

TAIRAWHITI

ART IN PUBLIC PLACES PLAN

2018





ACKNOWLEDGEMENTS

The Art in Public Places Plan is one of a suite of plans prepared under the Tairāwhiti Community Facilities Strategy.

The development of the Strategy was guided by a governance group of regional stakeholders including:

- ▶ Eastland Community Trust
- ▶ Gisborne art community
- ▶ Gisborne District Council
- ▶ Hiruharama School
- ▶ Sport Gisborne Tairāwhiti
- ▶ Tairāwhiti Cultural Development Trust
- ▶ Te Runanganui o Ngāti Porou
- ▶ Te Runanga o Turanganui a Kiwa
- ▶ Tolaga Bay Area School

Many other organisations and individuals have generously contributed to the Plan through focus groups, meetings and submissions.

Many thanks to all of these people for the time and energy they volunteered to ensure Tairāwhiti has a clear path for our community facilities.

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PLAN ON A PAGE

The Plan on a Page summarises the key parts of the Arts in Public Places Plan. The key issues and opportunities, the objectives and actions. Details are in the body of the document.

KEY ISSUES AND OPPORTUNITIES

- ▶ Defining public art
- ▶ Providing the right culture to attract a wide representation of artists
- ▶ Collaborative participation in choices around public art
- ▶ Affordability and capacity building
- ▶ Life cycle management
- ▶ Clear roles and responsibilities
- ▶ Forging strong partnerships.

OBJECTIVES

Place making

Our public art will enhance and celebrate the unique place and the people of Tairāwhiti- Gisborne.

Working together

Communities (including Council) will be encouraged and supported to work together, get involved and create a vibrant network of public art across Tairāwhiti- Gisborne.

Decision making and advocacy

Council will provide clear and consistent guidance on the provision and management of the region's public art so that there is a clear pathway for artists and public art initiatives to thrive.

Key action	Partners	Cost (est)	Timeframe
1. Commence use and proactive promotion of guidance documents attached to this plan	GDC	Internal	Ongoing
2. Provide a dedicated resource to drive the art in public places programme including: <ul style="list-style-type: none">• fostering and supporting artists and stakeholders to engage in the art in public places process• supporting implementation of the guidance document and decision making process• communicate art in public places plan to stakeholders and work with them to ensure fulfilment of respective roles• delivering key projects as outlined below.	GDC	0.5 FTE New dedicated internal resource	From 2021/22
3. Identify strategic locations for the provision of art in public places that will activate and lead the way in art in this activity	GDC / Arts Focus Group	\$20k	From 2021/22
4. Formalise a decision making process within Council to approve art in public places applications	GDC	New dedicated internal resource	From 2021/22
5. Undertake a full assessment of the art in public places across the Region (including inspection of rural areas) so that there is a full inventory	GDC	New dedicated internal resource	2018 - 2019
6. Develop standard agreement template between local suppliers of art and Council that clearly stipulates roles and responsibilities	GDC / Arts Focus Group	New dedicated internal resource	2020/21
7. Establish a public arts seed fund	External funder	\$50k per annum	TBC
8. Develop a full maintenance schedule for all art in public place items – and feed into asset management plan	GDC	New dedicated internal resource	Ongoing

INTRODUCTION

PURPOSE

The purpose of this Plan is to guide sustainable provision of art in public places in a way that inspires and encourages the production of timely, relevant and engaging art works.

SCOPE

The Plan provides the strategic direction for provision of art in public places in the Tairāwhiti- Gisborne region for the next 20+ years in a way that reflects the people and environment of the Tairāwhiti region and commemorates and celebrates its rich history. Through public art people can learn, grow and enjoy all it has to offer.

The Plan is a tool to assist in making good decisions around the ongoing creation, management, upkeep (and where appropriate, removal) of Tairāwhiti-Gisborne's public art assets so that they remain relevant. This Plan does not replace the need for more detailed art-specific research and analysis during project development. The Plan also provides clarity on roles and responsibilities for art in public places provision across Tairāwhiti-Gisborne region.

For the purposes of this Plan, 'public art' are creative works designed for public spaces, on or in land, sea and sky within the Tairāwhiti-Gisborne region. Its application and the physical expression varies widely and includes permanent and semi-permanent artworks. It also includes temporary art exhibitions or installations in the public domain. It may be part of urban design, buildings and constructions, or public spaces.

This Plan is concerned with the provision of physical artworks and does not assist in the coordination of artists or wider art sector needs. Public art does not cover: heritage buildings, monuments, Council's art collection, privately owned artworks, street performances, busking, contemporary advertising and facilities already covered through the Art Facilities Plan namely the Tairāwhiti Museum and art space provision, theatres, and libraries.

This Plan should be considered alongside the other Community Facilities Plans as they apply to public space being considered for public art.

LIVING DOCUMENT

The Plan has been developed based on current information available. But communities are not static. The way we view facility provision for purpose of public art is not static either. This Plan is intended to be able to 'bend and sway' as information is updated and Planning evolves over time. Regular reviews are important including timeframes that align with other council proceedings such as the long term Plan.

HOW TO USE THIS PLAN

This document is organised into the following sections:

Part A: Context of art in public places provision

Part B: Issues and opportunities

Part C: Objectives and policies

Part D: Actions



PART A: CONTEXT

IMPORTANCE OF PUBLIC ART

Art in public places provides a way for local communities to express, reinforce, celebrate and strengthen their identity. In particular, the art works recognise and are inclusive of, tangata whenua history, culture and traditions. It gives meaningful expression to parts of culture: from ideology, to politics, to daily practices.

- ▶ Public art forms a vital part of our built environment. Public art helps to create vibrant attractive places that enriches and encourages dynamic and vibrant local communities that enhance their cultural, social and economic wellbeing.
- ▶ Art in public places provides a platform to participate, learn, experiment and ultimately build artistic capability. *"People enliven a work, are inspired and intrigued, motivated and provoked. Public art is the locus of some of the most innovative practice in the field today"*.
- ▶ Art in public places can help communities to safely raise issues, challenge social norms and provide alternative perspectives on history and current affairs.
- ▶ Being exposed to different forms and mediums of art helps shake up one's typical ways of perceiving and relating to the world around them. It can help to trigger inward reflection on one's own life as well. As expressions of community identity, public art works are highly valued.
- ▶ Permanent and temporary art can have a role in telling the story of its place and people.
- ▶ Temporary art has an important role to play as art may need to evolve and change. *"We will be hamstrung if we think about public art as permanent"*. Further, less permanent art enables and encourages local resources such as use of driftwood, and is lower risk.
- ▶ Art in public places can help to protect and enhance the quality and integrity of the natural and environmental landscape within which it is placed.
- ▶ Through all of this it can add value to the economic, social and cultural capital of Tairāwhiti-Gisborne.

SUPPLY OF ART IN PUBLIC PLACES

NATIONAL SUPPLY

- ▶ Tairāwhiti art plays a significant role nationally with the recent exhibition of Ko Rongowhakaata at the Te Papa museum being a key example. The exhibition demonstrates that regional art and the stories captured, help to build the foundation of the national supply of the arts for the country.
- ▶ There is limited information about the national supply of art in public places except that in some instances it is provided by councils and in other cases by trusts. There is no standard definition of art in public places.
- ▶ There is no common approach to the provision of art in public places nationally. Table 1 shows how some other councils are providing for this activity.

Table 1: Council comparison of public arts policy direction

Council	What is the vision for other districts?	Is there a public art plan?	Lead agency	
			Trust	Council
New Plymouth District Council	That New Plymouth District will be recognised nationally and internationally for excellence in public art.	Y	Y	N
Auckland Council	Everyone has the opportunity to experience thought-provoking, culturally vibrant, enjoyable, challenging and inspiring public art and public spaces that are distinctive and unique to Auckland.	Y	N	Y
Palmerston North City Council	N/A	N	N	N
Wellington City Council	Wellington is the place for all people to experiment with, learn about and experience New Zealand's arts and culture, especially contemporary work.	Y	Y	Y
Napier	No clear vision	Y	N	Y
Taupo	Arts and culture are essential to the health and well-being of society. Like any essential service they should be available to all people, regardless of circumstance, income or race.	N	Y	N

LOCAL SUPPLY

The art in public places across Tairāwhiti has been previously guided by the Art and Culture Strategy 2011-2013. This Plan is more specifically focussed on art in public places. Local supply currently guided by this Plan is characterised as follows:

- ▶ Council identifies 64 public art works under its ownership and management, most located in Gisborne City.
- ▶ The majority of the recorded art in public places is located in Gisborne City with the exception of one mural in Matawai and several carved Maori poles in Ruatoria.
- ▶ The majority of our public art is represented in just three art types: monuments and memorials, murals and sculptures as illustrated in Table 2, with a full asset list provided as Appendix 1.
- ▶ An example and the description of a variety of key collections and assets to the city are listed in Table 3 to demonstrate the types of artworks that currently exist in the region. Of note is a varying conditions and ages, along with the cost to replace the asset.

Table 2: Asset overview

Type	Count	Percentage
Monuments and memorials	17	27%
Graeme Mudge murals	14	23%
Other murals	6	10%
Sculptures	17	27%
Other art	8	13%

Table 3: Example of key asset items of art in public places within the region

Art piece	Site	Asset replacement cost in dollars	Condition and performance	Age
Totem Pole	Totem Pole	\$23,153	poor	1981
Raincatcher	Botanical Gardens	\$28,941	medium	1999
Japanese lantern	Botanical Gardens	\$11,576	medium	1999
Grandfather and Child	Central Business District	\$46,305	good	2003
Waka tauihu	Heipipi Endeavour Park	\$28,941	good	unknown
Whales teeth 1 & 2	Central Business District	\$34,729	good	unknown
Wal and Dog	Marina Park	\$154,329	very good	2017
G. Mudge Murals	Various	\$319,297	various	various
Hawaiki Turanga	Watties site	-	-	-
Ruapani and Te Haahi sculpture	-	-	-	-
Holding yards at port	Crawford Road	-	very good	2016
Seawalls project	Various	-	very good	2018

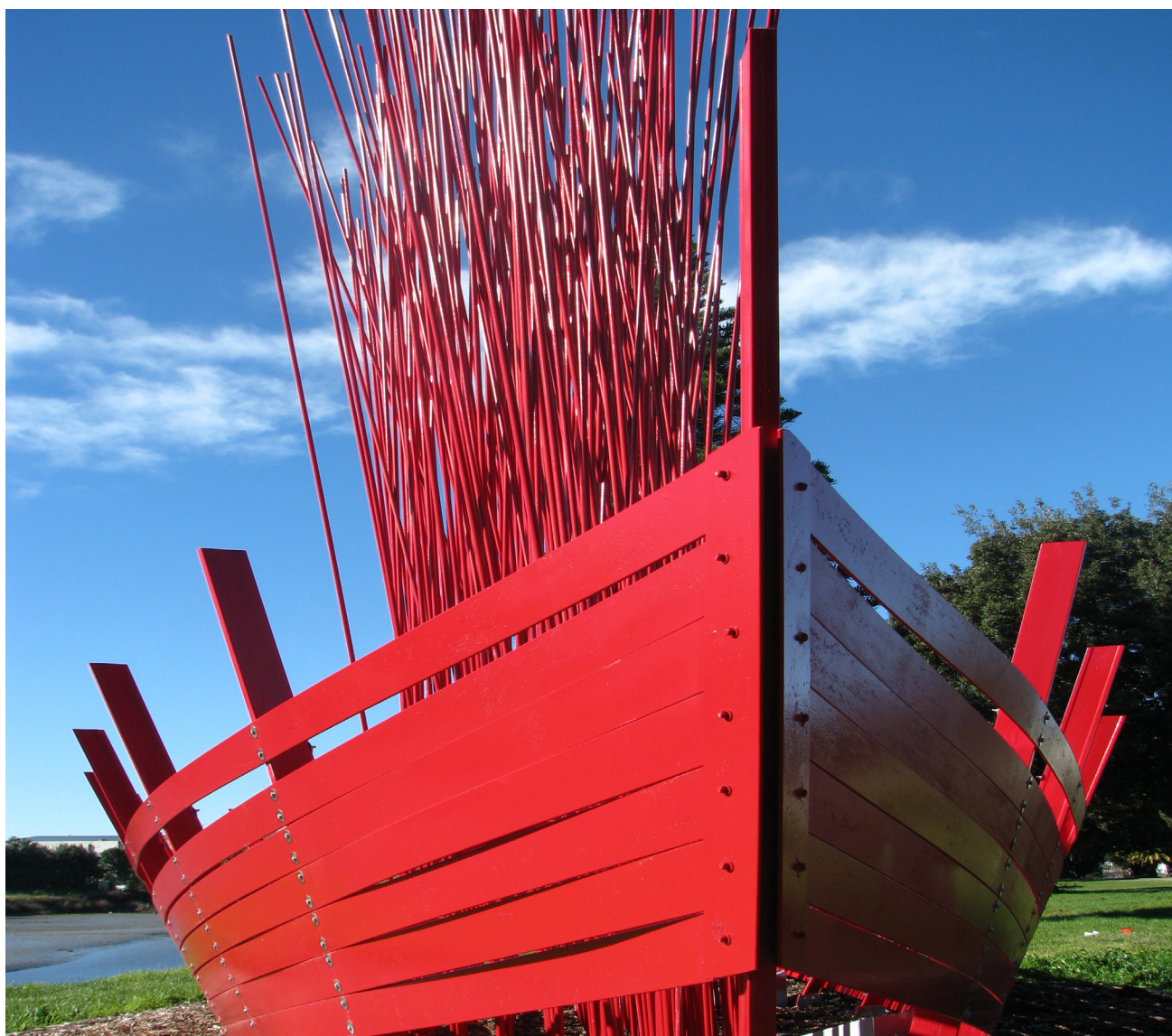
Table 4: Attitudes towards the arts in New Zealand

Statement	Rating	Statement	Rating
The arts are good for you	88% agree	The arts should receive public funding	74% agree
I learn about different cultures through the arts	86% agree	I don't find the arts all that interesting	72% agree
Overall New Zealand arts are of high quality	85% agree	The arts are for people like me	71% agree
The arts help improve New Zealand society	82% agree	Council should give money to support the arts	71% agree
The arts help define who we are as New Zealanders	78% agree	My community would be poorer without the arts	68% agree
The arts are strong in New Zealand	75% agree	My community has a broad range of arts and artistic activities that I can experience or participate in	66% agree
The arts contribute positively to our economy	74% agree	The arts improve how I feel about life in general	64% agree

DEMAND FOR ART IN PUBLIC PLACES

NATIONALLY

- ▶ Art is of high importance to New Zealanders. Thirty percent of New Zealanders feel that the arts and art activities provide a range of benefits, *“art helps to make communities more cohesive and interesting places to live”* (New Zealanders and the Arts, 2018; pg.9). The impact that art has on people is becoming increasingly recognised throughout the country (New Zealanders and the Arts, 2018).
- ▶ Engagement in the arts in New Zealand is growing. Around 85% of New Zealanders have attended at least one arts event in the last 12 months (2014), compared to 80% in 2011 (New Zealanders and the arts – attitudes, attendance and participation, 2014). Furthermore, attitudes towards the arts are generally quite strong with several value statements demonstrating this in Table 4.
- ▶ The demand for art has been influenced by a range of both national and international drivers for example, in the early 1980s the United States set aside development contributions for public art in new property developments (Pollock, 2014). Incentives in the New Zealand context soon followed trend in the 1990s as an art scheme called the Arts Bonus scheme enabled developers to add extra stories to builds, provided public art was included in it (Pollock, 2014).
- ▶ Urban designers also realised the value of public art and have been incorporating art into urban public spaces since the late 1990s and early 2000s (Pollock, 2014). This demonstrates an active recognition in the value and desire for art to be implemented in public places.



REGIONALLY

Figure 1 shows how often Tairawhiti people participate in a range of activities. It shows that art activities rate well in terms of participation rates for Tairawhiti people: performing arts (26% at least 3+ times a year); creating art (25%); and kapa haka (18%) as indicated by the blue stars in the graph.

Similarly, Maori participate significantly more in core arts activities (acting, creating art and kapa haka) but less in reading (Figure 3)

Figure 4 shows those of retired age (over 65 years) have lower participation rates in all art forms except reading where they are the highest participant group by age. Youth participate at much higher rates in kapa haka. Rates for participation in the performing arts and creating art are similar for working age and youth.

There is limited data on the demand for art in public places within the Tairawhiti- Gisborne region. However, public art has been commissioned throughout the last few decades by a range of local artists. The Mudge Murals by Gisborne's Graeme Mudge for example were commissioned by Keep Gisborne Beautiful (KGB) to uplift the sides of buildings around the city. Art works are currently gifted through the Art In Public Places Trust, Project Ataahua, township 'beautification' programmes and art festivals/symposiums.

Figure 1: How often Tairawhiti people participate in a range of activities

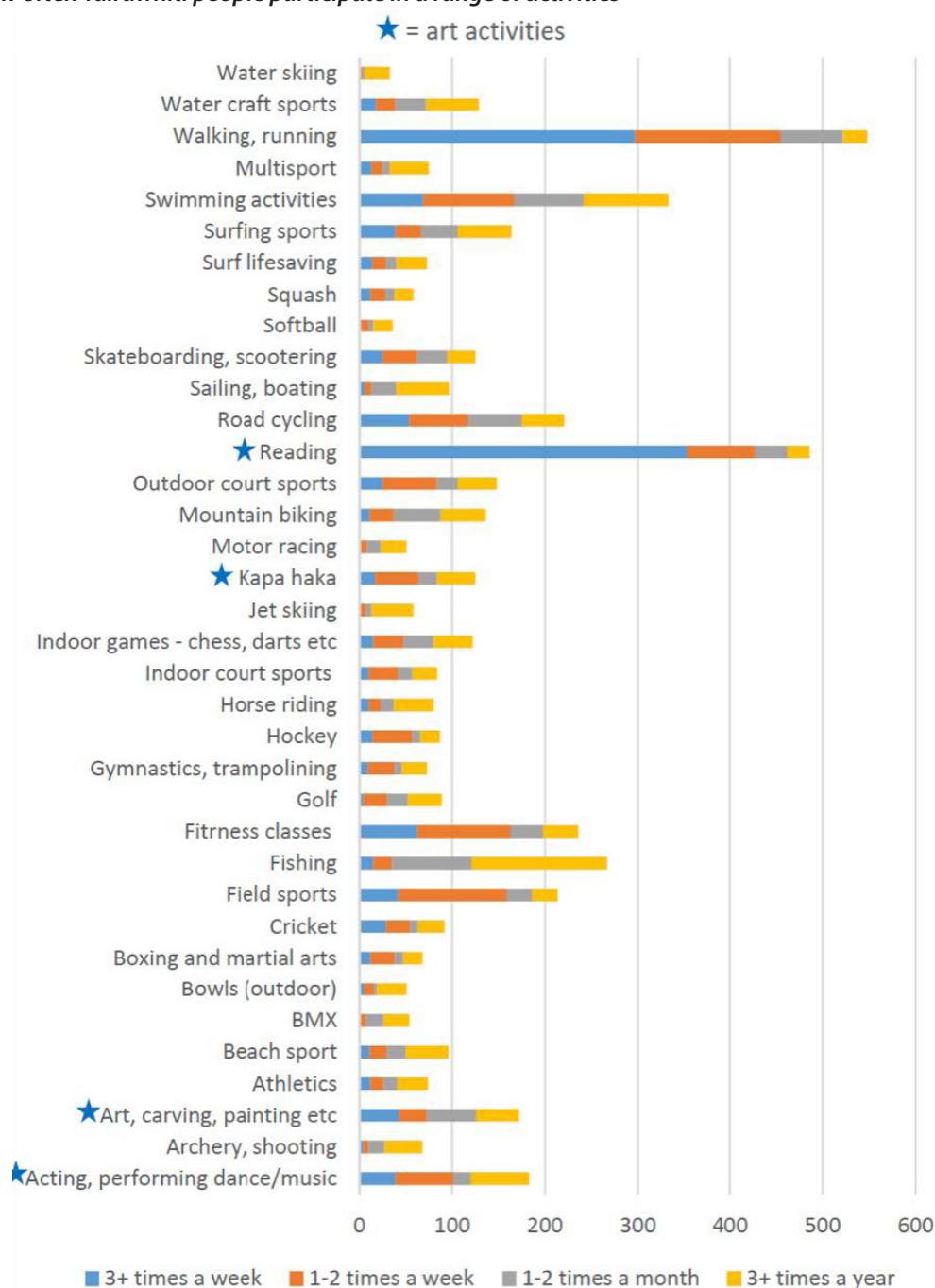


Figure 2: Percentage participation in arts activities by gender 2017

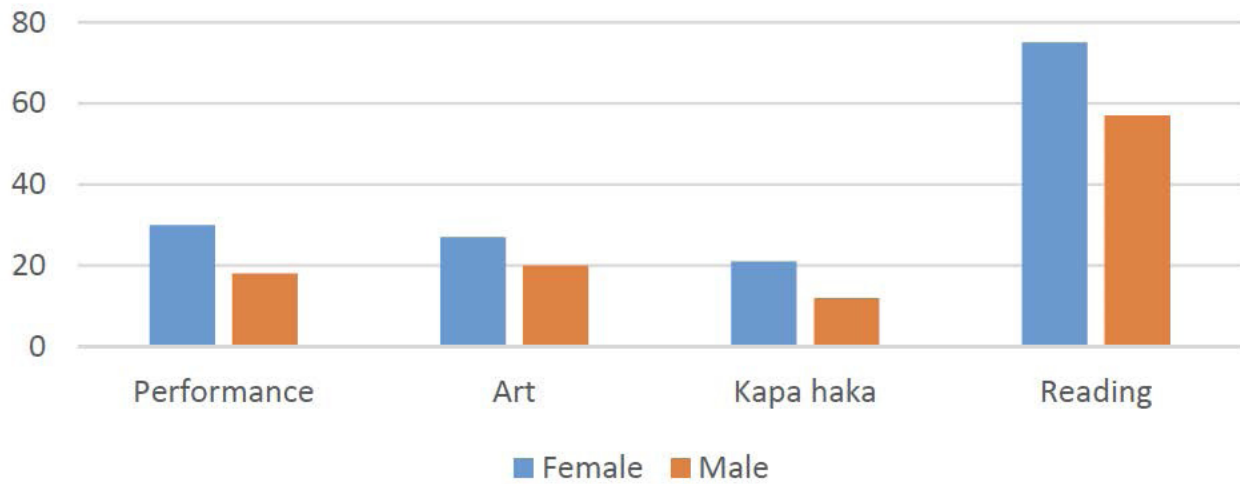


Figure 3: Percentage participation in arts activities by ethnicity 2017

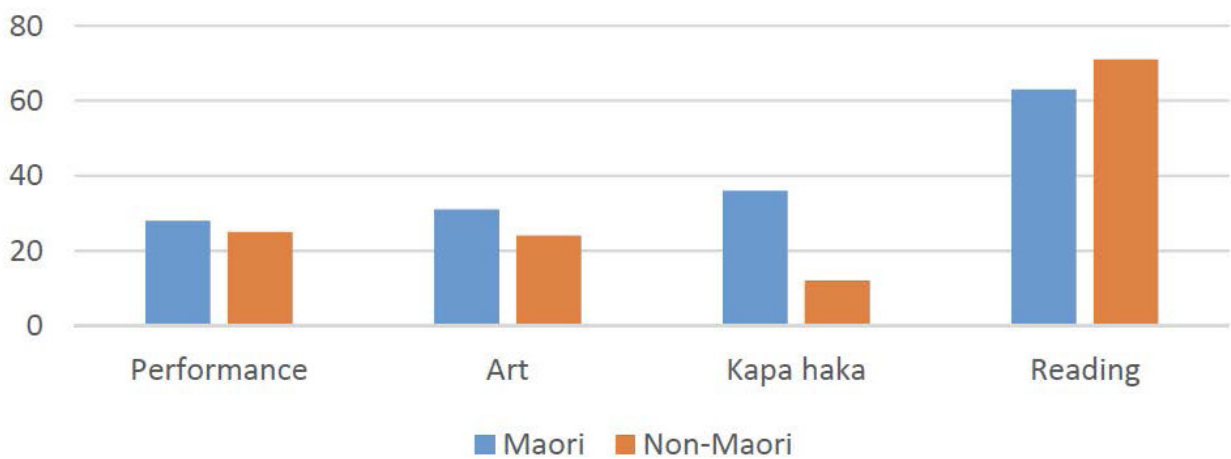
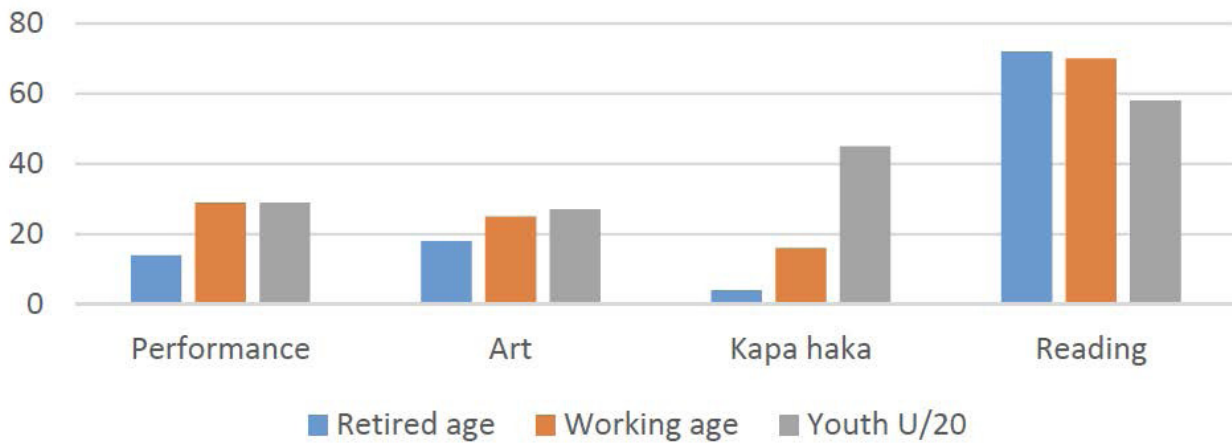


Figure 4: Percentage participation in arts activities by age group 2017



ISSUES AND OPPORTUNITIES

PLACEMAKING

- ▶ Art tells a story. Art in public places tells a story and represents democratic principles such as the right to seek difference source of information and ideas. It plays a vital role in provoking thought and being inspiring. Being a bicultural society, Tairāwhiti has an opportunity to increase and promote art in public places for the community benefit. Consequential benefits of providing art in public places can bring economic benefit, build historical context and cultural environmental knowledge through an interesting medium and promote pride in place.
- ▶ Provide meaningful art works. Art works can mean different things to different people depending on who is looking at a piece and how they interpret it. To ensure an effective approach is taken to the provision of public art, key principles need to be considered in decision making. Key principles will ensure public art caters to a wide range of people while remaining specific enough to ensure pieces generate meaningful interactions with the public.
- ▶ More diversity of public art. Our most visible expressions of public art are predominantly sculptures and murals, however it is acknowledged that art spans a wide range of different forms and can be expressed in many ways. There is an opportunity to further enhance our places by exploring a variety of public art installation options such as land art, temporary installations, gap filler projects and street art.
- ▶ Greater representation of Māori art. Māori public art is under represented in Tairāwhiti-Gisborne with the majority of current art in public places constituting European or sister city type representation. Māori cultural values and the rich bi-cultural natural of the region is an important part of our local identity. Public art is a medium through which tangata whenua are able to share their values, stories and aspirations in particular instances to better represent the unique Māori narrative of the Tairāwhiti region.
- ▶ Placement/location. Our region has a rich history with many areas of cultural and historical significance. As we move into an era of greater storytelling and amenity in our public spaces, the placement of artworks needs to reflect past events and tipuna that will continue to shape our communities as the urban environment shifts around us. The placement of the right artworks in the right locations will achieve placemaking.
- ▶ Greater representation of Gisborne's unique culture and landscape. Art selected for public places needs to reflect who we are as individuals and as communities

that live and share the culture and landscapes of this place. Therefore, the unique setting of Gisborne-Tairāwhiti needs to be represented in art works.

- ▶ Understanding of urban design. The value and potential of our public art is maximised when they are designed to integrate with their surrounds. Previously, much of our public art assets have been installed sporadically and without proper consideration of the visual impact that a piece could offer. Through the use of urban design techniques, there is an opportunity to ensure our art is properly integrated with its surrounds so the asset can activate or enhance our public spaces to their full potential.

WORKING TOGETHER

- ▶ Limited resources and strategic partnerships. Limited financial means, limited appropriately skilled people, and limited time can make it difficult to navigate and activate art projects. To better support our public artists, there is an opportunity to build strategic partnerships or a collective vision with other organisations for funding priorities or coordinating arts and culture initiatives and activity. This also includes working with the private sector to identify opportunities for working together across private and public domains.
- ▶ Access and participation. Establishing art in public places is not always easy for people or communities to achieve. We need to provide opportunities through enabling access and encouraging participation especially for minority individuals and groups, to contribute to public arts activities.
- ▶ Wider representation. Most of our public art is located in and around Gisborne city, leaving gaps in the distribution of art pieces throughout the rest of the Tairāwhiti-Gisborne region. In the past, there has been less focus on engaging in public art work for our rural townships. There is a need for Council to support public art initiatives across the entire district, with an immediate focus on more initiatives in the rural areas.
- ▶ Removal of barriers. Our artists often perceive or run into administrative or compliance barriers when exploring opportunities for public arts initiatives. Council needs to support local art projects through accessible guidance and, where possible, the removal or reduction of compliance barriers.

DECISION MAKING AND ADVOCACY

- ▶ Arts guidance. It is vital that Council has a clear and transparent approach to guide the commissioning, location, maintenance and decommissioning of art in public place assets. Clear guidance will ensure art in public places remain safe, effective and relevant to the people of and visitors to Tairāwhiti-Gisborne. Key stakeholders, including the artists themselves, play a role in providing necessary support networks, guidance and funding to enable art in public places to continue to be achieved.
- ▶ What to manage. Council currently owns and manages a wide range of publicly accessible art works which require different levels or types of servicing. These include public artwork held in storage, artworks within public facilities and gifts of art from sister cities. Other Council assets such as furniture, plaques, memorials and gates are uniquely crafted and can have significant artistic value. Council needs clarity on what constitutes public art for management purposes.
- ▶ How to manage public art. As art assets begin to age, their condition deteriorates which can impact negatively on the effectiveness and purpose that the art piece will make in creating a vibrant and valued community. It is important to have a clear direction on how Council should manage its public art at all stages of an asset's lifecycle to ensure art remains to a quality and standard that the community is proud of. This includes capital investment (renewals, upgrades and new public art acquisition) as well as operational investment (maintenance, inspection, reporting and de-accessioning).
- ▶ Temporary vs permanent art. A significant proportion of public art is permanent meaning that they are in place until a decision is made to remove them. Often this can become a time consuming and emotional process for all involved. Consideration should be given to temporary art works with a defined asset life which will result in an opportunity to refresh/renew more regularly, and minimise the emotional aspects that come with asset removal.
- ▶ Funding challenges. Finding enough funding to deliver high quality public art works across our communities requires ongoing work, perseverance and advocacy. Continued funding of arts projects is vital to enhancing our public spaces but it is also critical for supporting our local artists who rely on these opportunities to support their professional careers. Council will work closely with key stakeholder organisations to fund art in public places across Tairāwhiti. Council also acknowledges the resources needed to resource and maintain the organisational capacity to facilitate and engage with artists.





PART C: OBJECTIVES AND POLICIES

PLACEMAKING

OBJECTIVE

- ▶ Our public art will enhance and celebrate the unique place and the people of Tairāwhiti-Gisborne.

POLICIES

Placemaking

- ▶ Council will encourage local communities to work alongside practitioners on place-making.
- ▶ Include public art and design opportunities in the early stages of place-making, including:
 - holding regular meetings with mana whenua early to identify and work together on shared interests
 - engaging with local communities to ensure our unique stories are considered.

Benefits for community

- ▶ Art in public places will be encouraged where it has wider community benefits, such as economic benefit, and built historical and cultural environmental knowledge that promotes pride in place.

Capital works projects

- ▶ Council will consider how artists and public art to add value to significant capital works projects.
- ▶ Where there is potential, artists will be engaged to inform design options in a design team that may include landscape architects, engineers, planners, and other relevant consultants or Council staff.
- ▶ Tender/contract documents may include a reference for the requirement to consider the integration of art.
- ▶ Art should be an integral component of design and budget. Given the variety of projects, the nature of this art will be diverse in character, function and size.

Meaningful art works

- ▶ Council will collaborate with communities, including mana whenua, agencies, education institutions, community groups, and funders interested/involved in the development of Gisborne's public art to ensure art is inclusive and benefits the wider region.
- ▶ Art will be selected or designed based on consideration of age-appropriate and suitable pieces for the community demographic. Meaning and interpretation of different artworks will seek to engage and provide enjoyment people of all ages in accessible places throughout the region.

Diversity of public art

- ▶ Council will encourage public art to be expressed through an array of different mediums; diverse types, themes and origins.

Representation of Maori art

- ▶ Celebrate Maori and their culture as a point of difference through:
 - developing arts and culture walking trails
 - integrating cultural rituals into architecture and urban design, e.g. spaces for welcome ceremonies (powhiri), access to flax (pa harakeke)
 - including on site interpretation for public art works
 - consider the design and delivery of a Maori signature festival for Gisborne
 - leverage off Matariki to develop a seasonal calendar of Maori events.

Placement and location

- ▶ Council will identify locations within the city suitable for the display of works of art. This will include key regional gateways into Gisborne city, Gisborne airport and our rural townships.

Greater representation of Tairāwhiti-Gisborne

- ▶ Council will encourage unique and distinctive public art that reflects and responds to our place.
- ▶ Council will promote and celebrate Tairāwhiti-Gisborne's unique landscape and cultural identity by:
 - building on the Navigations programme to continue story telling in our public art
 - considering public art to enhance our unique spaces eg city, beaches, waterways and reserves
 - considering the use of materials that promote and reflect our local culture, industries and landscape.

Urban design

- ▶ Council and stakeholders will consider urban design principles to ensure that public art initiatives are appropriately located and grounded into their landscape context.

WORKING TOGETHER

OBJECTIVE

- ▶ Communities (including Council) will be encouraged and supported to work together, get involved and create a vibrant network of public art across Tairāwhiti.

POLICIES

Partnerships and collaboration

- ▶ Council will support organisations, tertiary institutions, iwi groups, community groups and members of the community interested/involved in the development of public art move through the decision making process (Appendix 1 and 2).
- ▶ Priority will be given to projects with wider regional benefit, eg pieces that stimulate the economy and create benefits beyond the immediate artworks.

Supporting access and participation

- ▶ Council and stakeholders will seek to reduce barriers to access and participation in public art initiatives by:
 - advocating for increased funding for community art education, and subsidised programmes for marginalised groups
 - undertaking a feasibility study on an 'arts mentor' scheme, i.e. where experienced practitioners accompany first-timers
 - researching barriers and enablers to access and participation.
- ▶ Council and stakeholders will increase opportunities for communities to experience and participate in arts by:
 - providing opportunities for people to access and experience 'pop-up' or temporary events in everyday situations and public places
 - providing more opportunities for young people to participate in arts activities and facilities
 - presenting and supporting a balanced range of arts programmes and events across the region including: shows, exhibitions and events; free and low cost community events; spontaneous and programmed activities in non-traditional spaces
 - marketing public art initiatives through a variety of means including Saturday markets and other events such as Sunsplash
 - developing accessible digital tools to communicate and coordinate creative activities, events and festivals
 - promoting apps to add value to experiences, e.g. public art

- scoping opportunities for harnessing information technology to enhance how the region communicates about arts. 'What's on What's new' digital arts information from the region could be made visible to residents and visitors through contemporary media.

- ▶ Council will consider making its public buildings available for the display and exhibition of artists' work. Display will be contingent on:
 - prior agreement being reached between Council and the supplier of the artwork
 - the duration and timing of the display
 - the appropriateness of the display to the location
 - the availability of space
 - any other considerations Council deems relevant.

Distribution of art works

- ▶ Consideration for the installation of artworks in rural settings will be given attention to ensure that art assets are well distributed throughout the region.
- ▶ New neighbourhoods and revitalisation of existing places will look for opportunities to implement best practice urban design principles when the installation of artworks is being considered.

Reducing barriers

- ▶ Council will make it easier to plan, create and deliver innovative art and design in public places by:
 - supporting temporary public art and popup experiences that respond to their locations
 - identifying or creating public spaces that enable spontaneous use and do not require specific resource consent
 - creating streamlined processes for permits
 - considering opportunities for improving council's planning and regulatory framework to better support public art initiatives.
- ▶ Council will support the activation of public places through engaging specialist designers.

DECISION MAKING AND ADVOCACY

OBJECTIVE

- ▶ Council will provide clear and consistent guidance on the provision and management of the region's public art so that there is a clear pathway for artists and public art initiatives to thrive.

POLICIES

Guidance

- ▶ Table 5 summarises the roles for the provision of public art across Tairāwhiti- Gisborne (acknowledging that arrangements may be made that delegate responsibilities where appropriate).

What constitutes public art?

- ▶ Public art includes creative works designed for public spaces, on or in land, sea and sky within the Tairāwhiti-

Gisborne region. It includes permanent and semi-permanent artworks, and temporary art exhibitions or installations in the public domain. It may be part of urban design, buildings and constructions, or public spaces.

Ownership

- ▶ Gisborne District Council will become the owner of all commissioned and gifted artworks unless otherwise agreed. Other art works may become the property of Council where there is agreement.

Table 5: Organisation roles

Organisation	Role
Gisborne District Council	<p>Provide leadership, guidance and facilitation on appropriate art in public places and a clear process for decision making.</p> <p>Undertake maintenance of art in public places – the costs of which shall be raised through the art project.</p> <p>Install art in public places – the costs of which shall be paid for by the art project.</p> <p>Decommission art work in accordance with the plan.</p> <p>Approve appropriate art in public places.</p> <p>Support art stakeholders to promote, fund and support the provision of artists and art assets in the region.</p> <p>Ensure the regulatory requirements are appropriate and achievable for public art processes and implementation.</p> <p>Consult with mana whenua on all permanent artwork installations in public spaces.</p> <p>Consider and make financial contributions towards selected public art projects from a Council Public Art Fund.</p> <p>Develop and maintain a public artworks database so the portfolio of public art works is well understood and well managed both internally and by key stakeholders.</p>
Iwi	<p>Provide input and guidance into what is appropriate art in particular public spaces (for example correct interpretation of stories, meaning, significance of a piece)</p>
Stakeholder Organisations including (but not limited to):	<p>Apply guidance process for appropriate art in public places in accordance with decision making process.</p> <p>Obtain funding for art in public places including; commissioning, installation, maintenance, de-accession.</p> <p>Work with Council to ensure decision making process is followed.</p> <p>Work with artists to encourage art in public places to be activated across Tairāwhiti.</p>
<ul style="list-style-type: none"> • Art in Public Places Trust • Eastland Community Trust • Activate Tairāwhiti • Toi Houkura 	
Artists	<p>Create or provide art work, temporary installation and provide technical advice on placement or maintenance of art pieces.</p> <p>May work with stakeholder organisations to develop a sustainable programme or provide a business case/project plan for temporary community art activities in accordance with guidance as provided through this plan.</p>

Accountability and reporting

- ▶ Council will take a leadership role for ensuring that public art is managed in way that meets good practice, is effective and efficient, and is fiscally responsible.
- ▶ The staff of Gisborne District Council shall report to Council and appropriate Committees on progress against this Plan, including management and selection of public art, as required under Council reporting processes. Reporting shall include an evaluation of strategic outcomes.

Maintenance and asset management

- ▶ Decisions on investment in art assets consider the whole of life costs when selecting pieces. Decisions on art assets and maintenance will consider the costs of maintaining the fixtures, upgrades or replacements rather than a lowest up-front cost approach.
- ▶ Council will be responsible for maintaining its public artworks to a safe standard and acceptable condition in line with best practice standards and the recommendations provided for the art asset.
- ▶ Council's art asset information will be up-to-date, readily accessible and regularly reviewed to inform art asset monitoring and evaluation.
- ▶ Council will include regular condition assessments for works in its public art register to check for damage or vandalism that needs attention, enable future maintenance needs to be programmed and funded through the ten year operating budget projections.
- ▶ Art works will require care and maintenance procedures to be attached as part of the proposal. Artists will be responsible for care and maintenance of artworks until six months after installation (unless otherwise agreed). After that, artworks will be cared for by Council. Proposals need to consider the desired life span of the art work when drafting a maintenance programme and the cost of that maintenance.
- ▶ Ensure a maintenance plan is in place for all public art assets to maintain the quality and safety of items.

Relocation or removal of public art

- ▶ Either Council or the Art in Public Places Trust may recommend the relocation or removal of a public artwork. Their recommendation will consider the following factors:
 - whether the artwork continues to be relevant to or appropriate for its location
 - changes to the design and use of the public space occupied by the artwork
 - identification of a better site for the art work
 - the public art work poses a public health and safety risk and remedy is impractical, unfeasible or would undermine the integrity of the public art work

- the artwork requires an unsustainably high level of cost for maintenance and/or conservation
 - the art work is irreparably damaged or deteriorated
 - the artwork possesses significant faults in its design or workmanship and repair is impractical, not feasible or undermines the integrity of the art work
 - the artwork requires temporary removal for treatment or safeguarding during other work being carried out in its immediate vicinity
 - terms of acquisition are no longer able to be met.
- ▶ 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.
 - ▶ In removing an artwork Council will consider the following options:
 - 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 removal will be made by a Council resolution and guidance may be sought from stakeholders. Decisions will also be informed by consultation with the artist(s) (or their family if needed).

Monitoring and evaluation

- ▶ Council will monitor the performance of this Plan, and will evaluate the impact of public art activity against the objectives.

Accepting public artworks

- ▶ Artists commissioned to create permanent work for the district (which may include acquiring artistic direction for design of buildings and spaces) shall be required to sign a public art work contract. Council may select artists through open or invited competition, or through a specific commission.
- ▶ Public art projects will be assessed against the art in public places guideline (Appendix 1) to ensure it aligns with the objectives of this Community Facilities Strategy.
- ▶ Applications aligning with the guideline may be made to Council in accordance with the decision making process (Appendix 1 and 2) and will include the artist brief, concepts, developed designs and sources of funding. These will be presented to Council for consideration.

Gifting of public art works

- ▶ Council shall comply with its Donations Policy when considering the receipt of any finished or proposed public art work.

Temporary vs permanent art

- ▶ As part of the decision making process consideration will be given to the intended 'life' of the art work and whether it should be considered for temporary or permanent instalment.

Financial sustainability

- ▶ Each art work shall be underpinned by a robust funding programme for the asset through its lifecycle, whether obtained through Council and non-Council funding, including its installation/development, maintenance and removal.
- ▶ The cost of art assets must be affordable for the community. Council and other providers and funders will work closely to ensure the desired provision of these assets is achieved according to regional priorities.
- ▶ Once an artwork is vested in the Council, ownership will be the responsibility of Council.
- ▶ Council recognises that community needs and preferences for art assets are diverse and changing, and will adopt an evidence based approach to determining priorities and updating investment plans.
- ▶ The following costs shall be considered for any public art works proposal once its scope has been determined:
 - resource consents
 - creation of the artworks
 - installation costs
 - surrounding landscape design

- on-going maintenance costs
- interpretation costs (descriptive plaques and other relevant signage)
- unveiling costs
- insurance costs.

- ▶ Other funding for public art shall be sought and encouraged by way of sponsorship, donations and gifts of public art.
- ▶ Council and its partners will seek and grow strategic investment in public art by:
 - gaining leverage off regionally significant events and conferences
 - increasing sponsorship by supporting successful business/creative sector partnerships
 - developing a funding plan to implement the strategy using innovative funding mechanisms such as sponsorship, private philanthropy, trusts, user-pays, central government funding, charitable funding and more effective targeting of existing rates funding.

Donating funds for public art works

Council will gratefully accept donations where:

- ▶ Art works will be commissioned through a collaboration between the donor, a stakeholder and Council.
- ▶ Funds are donated for the purpose of creation of public art proposed by Council. Council will acknowledge the donor by plaque or similar on or near the work or as a matter of record in Council documentation (the Public Arts Register).





PART D: ACTIONS

There are other projects already underway around arts in public places in Tairāwhiti-Gisborne:

- ▶ Tairāwhiti Navigations Project (inner harbour stage)
- ▶ Hawaiki Turanga

These projects is scheduled to be completed within the next year.

Table 6 outlines the priority actions for the medium term to implement the Art in Public Places Plan.

Table 6: Key actions

Key action	Partners	Cost (est)	Timeframe
1. Commence use and proactive promotion of guidance documents attached to this plan	GDC	Internal	Ongoing
2. Provide a dedicated resource to drive the art in public places programme including: <ul style="list-style-type: none"> • fostering and supporting artists and stakeholders to engage in the art in public places process • supporting implementation of the guidance document and decision making process • communicate art in public places plan to stakeholders and work with them to ensure fulfilment of respective roles • delivering key projects as outlined below. 	GDC	0.5 FTE New dedicated internal resource	From 2021/22
3. Identify strategic locations for the provision of art in public places that will activate and lead the way in art in this activity	GDC / Arts Focus Group	\$20k	From 2021/22
4. Formalise a decision making process within Council to approve art in public places applications	GDC	New dedicated internal resource	From 2021/22
5. Undertake a full assessment of the art in public places across the Region (including inspection of rural areas) so that there is a full inventory	GDC	New dedicated internal resource	2018 - 2019
6. Develop standard agreement template between local suppliers of art and Council that clearly stipulates roles and responsibilities	GDC / Arts Focus Group	New dedicated internal resource	2020/21
7. Establish a public arts seed fund	External funder	\$50k per annum	TBC
8. Develop a full maintenance schedule for all art in public place items – and feed into asset management plan	GDC	New dedicated internal resource	Ongoing

PART E: APPENDICES

APPENDIX 1 - PUBLIC ART DEVELOPMENT PROCESS FOR PERMANENT ARTWORKS

STAGE ONE

- ▶ Introductory meeting between artist and the stakeholder organisation/Council officer. Artist and stakeholder organisation/Council officer work together to explore sites.
- ▶ The proposed site and artist brief are reviewed by the stakeholder organisation/Council officer. Recommendations and rationale from the stakeholder organisation/Council officer are reported to Community Development and Services Committee.
- ▶ Committee decision to approve the site and artist brief.

STAGE TWO

- ▶ Artist(s) produce concepts for the stakeholder organisation/Council officer within the scope of the artist brief.
- ▶ The preferred concept is reviewed by the stakeholder organisation/Council officer. Recommendations and rationale from the stakeholder organisation/Council officer are reported to the Community Development and Services Committee.
- ▶ Committee decision to approve the concept and endorse the project.

STAGE THREE

- ▶ Artist and project group prepare developed design of the artwork.
- ▶ The developed design is reviewed by the stakeholder organisation/Council officer. Recommendations and rationale from the stakeholder organisation/Council officer are reported to Council's Central Organising Roopu.
- ▶ Council decision to approve the developed design.

FABRICATION AND INSTALLATION OF ARTWORK.

- ▶ Any minor changes after stage three will need to be reviewed by the stakeholder organisation/Council officer and approved by the CE. Any major changes will require the project to return to stage three.

APPENDIX 2 - PUBLIC ART DEVELOPMENT PROCESS FOR TEMPORARY ARTWORKS

STAGE ONE

- ▶ Introductory meeting between artist and the Art in Public Places Trust. Artist and Trust work together to explore sites.
- ▶ The proposed site and artist brief are reviewed by the Trust. Recommendations and rationale from the Trust are reported to Council's Central Organising Roopu (COR).
- ▶ COR decision to approve the site and artist brief.

STAGE TWO

- ▶ Artist(s) produce concepts for Trust within the scope of the approved artist brief.
- ▶ The preferred concept is reviewed by the Trust. Recommendations and rationale from the Trust are provided to COR.
- ▶ COR decision to approve the project.

APPENDIX 3 - ASSESSMENT OF PROPOSALS

- ▶ People seeking support from the Council for public art activity will have to show that the proposed activity (including gift/donation) is of a high standard of artistic merit and has a strong link to the objectives in this Plan.
- ▶ Proposals will be assessed against the following criteria. Priority will be given to proposals that demonstrate at least one of the following:
 - are site specific, especially where they are intended to be permanent
 - contribute to Council's Community Outcomes
 - are likely to stimulate, inspire, surprise and challenge residents and visitors
 - over time demonstrate a broad range of types of public art
 - broaden the understanding and appreciation of the diversity of public art possibilities
 - engage across the whole of our communities
 - reflect and express Gisborne's significant cultural sites and heritage places, events and people.
 - new artistic works that will showcase Gisborne as a centre of creative and artistic innovation
 - celebrates Maori whakapapa and history and supports the develop the artistic capacity of mana whenua in a meaningful way
 - demonstrates how our communities will be engaged in the development of public art activity
 - takes place in public infrastructure as part of a (re)development project
 - directly contributes to social and economic change and urban/suburban revitalisation in Gisborne
 - supports the creation of works of arts by local artists of merit
 - demonstrates sufficient quality to ensure that it offers the best 'whole of life' cost
 - contributes significantly to the development of cultural tourism to the district
 - fosters a strategic and coordinated approach to all public art projects
 - builds a strong relationship with the district's landscape, heritage and cultural and public space initiatives.
- ▶ 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
- ▶ In assessing the artistic merit of a proposed activity, the following factors will be taken into account including a work's 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, and environmental).
 - may present opportunities for local artists
 - consider the accessibility of an artwork.

APPENDIX 4 - GUIDELINES FOR ASSESSMENT PROCESS

The following table outlines how proposals for public art initiatives will be assessed to ensure that they meet the public art objectives. 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

Mandatory requirements

- ▶ Demonstrates appropriate consideration of public safety and the public's access to and use of the public domain
- ▶ Indicates credible maintenance and durability requirements

Section A: Artistic merit

Section	Rating		
	Low	Medium	High
Artistic merit	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

Section	Rating		
	Low	Medium	High
Innovation	Not very innovative	Reinforces current innovation trends	Innovative – adds something fresh and new, extends thinking and discourse about public art
Maori whakapapa and korero	Uses Maori concepts, words and themes	Work uses local or national Maori concepts, words and themes and involves Maori artist(s)	Work uses local Maori concepts, words and themes and involves Maori artist(s) who is/are recognised by mana whenua authorities
Engages the community	Little or no engagement or information about activity	Engages residents in some aspects of the development of public art initiative	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 a wide audience
Contributes to social and economic change, and revitalisation in Gisborne	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

APPENDIX 5 – DESIGN PRINCIPLES

The Urban Design Protocol identifies seven 'C's that are principles that help as guidance to create quality urban design. However, these principals are considered to be useful for decision making of art in public places. The principle and design outcomes are described in the table below and can be used to assist Council in the choice and location of integrating art into public places throughout the region.

Principle	Design outcomes
Context	<ul style="list-style-type: none"> • takes a long-term view • recognises and builds on landscape context and character • results in buildings and places that are adapted to local climatic conditions • examines each project in relation to its setting and ensures that each development fits in with and enhances its surroundings • understands the social, cultural and economic context as well as physical elements and relationships • considers the impact on the health of the population who live and work there • celebrates cultural identity and recognises the heritage values of a place • ensures incremental development contributes to an agreed and coherent overall result.
Character	<ul style="list-style-type: none"> • reflects the unique identity of each town, city and neighbourhood and strengthens the positive characteristics that make each place distinctive • protects and manages our heritage, including buildings, places and landscapes • protects and enhances distinctive landforms, water bodies and indigenous plants and animals • creates locally appropriate and inspiring architecture, spaces and places • reflects and celebrates our unique New Zealand culture and identity and celebrates our multi-cultural society.
Choice	<ul style="list-style-type: none"> • ensures urban environments provide opportunities for all, especially the disadvantaged • allows people to choose different sustainable lifestyle options, locations, modes of transport, types of buildings and forms of tenure • encourages a diversity of activities within mixed use developments and neighbourhoods • supports designs which are flexible and adaptable and which will remain useful over the long term • ensures public spaces are accessible by everybody, including people with disabilities.
Connections	<ul style="list-style-type: none"> • creates safe, attractive and secure pathways and links between centres, landmarks and neighbourhoods • facilitates green networks that link public and private open space • places a high priority on walking, cycling and public transport • anticipates travel demands and provides a sustainable choice of integrated transport modes • improves accessibility to public services and facilities • treats streets and other thoroughfares as positive spaces with multiple functions • provides formal and informal opportunities for social and cultural interaction • facilitates access to services and efficient movement of goods and people • provides environments that encourage people to become more physically active.
Creativity	<ul style="list-style-type: none"> • emphasises innovative and imaginative solutions • combines processes and design responses that enhance the experience we have of urban environments • incorporates art and artists in the design process at an early stage to contribute to creative approaches • values public art that is integrated into a building, space or place • builds a strong and distinctive local identity • utilises new technology • incorporates different cultural perspectives.
Custodianship	<ul style="list-style-type: none"> • protects landscapes, ecological systems and cultural heritage values • manages the use of resources carefully, through environmentally responsive and sustainable design solutions • manages land wisely • utilises 'green' technology in the design and construction of buildings and infrastructure • incorporates renewable energy sources and passive solar gain • creates buildings, spaces, places and transport networks that are safer, with less crime and fear of crime • avoids or mitigates the effects of natural and man-made hazards • considers the ongoing care and maintenance of buildings, spaces, places and networks • uses design to improve the environmental performance of infrastructure • considers the impact of design on people's health.
Collaboration	<ul style="list-style-type: none"> • supports a common vision that can be achieved over time • depends on leadership at many levels • uses a collaborative approach to design that acknowledges the contributions of many different disciplines and perspectives • involves communities in meaningful decision-making processes • acknowledges and celebrates examples of good practice • recognises the importance of training in urban design and research at national, regional and local levels.

APPENDIX 6 – ART IN PUBLIC PLACES TRUST

ART IN PUBLIC PLACES TRUST

The Gisborne Art in Public Places Trust (APPT) is a group that has been in operation since February 1999. The group became a legal entity in 2004 and is now formally known as the Gisborne Art in Public Places Charitable Trust, which among other aspects, enables the Trust to manage and secure funding for art. A Deed has established the role of the APPT, its functions and powers, objectives to carry out and general operational business. The following objectives align with the Art in Public Places Plan:

- ▶ To educate the people of Gisborne in aspects of visual and performing arts, particularly through stimulating the development of art in public place
- ▶ To encourage art in both rural and urban settings
- ▶ To promote a philosophy of viewing art as a way to value the region
- ▶ To develop a curiosity for art, through education and community awareness of the role of the arts in public place;
- ▶ To promote the philosophy that all have a right to access to the arts, particularly to access to see and experience art in public places
- ▶ To encourage the provision of performance space to people with limited access to the arts from throughout New Zealand
- ▶ To provide advice to the territorial local authorities and private enterprise on using the arts to enhance Gisborne and its Districts
- ▶ To encourage workshops, seminars and training opportunities in the field of the arts
- ▶ To encourage the development of all forms of arts particularly visual art, literature, performance art and music in public places
- ▶ To encourage the use of the arts to enhance the environment
- ▶ To encourage the use of the arts to make our city more attractive and to reflect the cultural diversity of the region
- ▶ To provide the people of Gisborne and Districts with a pride in their city, particularly through offering a choice of art and a sense of ownership in the open spaces of Gisborne
- ▶ To provide a forum for the discussion of the arts, particularly in association with public art.

