

City of Busselton

Public Artwork Guidelines



City of Busselton Acquisitive Prize winners as part of Dunsborough & Districts Progress Association 'Sculpture by the Bay'
Family of Four by Greg Banfield
Whine & Dine by James Horsley
Tempo by Greg Gelmi

City of Busselton Public Artworks

The City of Busselton engages with and encourages community members and organisations in the development and acquisition of Public Artworks that reflect the cultures and lifestyles of the people who live here and which will create vibrancy and dynamics to a public space.

These Public Artwork Guidelines have been developed to provide information to Artists to ensure that artworks will be robust and long lasting, as well as safe for the visitors who view or interact with them.

The principles of the City of Busselton Public Art Policy are to:

- promote civic, community and cultural identity by introducing public art which makes streets, open spaces and buildings more locally distinctive;
- enhance the sense of place by encouraging public art forms which reinforce and highlight early settlement and Aboriginal history, cultural heritage and contemporary life;
- encourage community reflection, inspiration, celebration and well-being;
- improve visual amenity and the appearance of places by using public art to screen unattractive views and add interest;
- support regional art production where possible by contracting locally-based artists to create artworks;
- encourage the use of a diverse range of traditional and contemporary media and technologies; and
- recognise the importance of the role of art in public places.

For more information about the processes of the policy, please see the City website under Council Policies.

All public artworks require an installation plan and maintenance schedule.



Figure 1 Aegis Ellendale as part of *Percent for Art* condition now on City of Busselton verge.
Artwork: Angela McHarrie Image: Emma O'Brien

Installation Plan

The City will install public artworks according to the Installation Plan supplied by the Artist. The Installation Plan will include *Certified Engineers Drawings* of the design of the supporting framework (bolts/cage/reinforcing materials) and footing design. Any modifications that have been recommended by the structural engineer must be made prior to installation and at the cost of the artist.

The Artist will deliver the artwork to the agreed site for installation in a timely manner in consultation with City Officers and staff, and will supply the necessary parts for the installation to be completed.

The Artist is required to be in attendance and provide any materials or equipment and direction required to protect or support the artwork during installation and until the footings have cured sufficiently for the artwork to be left unattended.

A Building Permit may be recommended for public artworks under three metres high and is required for artworks over three metres high. The responsibility for a building permit will be outlined during the process of commissioning the artwork.

Note: the City appreciates that occasionally the Artist is the best person to install their unique artwork. As this is based on experience and expertise, the Artist will be responsible for the installation of their artwork. The installation would form part of any fee schedule for the artwork. A certified structural engineer's report is still a requirement.

Maintenance Schedule

The Maintenance Schedule will detail materials and finishes including Materials Safety Data Sheets and construction drawings for the artwork. This is required to be supplied by the Artist before final payment is made. The plan will outline recommended cleaning products and schedule for cleaning, as well as frequency and application of recommended sealing products or other maintenance requirements.

Vandalism

Artworks in public places are subject to vandalism. Where there is passive surveillance in an area that has high foot traffic there is less likelihood of vandalism while remote locations may be subject to damage occurring.

When planning and designing public artworks, consideration needs to be given to the location of the artwork, and the possibility of various forms of vandalism that might occur. This might include painting, pushing and pulling of parts with force, swinging objects and the removal of small parts.

An artwork that can be repaired or replaced in-situ is most practical.



Figure 3 Whaler's Wife from the Settlement Art Project 2014
Artwork: Greg James Image: Jacquie Happ

Longevity & Materials

Construction, materials and finishes must be of a high quality and standard suitable for the City of Busselton's coastal locations, durable to exposure to salty air and water, cyclonic winds and ultraviolet rays. They should be made to last a minimum of ten years and should provide for a practical maintenance schedule. The Artist needs to address Australian Design and Building Standards. Artists also need to supply a structural certification by a qualified engineering company or business. Points to observe but are not limited to:

- tensile integrity of the materials;
- artwork to withstand winds up to 70km p/h;
- no use of toxic substances that are potentially harmful to people;
- all mild steel has been hot dip galvanised after any welding has taken place and dissimilar metals are not in contact with one another. For instance, stainless steel requires stainless steel bolts and screws;
- no flammable materials used;
- colour treatments selected whether painted or printed, are UV stable. For instance, darker colours, reds and oranges are more susceptible to UV and fading. Reflective surfaces are recommended because they will maintain colour better over time.

Safety

The prevention of serious injury is an important consideration in the construction and location of artworks. It is recommended that safety considerations need to be balanced with awareness that children will, inevitably, play in public spaces. Artworks should consider the need for play, learning and fun. Kidsafe WA provides some guidelines that will be useful in creating engaging and safe artworks. www.kidsafewa.com.au .

The City of Busselton requires compliance with the following Australian Standards for Playgrounds:

- A maximum free height of fall of 1.5m for supervised early childhood settings.
- A fall zone beneath and around playground equipment where the free height of fall is more than 0.5m that is loose-fill - at least 300mm of suitable sand or mulch.
- No gaps in which a child could become trapped, especially by the head, neck or chest. Gaps that can trap limbs, fingers, hair and clothing should be avoided.
- No sharp corners or edges to the artwork, including the potential for timber to splinter or metal to cut.



Figure 2 Dunsborough Vanes – Dunsborough
Entry Statement
Artwork: Chris Williamson

Ephemeral Artworks

Ephemeral artworks are of a temporary nature such as banners, collages, digital projections, chalk drawings and works made from materials such as sand or ice that deteriorate over time.

In the City of Busselton, ephemeral artworks will be subject to negotiation with key stakeholders at or near the location, artists and City staff, on a case-by-case basis.

Water-based Artworks

Increasingly there is opportunity to situate artworks in areas other than on land. The City is surrounded with beautiful coastline that may be suitable for sculpture, either under or close to the water line. Additionally, underwater sculptures have the potential to become further habitats for marine creatures. As these types of artworks are few, information is still being gathered on what is required for water-based sculptures.

Generally, the City has authority to approve water artworks within twenty metres from the centreline of the Busselton Jetty out to the ocean. Further approval is also required from the Department of Biodiversity, Conservation and Attractions, the Department of Primary Industries and Regional Development – Fisheries may need to be contacted and the Department of Transport is required to approve sculptures on the Busselton Jetty itself, due to the Busselton Jetty Train.

Artist/s creating artworks to be located in or around water need to be mindful of:

- costs for installation for example hiring of barge or diving equipment;
- sharp edges and hooked parts that catch loose articles or body parts as people swim by or investigate;
- toxic materials that deteriorate;
- materials that may leach into the underwater environment;
- depth of water so that sea faring craft will not hit it;
- proximity to the Busselton Jetty for people to
 - jump and hit by accident
 - jump from and
 - jump onto.

Water artworks have the potential to be moored at a location, as per boat moorings. Further guidance on moorings can be provided by the City. However this does not mean that an artwork is approved if it is compliant with mooring information.

All water-based artworks will be discussed on a case-by-case basis.



Figure 3 Artificial Reef Module, Dunsborough Boat Ramp.
Artwork: Samuel Allen & Dunsborough Primary School students Image: Jacquie Happ

Donations and Community led Public Artworks

For organisations interested in donating or commissioning Public artworks, applicants must provide a project plan that includes:

- design plans and/or drawings of the proposal
- dimensions
- materials
- location
- installation plan
- maintenance plan and
- expected lifespan of the final work.

The organisation must identify stakeholders and demonstrate that the stakeholders have been consulted with prior to commencing the project.

Organisations should demonstrate that they have the necessary finance, expertise and commitment to undertake the project. The project budget should include costs for installing the artwork. It is recommended that the Artist be included in the installation process. Sometimes it is recommended that the artist install the artwork due to their expertise and experience and if so, this should form part of their fee.

The Installation Plan should include drawings certified by a structural engineer and with consideration of traffic management; frame and footing requirements.

The Maintenance Schedule should include recommended products, methods of application and timeframes for works.

The City will assess community driven projects on case by case basis, and City officers should be contacted before any project commences.

Contact

Please contact the Cultural Development Officer on 97810444 for further information.



Figure 4 Spanish Settler from the Settlement Art Project 2017
Artwork: Greg James Image: Jacquie Happ