



**DUNEDIN CITY
COUNCIL**
Kaunihera-a-rohe o Otepoti



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PUBLIC ART FRAMEWORK 2017 – 2022

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The Public Art Framework 2017-22 (the Framework) re-establishes a public art programme for Dunedin and outlines a new approach for us to achieve ambitious outcomes. It provides a way forward for funding and commissioning new public works, for looking after the existing collection, as well as establishing guidelines to ensure this process is consistent and transparent.

Public art is essential for a range of reasons and is an indicator of how alive and creative a city and community are. Public art can change conversations on agendas ranging from social, cultural and economic development to the challenges of sustainability and climate change. Done well, public art can help redefine places and spaces within a city, how they are experienced and how people interact within them. It also helps support the development of communities.

WHAT'S THE VISION FOR PUBLIC ART IN DUNEDIN?

The Framework is part of the city-wide arts and culture strategy, Ara Toi Otepoti – Our Creative Future (Ara Toi). Ara Toi sets a vision of Dunedin as:

'One of the world's great small cities with arts and culture at its core.'

Our vision is that public art will help transform Dunedin into a place that is even more extraordinary. Through the Framework, the wish is to set high standards when it comes to creating great spaces that delight, intrigue and challenge those who venture into them. A strong public art programme will support the ambitions of Ara Toi; that is, to support the growth of Dunedin's creative economy, connect communities with fresh thinking and imaginative solutions, and support access and inclusion by enabling everyone to freely experience great art in their public spaces.

In line with Ara Toi, the Framework specifically acknowledges the Te Tiriti o Waitangi (Treaty of Waitangi) and the relationship with Kāi Tahu as well as the many other groups that contribute to the city's unique heritage and cultural mix. The Framework also respects the other cross-cutting principles of Ara Toi: partnership, sustainability, freedom of expression, and spirituality.

Our vision

Public art will help transform Dunedin into a place that is even more extraordinary, with great spaces that delight, intrigue and challenge those who adventure into them.

Our outcomes

We will work closely with the community and take a strategic approach to public art that:

- delivers a broad range of public art outcomes,
- treats our public art portfolio as a wider collection,
- and takes a long term and enduring view for all new permanent commissions.

WHAT DO WE MEAN BY 'PUBLIC ART'?

Public art is original artwork commissioned, chosen or gifted for location in public environments and created by an artist.

The Framework's definition of public art is broad, inclusive and covers:

- Artworks encompassing such art forms as sculpture, murals, street art, installations, relational aesthetics, photography, billboards, mosaics, performance, fibre art, digital and virtual art, neon works, sound works, light works, craft bombing, paving, original urban furniture, plantings or earthworks.
- Permanent fixtures or artwork that is temporary in nature.
- The results of artists participating in the design of urban spaces.
- Artworks resulting from collaborations between artists and community groups in public spaces.

Public art works excluded from this framework include:

- Artworks owned by Council and displayed in Council owned buildings.
- Artworks in Council collections such as those held and housed by the Dunedin Public Art Gallery, the Dunedin Public Library and Toitu Settlers Museum.
- Artworks in private collections, located on private land.
- Artworks owned and maintained by crown departments or agencies.

WHY IS PUBLIC ART IMPORTANT?

- Public art is a creative practice which helps define public spaces.
- Helps shape identity.
- Plays a part in social, cultural and economic development of a city.
- Helps challenge perceptions.

WHAT ARE THE CHALLENGES THIS FRAMEWORK SEEKS TO ADDRESS?

The Framework addresses a number of challenges and opportunities identified through the Ara Toi public engagement conversations with the community.

CHALLENGE	FRAMEWORK APPROACH
Concerns that previous public art projects have been driven by particular agendas and that the commissioning process is flawed.	Ensure excellence and transparency in all public art activity with a clear outline of Council's role in a community facing commissioning model.
No clear advocates for growing Dunedin's public art collection in a more cohesive way.	Advocate for Council and other investment in public art.
Existing art works damaged as a result of poor knowledge and care.	Ensure ongoing management of the public art collection is joined-up and comprehensive, including the re-siting or decommissioning of art works.
Variable quality of public art and perceived lack of innovation in recent years.	Strive for excellence by drawing upon the art expertise within the Dunedin community in the funding and commissioning model.
The public art collection is not diverse enough to represent modern Dunedin and its communities, e.g. Kāi Tahu is not highly visible.	Develop a public art programme that treasures the place of Kāi Tahu in the arts and culture landscape and embraces cultural diversity in all its forms.
The heritage built environment is not enhanced and integrated in a creative, modern way when it comes to public art.	Use public art to create a sense of place and space and engage with the past, present and future.
Perception of public art commissioning as a 'closed shop' and impenetrable to new ideas about what public art can be.	Push for, and be open to, new ideas and proposals from individuals, organisations and communities.
Decision making has often been politically expedient and focussed on the short term.	A longer term commissioning plan is set in place which will deliver outcomes which are relevant to future generations.
The community often only find out about public art projects when they are installed and this has caused tensions in the past.	Engage a wide range of city and community stakeholders to support ownership of the city's public art programme.

WHAT'S THE ACTION PLAN?

A three-tiered approach for developing and delivering public art projects will be taken forward:

1. Leadership.
2. Development of Ideas.
3. Profile and Engagement.

1. LEADERSHIP

The DCC will lead the process to develop a programme of new public artworks for the city.

We will also work closely with the community and others who share in our vision for a Dunedin which has transformational, extraordinary public art which delights, intrigues and challenges! We will encourage sharing of information, resources and advocacy regarding best practice in the commissioning and delivery of new projects; and secure additional funding from a range of sources to support our work.

Action 1: Implement a new commissioning model for public art.

Establish a team of Council officers to manage the process of implementing a public art strategy and commissioning public art works. Staff from the Dunedin Public Art Gallery, Arts and Culture, Events and Community Development supported by Parks and Reserves and Transportation have the necessary experience and expertise in areas such as working with artists, commissioning arts projects which engage the public, project management, overseeing complex infrastructure developments and asset maintenance.

We will take a strategic and consultative approach in developing a series of new commissions by working with the community via Public Art Labs, and also working closely with the Creative Dunedin Partnership.

Key performance outcomes:

- High quality public art.
- More diverse public art projects which form a cohesive collection.
- Longer term planning of public art projects.
- Raised community awareness of the public art programme.
- Additional funding leveraged from partners and the private sector.

Action 2: The DCC will work to maximise opportunities for linking the public art programme into the city's decision-making and activities, including the DCC's capital works and engagement programmes, in alignment with relevant city strategies and plans.

These opportunities include:

- The Central City Plan
- The city's Strategic Cycle Network implementation
- Ross Creek Reservoir upgrade
- Harbourside plans
- Engagement around climate change adaptation
- South Dunedin community complex

Key performance outcomes:

- A new and specific Creativity in Infrastructure Policy adopted.
- Integrated programme planning processes, including the strategic use of key city budgets.
- Increased strategic involvement of creativity within key city projects.
- Increased public art opportunities for artists and other creative people.
- Increased public art across the city.

2. DEVELOPMENT OF IDEAS

Work to ensure a dynamic programme by welcoming ideas and new thinking from a wide range of sources. This will make use of platforms, both new and existing, to explore new possibilities and expand the parameters of what is possible with the public art programme.

Action 3: Establish the Public Art Lab to generate and test ideas for new opportunities and encourage public engagement on possible new projects.

Working with a variety of community and education groups, the Public Art Lab will encourage the widest range of community ideas to be sought and tested in mini form, with an engaging process for narrowing down the field. Links will be made with Action 2 to broaden the public's understanding of potential areas of focus (e.g. the Harbourside). The Lab will also seek to highlight and generate thinking about the critical role of public art in big picture changes for the community, from politics, to social change, to economic development.

Key performance outcomes:

- More ideas for public art.
- More critical thinking.
- Different voices in the community engagement process.
- Community pride in new public art commissions.

Action 4: Encourage temporary public art projects to ensure that the focus is not solely on permanent works.

These projects will cross the full-range of art forms, from performance and sound art to digital and virtual installations. The city has a range of existing arts events in the form of the Fringe Festival, The Dunedin Arts Festival and the Dunedin Writers and Readers Festival, which could provide a successful platform to launch temporary public art outcomes. This will require the Public Art Programming or the Ara Toi Project Teams, possibly working in conjunction a related festival, to be able to provide quick response support to make these projects happen.

Key performance outcomes:

- A diverse range of art forms, and lead project partners, are supported.
- The public realm is more accessible for creatives.
- More innovative projects are put forward.
- More connection is developed between the city's 'audiences' and creatives.

3. PROFILE AND ENGAGEMENT

Use tools to raise the profile of the public art programme and support the strong relationships key to its success and ongoing development. Enable the community to engage with the programme and cultivate a sense of place and community pride.

Action 5: Develop a communications plan that identifies the best channels to promote and profile the public art programme.

A brave and clear identity for Dunedin's public art programme will enable audiences and creatives to be involved in public art, and the communications plan will map out how this can be done most effectively.

Key performance outcomes:

- Dunedin's public art is profiled at the local, national and international level more often.
- Access to the programme's opportunities and activities is easy, with all involved in Ara Toi's delivery able to provide key information.
- New products are developed to support access and visibility of the public art programme (e.g. tourism public art apps).
- An online register of Dunedin's public art collection is established.

PRACTICAL GUIDELINES

1. THE COMMISSIONING PROCESS

Working closely with the arts community via the Creative Dunedin Partnership and the community through a consultative approach, a programming group of Council staff will formulate and work to a 3-5 year strategic commissioning plan which aligns with the Jin-McCormack public art vision report. The commissioning plan should treat the city's public art as a collection and new public art works should integrate holistically into the wider body of works. The Public Art programming committee will be supported by a wider group of council staff with planning, logistical and regulatory expertise.

Commissions may come from any number of sources, such as a result of an Urban Dream Brokerage project, public feedback from the Public Art Lab, an open competition, a general call for proposals, or as a result of an unsolicited approach made by an artist or group.

2. URBAN DESIGN AND EMBEDDING PUBLIC ART INTO DUNEDIN CITY COUNCIL INFRASTRUCTURE WORKS

There may be instances whereby public art is embedded into civil infrastructure works and selected artists may be invited to be part of DCC teams delivering these projects. In these instances, given the special 'one off' nature of these projects, the DCC will make all decisions concerning the integration of a public art component into an infrastructure project and the selection of any artist to be involved.

Budget considerations for any public art component should be included within the overall project budget.

When completed, the public art component of an infrastructure project should be treated with the same maintenance care as other forms of public art and not simply as "infrastructure".

3. GIFTS

From time to time, gifts of public art will be offered to the Council. It is important that these are evaluated with the same rigour, consistency and transparency as new commissions. The process to accept or decline gifts of public art would therefore need to go through the same selection and evaluation which is in place for new public art works.

4. TEMPORARY ART AND PERFORMANCE

Council encourages temporary public art which is lawful and does not contravene any bylaw or other regulation. In these instances Council does not require outside parties to go through public art approval processes but will work with artists and groups via the DCC Arts Team on a case-by-case basis.

5. OTHER PUBLIC ART PROJECTS BEYOND THE SCOPE OF THIS FRAMEWORK

As part of its responsibility towards providing leadership within the city, Council officers will work collaboratively where possible with other partners in Dunedin to support, promote and facilitate all public art activity such as the street art projects in the Warehouse Precinct.

6. ROLES AND RESPONSIBILITIES

Dunedin City Council:

- To approve this Public Art Framework document.

Public Art Programming Team:

- To formulate, with community input, a strategic 3-5 year programme of possible sites and commissions.
- To work in a collaborative way with the community to support public art activity.
- To work collaboratively with the Creative Dunedin Partnership on all public art engagement and activity.
- To fundraise for any additional resources that may be required to implement this plan.
- To engage suitable artists to create public art as per the commissioning strategy.
- To work with artists and groups to facilitate short term or temporary projects.
- To manage Dunedin's public art collection with robust and inclusive asset management practices.
- To actively publicise these activities.

Community boards

If a public art work is proposed for a location within a community board area, the relevant community board will be consulted as part of the decision-making process.

Creative Dunedin Partnership

- Shall receive regular updates and reports from the Public Art Programming group.
- Shall report back on all Public Art programmes to Dunedin City Council as part of its regular reporting schedule.
- Shall provide advice on proposed projects and provide a conduit for liaison with sector and community groups.

Mana whenua

- Shall be consulted with as a matter of course for all proposed commissions.

THE PUBLIC ART COLLECTION

1. Ownership

Ownership of permanent public art will always be vested with the Dunedin City Council. Public artworks are significant community assets which need to be cared for, maintained and insured as part of wider asset management plans. As the owner of the sites in which public artworks are located, Council needs, as far as is practicable, to maintain these locations in such a way as to allow for the work to continue to be appreciated by the public as the artist has intended.

2. Copyright

The artist will always retain the moral right as the maker of the work. The issue of copyright may be dealt with in the commissioning contract but unless otherwise agreed, the commissioning entity will be the copyright owner.

3. Care and maintenance

The Council will ensure that each work is recorded in a central register with its location, material make up and condition and this shall be reviewed regularly. Asset management plans will identify maintenance, cleaning, replacement of parts or any other care required. Works should have a realistic estimated lifespan from the artist.

The ongoing management of the Council's public art collection requires a broad interdepartmental approach to ensure that all internal stakeholders are represented across the organisation. A public art management group shall be formed comprising of representatives from Parks Recreation and Aquatics, Arts and Culture, Events and Community Development, City Development, and Economic Development, as well as representation from Transport or other infrastructure teams as required. This group can provide oversight to the management of the public art collection.

Council will commit to working with mana whenua to ensure that appropriate protocols are in place when caring for taonga, or other artworks which require this to be in place.

4. Re-siting, removal and decommissioning

Council seeks to retain the integrity of the public art in its collection as well the environments in which they are located. However, it acknowledges that our physical spaces in our city and the needs of our community may evolve in future. From time to time, and in the event of such changes, it may be necessary to review the location, placement or even retention of a public art work. In such cases Council will undertake a robust and consultative process to explore all options and will undertake to involve the artist or the artist's family, the commissioning body, funders, artistic and technical experts, as well as the wider community in this decision-making process.

Removal and or decommissioning of a public artwork may also be required if

- it needs significant repair or poses a health and safety hazard to the public.
- it is damaged beyond repair.
- the council is no longer able to guarantee its safe condition in its intended location.
- its maintenance or conservation requirements exceed the agreed and understood levels at the time of commissioning.

