Public Art  
Email: jennyk@subiaco.wa.gov.au  
Phone: 9237 9315

Public art coordinators

Maggie Baxter  
Public Art Coordinator  
Email: magb@iinet.net.au  
Phone: 6460 1111 or 0401 031 939  
Malcolm McGregor  
Art Coordinator  
20A Harold Street,  
Mount Lawley WA 6050  
Email: m.mc@bigpond.net.au  
Phone: 9228 0228 or 0409 191 696

Andra Kins  
Public Art Consultant  
URBAN THRESHOLDS  
Email: andra@iinet.net.au  
Phone: 0418 929 297 or 9336 3977

Artsource  
Email: consultancy@artsource.net.au  
Phone: 9226 2122  
Website: www.artsource.net.au

Artists

View work of Perth artists on line.  
Website: www.artperth.com

Artsource registry of artists  
Phone: 9335 8366  
Email: freo@artsource.net.au  
Website: www.artsource.net.au
Application for art work design approval

Address of development ...............................................................................................................................................

Approval to commence development serial no. ......................................................................................................

**Name of owner** ....................................................................................................................................................

Owner’s address .....................................................................................................................................................

Telephone ................................................................. Fax .............................................................................................

Email ........................................................................................................................................................................

**Name of applicant** ................................................................................................................................................

Applicant’s address ................................................................................................................................................

Telephone ................................................................. Fax .............................................................................................

Email ........................................................................................................................................................................

**Name of architect/designer** ...............................................................................................................................

Architect/designer’s address .................................................................................................................................

Telephone .............................................................................................................................................................

Email ........................................................................................................................................................................

**Name of artist** ....................................................................................................................................................... 

Artist’s address .........................................................................................................................................................

Telephone ................................................................. Fax .............................................................................................

Email ........................................................................................................................................................................

**Name of public art coordinator** ........................................................................................................................

Address ...................................................................................................................................................................

Telephone ................................................................. Fax .............................................................................................

Email ........................................................................................................................................................................
1. Description of proposed art work

Please describe the proposed art work, including:

- information about the artist, including qualifications, experience and suitability for the project
- artists concept and historical references (if any)
- relationship to the building design and the surrounding area, location, size, materials, life span and accessibility to the public.

Use the space provided below or attach a separate sheet.
2. Art work documentation

Please attach two (2) sets of documentation which include drawings of the proposed art work that show colours, materials, dimensions and an indication of maintenance required.

3. Location of proposed art work

Please attach two (2) sets of plans that show the proposed art work location in relation to the building and site.

4. Contract between the developer and artist

Please attach two (2) copies of the contract between the developer and artist.

5. Art work budget

Please attach two (2) copies of a detailed art work budget.

6. Completion and installation of art work

It is a condition of approval that the art work is to be installed prior to the first occupation of the development. Should an extension of time for installation of the approved art work be required, please contact the city in writing before the deadline. A written response will be provided in due course.

Once the art work has been installed, the owner/applicant must notify the city in writing. This will allow for a site inspection to be conducted ensuring compliance with the art work approval.

Art work proposal assessment

City of Subiaco staff will assess applications based on the following criteria:

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- it is the original artwork/s of a professional artist/s
- durability and maintenance of materials and site
- adherence to any special conditions and building codes applied by the city or state
- relevance of the work in context of the development and the site
- standard of excellence and innovation.

If you would like any assistance with completing this application, please contact the city on 9237 9315.
Notification of art work completion

I, .................................................................................. of ................................................................................................................................................

Company name: ..............................................................................................................................................................

Address: ...........................................................................................................................................................................

Contact email/phone ............................................................................................................................................................

Fax: .....................................................................................................................................................................................

advise that in accordance with the approval to commence development (serial no. ............................................. )
and subsequent art work project approval dated ............................................. ; the art work has been installed
and completed.

Accordingly, I hereby advise that the city may inspect the site to ensure the art work complies as approved.

Development address details: ...........................................................................................................................................

Please attach: As installed drawings; a written recommended maintenance schedule; artist direction should
removal of relocation of the art work be required; details of any collaborators or fabricators; de-accessioning
preferences and photographic documentation.

Complete this section if you wish to be present at the site inspection and a meeting will be arranged with the
public arts coordinator accordingly.

Name: .................................................................................................................................................................................

Email address: ....................................................................................................................................................................

Contact numbers: (home) ....................................................... (work) ................................................................

(mobile) ..........................................................................

Signature: ..........................................................................................................................................................................