

7.2.2 Public Art Independent Assessment Panel

Responsible GM: Debbie Tyson
Author: Dana Harding

Recommendation(s)

That Council:

1. Notes the community engagement outcomes for the Lang Lang Public Artwork initiative as shown in Attachment 2, indicating a strong preference for the creation of a mural artwork (40%), followed by a sculpture (30%).
2. Notes the successful acquisition of the Tiny Towns grant, which has resulted in a \$50,000 allocation towards the Lang Lang Public Artwork initiative, requiring an equivalent contribution from Council, establishing a minimum project budget of \$100,000.
3. Supports the allocation of \$100,000 for the creation of a new sculpture that celebrates the proud history of the Lang Lang rodeo and up to \$40,000 be allocated for the development of a mural, both in Lang Lang.
4. Endorses the establishment of a Public Arts Independent Assessment Panel and the Draft Terms of Reference as detailed in Attachment 3, effective until the reappointment of the Arts and Culture Reference Group in the forthcoming Council term.
5. Notes the proposed members of the Independent Assessment Panel as outlined in Attachment 1.
6. Notes both the Lang Lang Public Artwork and Thewlis Road Integrated Child and Family Centre public art project will be assessed by the proposed Independent Assessment Panel.

Executive Summary

The establishment of an Independent Assessment Panel (IAP) is a strategic move to guarantee the advancement of two key public arts projects, which are required to be delivered by June 2025. This initiative is particularly crucial during the Council's caretaker period and the upcoming election cycle, ensuring that these significant cultural contributions are delivered on schedule and with the due diligence they deserve.

The IAP's role is to offer decisive leadership and strategic direction for the Lang Lang Public Art Project and the Thewlis Road Integrated Child and Family Centre Public Art Project, providing unbiased oversight and expert guidance, and facilitating the seamless progression of these initiatives despite the transitional political climate.

This panel will serve as an interim authority until the establishment of the Arts and Culture Reference Group, which will include elected Council representatives. The IAP's guidance is crucial to maintain the integrity and continuity of these cultural projects, ensuring that artistic merit remains the sole criterion for decision-making.

Background

Council Election and Caretaker Period

The cyclical nature of council elections introduces a dynamic aspect to the governance of public art, necessitating a review and update to our approach towards artwork program delivery. As we enter the election cycle, it becomes imperative to reassess our methodologies

to ensure they align with the evolving priorities and expectations of the community and the newly elected council. Additionally, it is imperative to maintain the progress of the two public art initiatives, ensuring their completion adheres to the established schedules.

To ensure the continued delivery of the art projects, the introduction of a Public Art Independent Assessment Panel is being proposed, which aims to streamline the approval process and enhance the objectivity and transparency of program delivery until a new Art and Culture Reference Group can be established with the new term of council.

Lang Lang Public Artwork Project

The Lang Lang Public Artwork Project aims to enhance the cultural landscape of Lang Lang through the creation of a public artwork/s. The project seeks to engage residents and community groups in the artistic process, ensuring that the final artwork reflects the community's identity and aspirations.

The project has undergone various stages of consultation and development, with Council taking significant steps to ensure that the artwork resonates with the people of Lang Lang. Council's approach has included surveys and public activations to gather ideas and preferences from the community. This participatory process is crucial for the project's success, as it allows residents to have a say in the artistic direction and ensures that the artwork will be something that they feel connected to and proud of for years to come.

In August 2023, Council conducted a survey among the residents of Lang Lang regarding the continuation of a proposed horse sculpture project at Dick Jones Reserve. The response rate was minimal, with only 27 participants, indicating an insufficient sample size to conclusively determine community support and the demographic profile of respondents did not adequately represent the broader community.

Furthermore, Council was advised that the selected artist who had designed the proposed horse sculpture was now unavailable to deliver the concept, with a three-year wait period to commence the artwork.

Consequently, and on request of the ward councillor, in February 2024, Council commenced a comprehensive engagement program to capture the wider voice of the community. The engagement program was designed to gather input on preferred themes, artistic mediums, and locations for the proposed artwork. Additionally, residents were given the option to contribute visual inspirations for the project. Council initiated an online survey and series of pop-up engagement events in Lang Lang, recognising the importance of direct community interaction in the context of public art initiatives.

In July 2024, following proactive action by Council officers, Council was awarded a \$50,000 injection from the Tiny Towns program for the Lang Lang project (Council must contribute \$50,000). With this financial support, the project can now enter its implementation phase, where the visions and ideas gathered from the community consultations can come to life. Ideally, Officers are recommending a mural be delivered to add a splash of colour and creativity to the town's landscape, as well as a sculpture, that will stand as a testament to Lang Lang's strong rodeo history. This recommendation is aligned with the outcomes of the community engagement program as outlined in the consultation section of this report.

Information gathered within the engagement process is now being drafted into the scope of an Artist/s Brief, so Council may extend an invitation to a suitably experienced artist/s or arts organisation to submit an Expression of Interest (EOI) to deliver the community-led public artworks. This brief provides the information relevant for an EOI submission to be considered for shortlisting as well as an outline of the conditions that need to be met by the successful applicant.

It is intended that the Lang Land Public Artwork project be overseen by the proposed IAP as outlined above, including approval of the Artists Brief, shortlisting of the Artist/s or Arts Organisation, final selection of the preferred Artist/s or Arts Organisation, artwork concept/design endorsement, approval to deliver and any other decision related to the successful delivery of the project,

The Lang Lang project must be completed by June 2025, in accordance with the Tiny Towns Grant Fund.

Thewlis Road Integrated Child and Family Centre Public Artwork (TRICFC)

The Thewlis Road Integrated Child and Family Centre (TRICFC), situated at 2 Roderick Drive in Pakenham, represents a significant community development, aiming to provide comprehensive services including kindergarten programs, maternal and child health services, playgroups, and parenting programs. The inclusion of a public artwork within this centre is a testament to Councils commitment to integrating art into daily life, enhancing the aesthetic appeal and providing cultural enrichment for families and children who will use the centre. The building is due to be completed by December 2024.

The families, particularly the children that will attend the TRICFC, will be the direct beneficiaries of the artwork. Residents will also enjoy the work as the centre is within a residential area. The project seeks a site-specific work, meaning that the concept(s) proposed and the successfully selected artwork will have a direct relationship with, and be in response to, the physical, social and cultural environment in and around the location of the artwork.

The strength, success and longevity of this project lies in establishing meaningful connections with children and families for this artwork. The aim is that this site-specific work will increase the vitality and richness of community experience in the area.

With an Artist Brief now in development, it is expected that Artists will meaningfully engage with the community (target audience) in the concept development phase if shortlisted. The artist will be required to prepare an artwork that is appropriate, inclusive and safe for all users to the site. The design should be environmentally sustainable and integrated within the landscape design.

It is intended that the TRICFC Public Artwork project be overseen by the proposed IAP as outlined above, including approval of the Artists Brief, shortlisting of the Artist, final selection of the preferred Artist, artwork concept/design endorsement, approval to deliver and any other decision related to the successful delivery of the project.

The TRICFC project must be completed by June 2025.

Discussion

Public Art Independent Assessment Panels (IAP)

Independent assessment panels for public art play a crucial role in ensuring that decisions about public art are made with expertise, impartiality, and transparency. These panels, often composed of artists, curators, public art experts, and community development specialists bring a diverse range of perspectives and professional knowledge to the evaluation process. This is vital for maintaining the integrity of public art programs, especially during politically sensitive times such as local government elections and caretaker periods.

The panels help to uphold the principles of due process and natural justice, as outlined in various legislative frameworks. They also contribute to public accountability and the responsible stewardship of public funds, which is particularly important when the regular functions of government are constrained during the caretaker period.

Community Group Representation on the IAP

When multiple community groups are associated with a project, the likelihood of competing interests influencing the outcome increases. An independent panel serves as a crucial mediator that impartially assesses each submission on its merits. This ensures that the selected public art not only enhances the aesthetic and cultural fabric of the community but also aligns with broader civic values and objectives.

The panel's role is not to diminish the voice of community groups but to amplify it within a structured framework that promotes equity, diversity, and artistic excellence. This approach is particularly beneficial during periods such as local government elections and the caretaker period, where the regular decision-making processes are under heightened scrutiny.

Appointment of an IAP

To ensure the success and integrity of current public artwork projects leading into and during the caretaker period, election cycle, and up until the new council resolve to appoint elected representatives to the Arts Advisory Panel, the establishment of an Independent Art Panel (IAP) is proposed.

This panel would play a crucial role in overseeing the scope of the artist brief, artistic direction, selection processes, and implementation of public art projects. The proposed IAP, as evidenced in confidential Attachment 1, consists of individuals with expertise in various fields of art, culture, and community engagement, providing a well-rounded perspective on the potential impact of each artwork.

The IAP's responsibilities would include reviewing the draft artist brief, proposals, advising on artist selection, ensuring community values are reflected in the artwork, site selection, and maintaining transparency throughout the development of all public arts projects. Moreover, the panel would serve as a bridge between the artists, the community, and Council, facilitating a dialogue that fosters mutual understanding and respect for the artistic process.

Public Artwork Location Criteria

The IAP will be responsible for approving the location of all proposed public artworks. Selecting a location for a public artwork involves a multifaceted approach that considers various criteria to ensure the artwork's success and relevance.

The IAP will consider factors such as high pedestrian traffic, visibility, and accessibility to ensure the artwork engages the community effectively. It's also important to evaluate the site's potential to enhance the public environment and contribute positively to the streetscape experience. The artwork should serve as an anchor, activating its surroundings and resonating with the local context in a meaningful way. Additionally, the selection process will scrutinise the site's suitability for the artwork's design and the artist's and community's vision, ensuring the chosen location complements the artistic intent. Other considerations include the technical feasibility of installing the artwork, CPTED and public safety, and the long-term maintenance and conservation requirements.

By thoroughly evaluating these criteria, the panel can select a location that not only showcases the artwork to its best advantage but also enriches the public space and fosters community engagement. The abovementioned criteria have been referenced within the IAP Terms of Reference as demonstrated in Attachment B.

Policy Implications

As outlined in section 7.1 of Cardinia's Public Art Policy (Attachment 4), public art selection and management should be governed as follows:

- Consideration will be given to encourage public art selection that explores a variety of medium, approaches and geographical distribution and (where possible) encourages and engages the expertise and/or involvement of local artists and art groups, working across a range of art forms.
- The Public Art Coordination Team comprising of appropriate officers from various Council business units will form the basis of all Council led public art selection and working groups.
- Where partnerships are formed with developers a team with representatives of each agency is to agree on the selection of works.
- Community stakeholders (such as township committees, business groups, Arts and Culture Reference Group, Council ACRG delegate and the wider community) will be engaged in the commissioning of site-specific projects.

While this approach diverges from the establishment of an Independent Assessment Panel, it is deemed preferable during the electoral period to reduce potential political biases.

Notably, the existing policy, which dates back to 2012-17, is due for a review. The intention is to update the Public Art Policy in alignment with the new council term, reflecting current priorities and community values. This revision is anticipated to enhance the policy's relevance and impact, ensuring that public art continues to be a vibrant and integral part of the community's cultural landscape.

Financial and Resource Implications

Lang Lang Public Artwork

The Lang Lang Public Art Project, an initiative delivered as part of Council's annual capital works program, has an allocated budget of \$90,000. The project's financial scope has recently expanded due to a successful application for the Tiny Towns grant, resulting in an additional \$50,000 (with a Council contribution of \$50,000). This increase brings the total available funds to \$140,000.

In accordance with the grant's stipulations, Council is obliged to match the Tiny Towns grant on a dollar-for-dollar basis, necessitating a minimum project allocation of \$100,000. It is proposed that \$100,000 be dedicated to the creation of a sculpture, and a maximum of \$40,000 be allocated for a mural. Should there be any residual funds upon the completion of the mural artwork, it is recommended that such amounts be reabsorbed into Council's budget.

Thewlis Road Integrated Child and Family Centre Public Artwork (TRICFC)

The total budget for this project is \$160,000 and is jointly funded by Developer Contributions and the Victorian State Government (DE- Building Blocks Capacity Grant).

Relevance to Council Plan

1.1 We empower our communities to be healthy, connected and resilient

1.1.2 Enrich local identity and opportunities for the community to connect through art, history and cultural expression.

4.1 We support our productive land and employment land to grow local industries

4.1.5 Strengthen and promote our shire's unique identity and visitor attractions.

5.1 We practise responsible leadership

5.1.1 Build trust through meaningful community engagement and transparent decision-making.

Climate Emergency Consideration

Not applicable for this report.

Consultation/Communication

Lang Lang Public Art Project

From 108 overall participants, approximately 37% of surveys were completed at a pop-up event. 73% of participants live in Lang Lang, with others residing in surrounding suburbs or having a strong connection to the town. 30% of participants are aged 60 years or older, however every age from 10 to 80 is represented. 64% of participants identify as female and 34% identify as male.

Some of the key proposed artwork locations mentioned were Dick Jones Reserve, the Community Centre, the school, the water tower, the main street, and the Showgrounds, with many residents suggesting the artwork be somewhere with high visibility to enhance local tourism.

Respondents were also invited to suggest their preferred artform, including a sculpture, mural, artwork integrated into the environment, a site-specific work, or other (where they could again suggest their own idea). A mural artwork was the first preference (40%) and a sculpture was the second preference (30%).

Respondents were invited to choose from the themes of Lang Lang history, community, First Nations, native flora and fauna, or other (where they could suggest their own theme), they were also provided prompts to support the decision-making process, for example, Lang Lang history was inclusive of the rodeo, railway, and farming, and community included family, culture, and connection.

A summary of the Community Engagement outcomes is referenced in Attachment C.

Thewlis Road Integrated Child and Family Centre Public Artwork (TRICFC)

The TRICFC project requires artists to submit a preliminary community consultation plan alongside their expression of interest. This plan is a cornerstone for fostering interaction between the artist, the physical site, and the local community, including children and families. It also serves as a platform for the broader community to connect with artistic endeavours and the creative journey.

Artists will be encouraged to reach out to local Indigenous communities, ensuring a culturally inclusive process. The project seeks to celebrate the diversity of artistic methods and will encourage artists to devise a consultation strategy that aligns with their unique practice. Potential activities may include interactive workshops, 'meet the artist' sessions, or direct community involvement in the creation of the artwork. While the primary consultation phase is aligned with the concept development stage, artists have the flexibility to propose ongoing engagement activities throughout the project's timeline. This inclusive and adaptable

consultation process not only enriches the artistic outcome but also strengthens community ties and fosters a shared sense of ownership in the public art initiative.

Conclusion

In conclusion, the establishment of the IAP represents a forward-thinking approach to safeguarding the progression and excellence of the Lang Lang Public Art Project and the Thewlis Road Integrated Child and Family Centre Public Art Project.

The IAP's role in providing strategic leadership and expert guidance is indispensable, particularly during the Council's caretaker period and the forthcoming election cycle. The panel's interim authority, pending the formation of the Arts and Culture Reference Group, ensures that these public art initiatives will not only enhance the cultural landscape but also reflect the community's voice and artistic preferences.

As we look towards the June 2025 deadline, Council's proactive measures and community engagement promise to culminate in culturally significant and cherished public artworks that will enrich the lives of residents and visitors alike for generations to come.

Attachments

1. CONFIDENTIAL - Public Art Independent Assessment Panel (1) [7.2.2.1 - 2 pages]
2. Lang Lang Public Artwork Engagement Summary_ [7.2.2.2 - 17 pages]
3. TERMS OF REFERENCE [7.2.2.3 - 5 pages]
4. Cardinia Shire Council Public Art Policy 2012-17 - Adopted 2012-08-01 [7.2.2.4 - 5 pages]

Creating Cardinia

Report Type: Form Results Summary
 Date Range: 05-03-2024 - 06-04-2024
 Exported: 08-04-2024 08:17:35

Closed

Have your say!
[Lang Lang Public Art 2024](#)

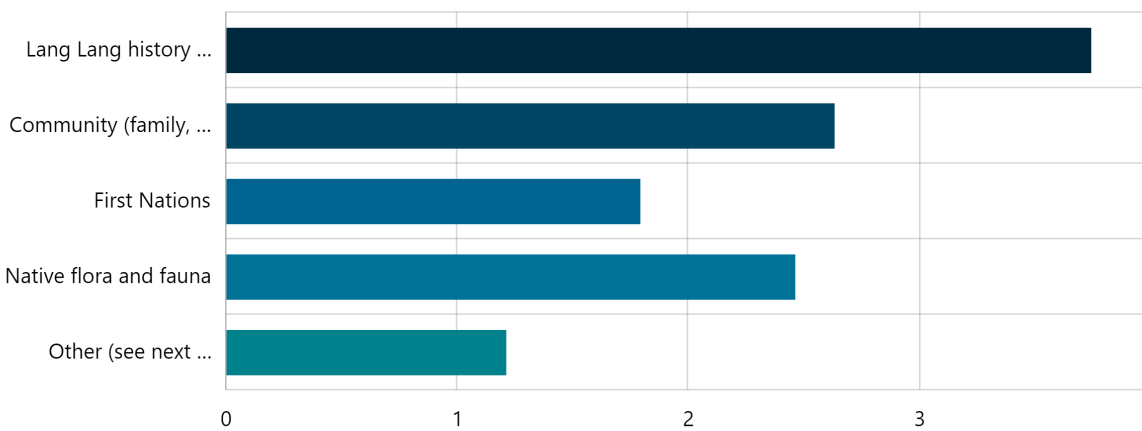
57 Contributors | 108 Contributions

Contribution Summary

1. Themes - What themes would you like to see in the artwork? Rank in order of most preferred to least.

Required

Ranking | Skipped: 0 | Answered: 108 (100%)



	1	2	3	4	5	Count	Score	Avg Rank
Lang Lang history (rodeo, railway, farming, etc.)	62.77% 59	18.09% 17	6.38% 6	11.70% 11	1.06% 1	94	3.74	1.70
Community (family, culture, connection, etc.)	9.76% 8	40.24% 33	36.59% 30	13.41% 11	0% 0	82	2.63	2.54
First Nations	16.90% 12	14.08% 10	11.27% 8	39.44% 28	18.31% 13	71	1.79	3.28
Native flora and fauna	18.99% 15	26.58% 21	32.91% 26	15.19% 12	6.33% 5	79	2.46	2.63
Other (see next question to leave your)	29.79% 14	12.77% 6	6.38% 3	8.51% 4	42.55% 20	47	1.21	3.21

suggestion
s)

Score - Sum of the weight of each ranked position, multiplied by the response count for the position choice, divided by the total contributions. Weights are inverse to ranked positions.

Avg Rank - Sum of the ranked position of the choice, multiplied by the response count for the position choice, divided by the total 'Count' of the choice.

2. Other themes you'd prefer

Long Text | Skipped: 70 | Answered: 38 (35.2%)

Sentiment

No sentiment data

Tags

No tag data

Featured Contributions

No featured contributions

3. Location - Where do you think the artwork should be? Required

Long Text | Skipped: 0 | Answered: 108 (100%)

Sentiment

No sentiment data

Tags

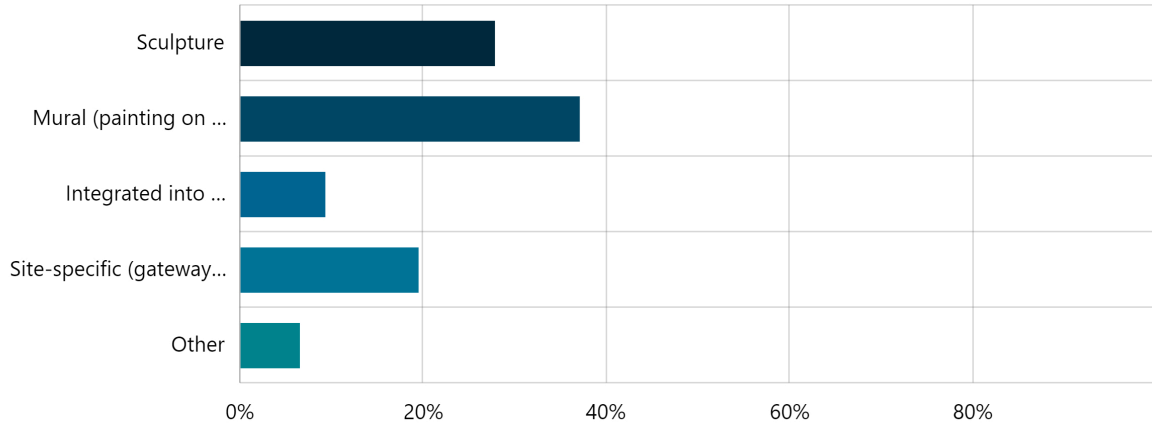
No tag data

Featured Contributions

No featured contributions

4. Format - What artform do you think the piece should be? Required

Select Box | Skipped: 0 | Answered: 108 (100%)



Answer choices	Percent	Count
Sculpture	27.78%	30
Mural (painting on toilet block, building, etc.) – please note painted murals are temporary in nature and typically have a lifespan of up to 10 years	37.04%	40
Integrated into environment (playground equipment, shade sail, seating, bike rack, street paving, etc.)	9.26%	10
Site-specific (gateway entering town, artistically refurbished bus stop, artistically refurbished gazebo, mosaic, etc.)	19.44%	21
Other	6.48%	7
Total	100.00%	108

5. Do you have any other feedback for this project?

Long Text | Skipped: 53 | Answered: 55 (50.9%)

Sentiment

No sentiment data

Tags

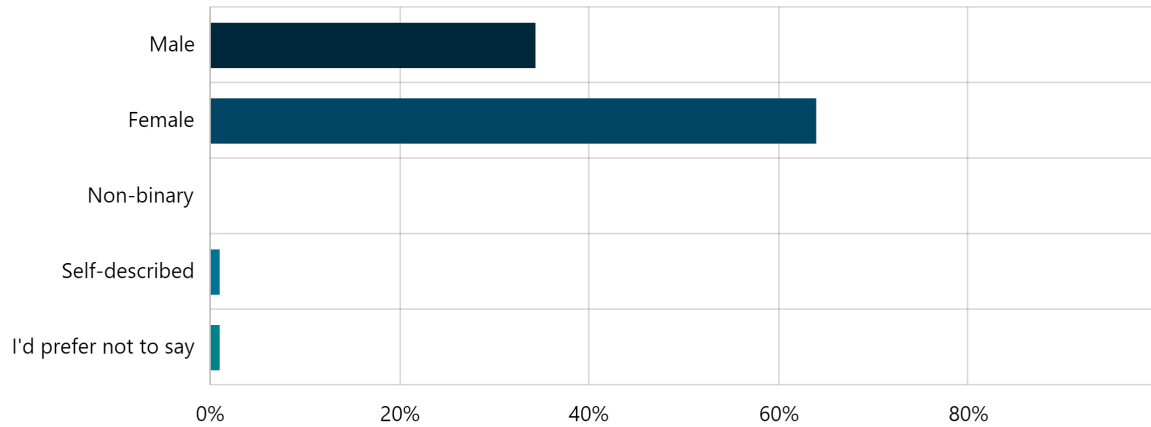
No tag data

Featured Contributions

No featured contributions

6. Gender Required

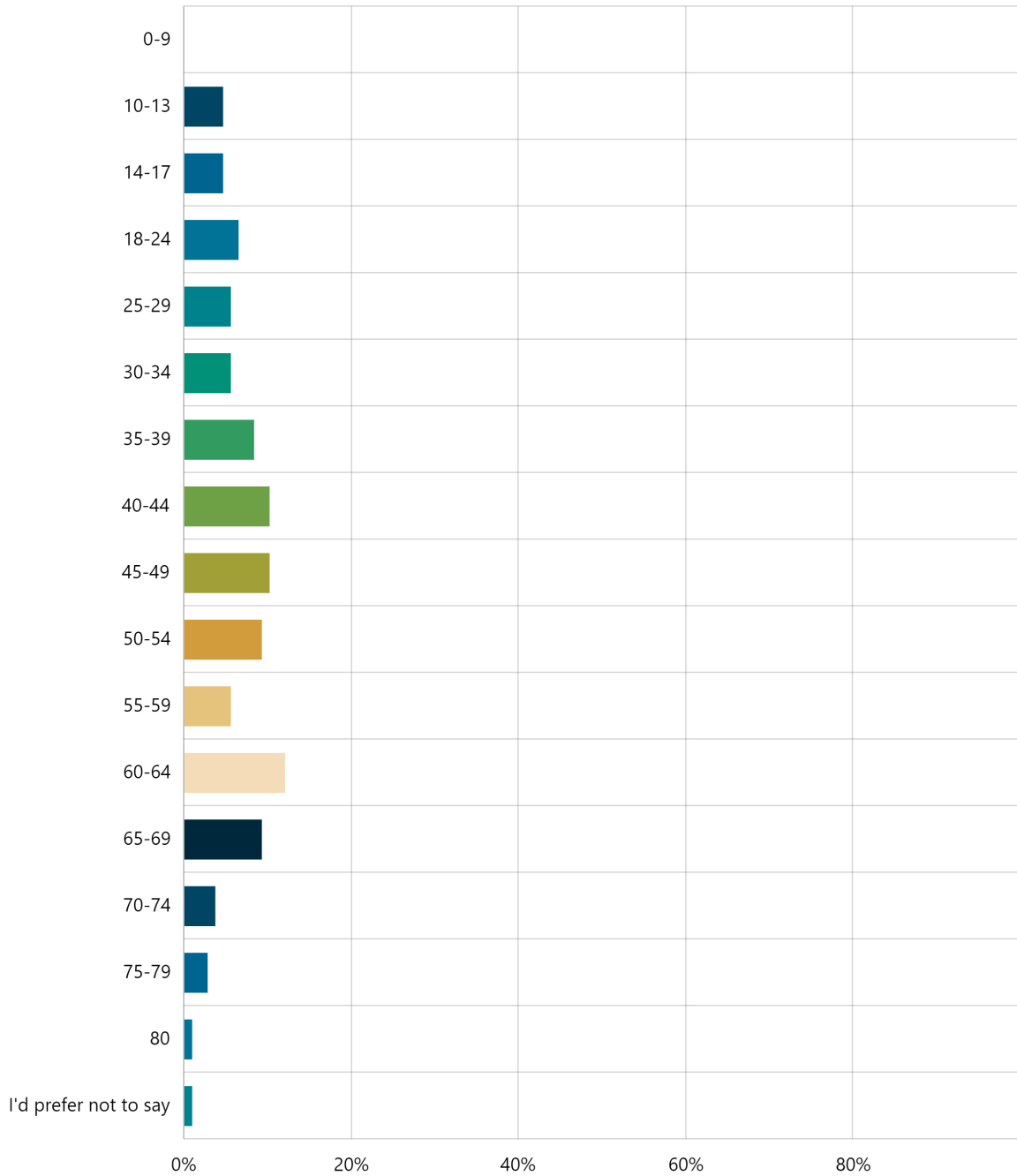
Select Box | Skipped: 0 | Answered: 108 (100%)



Answer choices	Percent	Count
Male	34.26%	37
Female	63.89%	69
Non-binary	0%	0
Self-described	0.93%	1
I'd prefer not to say	0.93%	1
Total	100.00%	108

7. Age Group Required

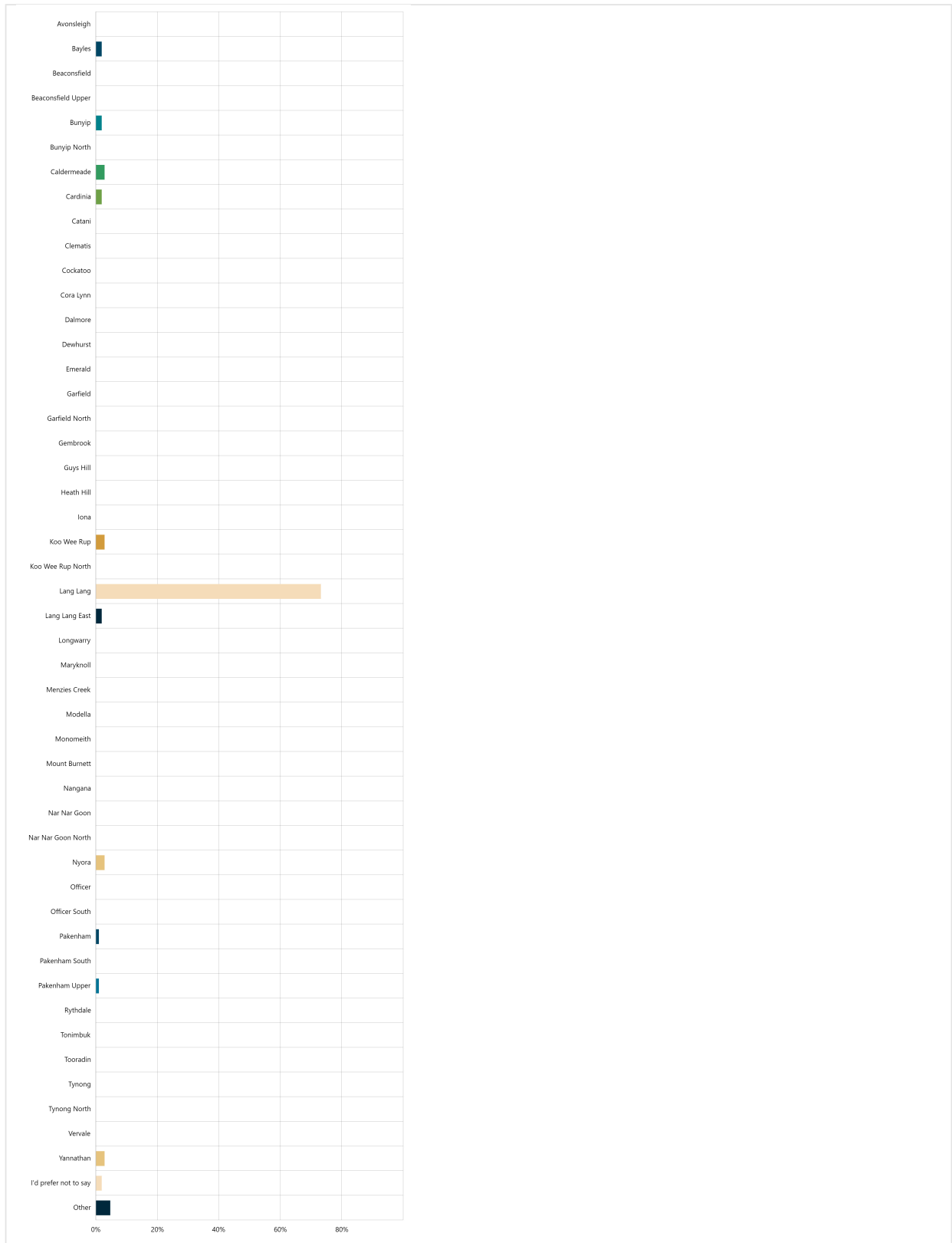
Select Box | Skipped: 0 | Answered: 108 (100%)



Answer choices	Percent	Count
0-9	0%	0

10-13	4.63%	5
14-17	4.63%	5
18-24	6.48%	7
25-29	5.56%	6
30-34	5.56%	6
35-39	8.33%	9
40-44	10.19%	11
45-49	10.19%	11
50-54	9.26%	10
55-59	5.56%	6
60-64	12.04%	13
65-69	9.26%	10
70-74	3.70%	4
75-79	2.78%	3
80	0.93%	1
I'd prefer not to say	0.93%	1
Total	100.00%	108

8. Suburb / Township Required
Select Box | Skipped: 0 | Answered: 108 (100%)



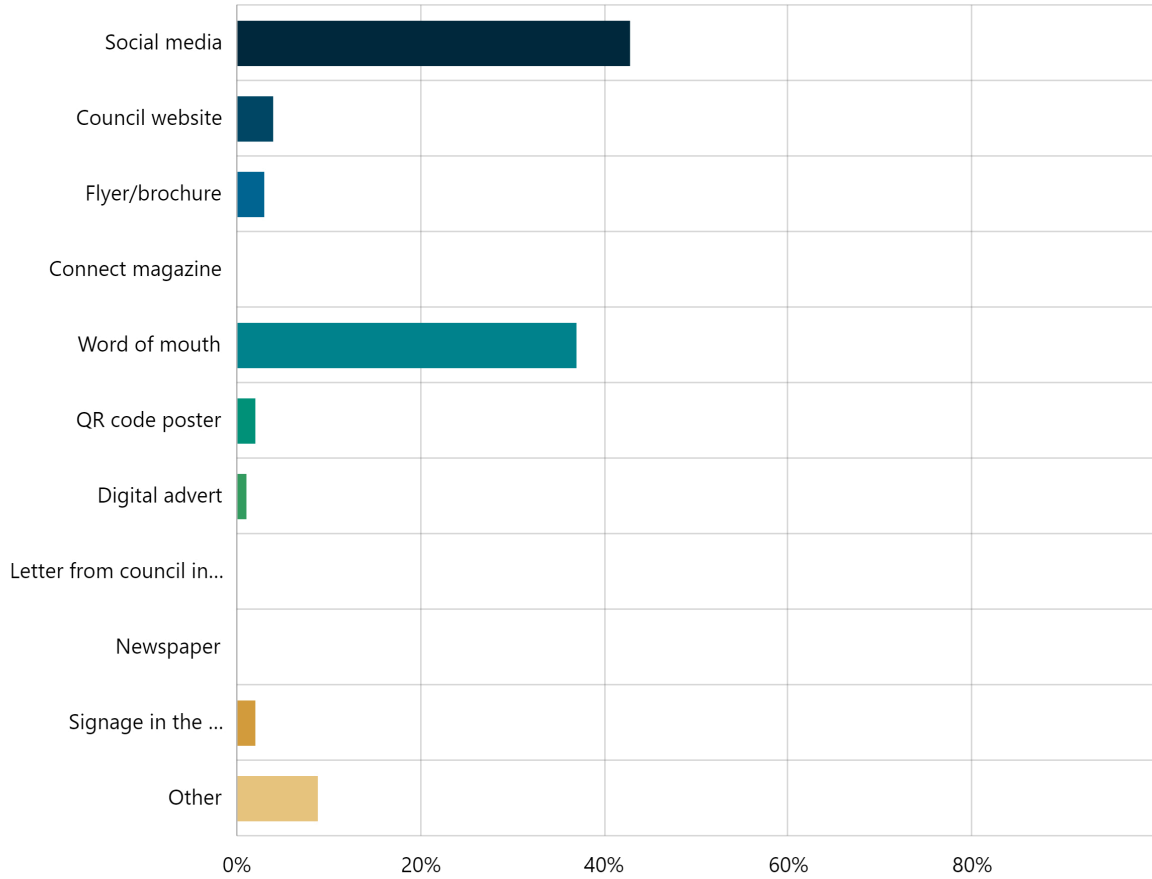
Answer choices	Percent	Count
Avonsleigh	0%	0
Bayles	1.85%	2
Beaconsfield	0%	0
Beaconsfield Upper	0%	0
Bunyip	1.85%	2
Bunyip North	0%	0
Caldermeade	2.78%	3
Cardinia	1.85%	2
Catani	0%	0
Clematis	0%	0
Cockatoo	0%	0
Cora Lynn	0%	0
Dalmore	0%	0
Dewhurst	0%	0
Emerald	0%	0
Garfield	0%	0

Garfield North	0%	0
Gembrook	0%	0
Guys Hill	0%	0
Heath Hill	0%	0
Iona	0%	0
Koo Wee Rup	2.78%	3
Koo Wee Rup North	0%	0
Lang Lang	73.15%	79
Lang Lang East	1.85%	2
Longwarry	0%	0
Maryknoll	0%	0
Menzies Creek	0%	0
Modella	0%	0
Monomeith	0%	0
Mount Burnett	0%	0
Nangana	0%	0
Nar Nar Goon	0%	0
Nar Nar Goon North	0%	0
Nyora	2.78%	3
Officer	0%	0
Officer South	0%	0
Pakenham	0.93%	1
Pakenham South	0%	0
Pakenham Upper	0.93%	1
Rythdale	0%	0
Tonimbuk	0%	0
Tooradin	0%	0
Tynong	0%	0

Tynong North	0%	0
Vervale	0%	0
Yannathan	2.78%	3
I'd prefer not to say	1.85%	2
Other	4.63%	5
Total	100.00%	108

9. How did you hear about this survey?

Select Box | Skipped: 5 | Answered: 103 (95.4%)



Answer choices	Percent	Count
Social media	42.72%	44
Council website	3.88%	4
Flyer/brochure	2.91%	3
Connect magazine	0%	0
Word of mouth	36.89%	38
QR code poster	1.94%	2
Digital advert	0.97%	1
Letter from council in the mail	0%	0
Newspaper	0%	0

Signage in the community (VMS boards, etc.)	1.94%	2
Other	8.74%	9
Total	100.00%	103

TERMS OF REFERENCE

Cardinia Shire Council Public Art Independent Assessment Panel

Name of Panel	Public Art Independent Assessment Panel (PAIAP)
Purpose of Panel	<p>The Public Art Independent Assessment Panel (PAIAP) is established by Cardinia Shire Council to offer expert guidance on public art initiatives during Council's caretaker period and subsequent election cycle. This interim panel will operate until the new Public Arts Advisory Panel is appointed.</p> <p>Its purpose is to ensure that the cultural vibrancy and artistic integrity of the community are maintained and enhanced through informed decision-making on public art projects.</p> <p>The panel comprises appointed members who possess a diverse range of expertise in the arts sector, including but not limited to visual arts, performance, and cultural heritage. These members are tasked with evaluating public art proposals, ensuring they align with the strategic cultural objectives of Cardinia Shire and resonate with the community's identity.</p> <p>The PAIAP will temporarily assume the decision-making responsibilities for public art during the council's caretaker period and until a new Public Arts Advisory Panel is appointed.</p> <p>This panel is empowered to make binding decisions on public art, ensuring that the cultural and artistic development within the Shire continues uninterrupted. The panel's mandate includes the evaluation and approval of public art projects, with a commitment to upholding the community's artistic values and cultural aspirations.</p> <p>The PAIAP will act as a steward of the Shire's cultural legacy during this transitional period. PAIAP decisions will reflect a comprehensive understanding of the Shire's strategic cultural goals and the diverse artistic expressions of its community.</p>
Criteria for Membership	<p>The Panel will consist of individuals who collectively bring a wealth of knowledge, a breadth of perspective, and a shared dedication to the enhancement of public art within the Shire.</p> <p>Members must have proven experience or qualifications in the arts, which may include visual arts, performance art, digital media, or cultural heritage.</p> <p>Candidates should have a strong understanding of and connection to the Cardinia Shire, its culture, and its community.</p> <p>A background in art curation, project management, or cultural policy development is essential for strategic and informed decision-making.</p> <p>The ability to evaluate art projects critically for their artistic merit, community engagement, and cultural relevance is required.</p> <p>Members must be able to communicate effectively, articulating the panel's vision and decisions to the council, artists, and the public.</p> <p>A commitment to inclusivity and representing the diverse voices of the Cardinia Shire community is imperative.</p>

	<p>Members will serve on the panel for an initial term of six (6) months, with the possibility of reappointment pending the establishment of Council’s Public Arts Advisory Panel.</p>
Selection of Members	<p>Nominated by Council Officers, during the caretaker period and the election cycle, the Council will directly appoint known candidates to the PAIAP to ensure continuity of program delivery.</p> <p>The usual process of calling for nominations will be bypassed to expedite the appointment process and ensure minimisation of political influence.</p> <p>However, all direct appointments will still be assessed against the established Criteria for Membership to maintain the integrity of the selection process.</p> <p>Appointments during this period will be temporary and last only until a standard selection process to formally appointment the Public Arts Advisory Panel can be finalised.</p>
Chairperson	<p>The Chairperson shall provide leadership and strategic direction to the PAIAP, ensuring that the Panel's activities align with its mission and objectives. The Chairperson will facilitate meetings, guide discussions, and represent the Panel in meetings with Council officers as required.</p> <p>During the caretaker period and election cycle, the Chairperson shall be nominated by Council Officers. This approach is to maintain continuity of program delivery and to expedite the appointment process.</p> <p>Despite the expedited appointment process, the Chairperson must meet the established Criteria for Membership to maintain the integrity and standards of the PAIAP. The Chairperson's qualifications, experience, and expertise shall be assessed to ensure alignment with the Panel's requirements.</p> <p>The appointment of the Chairperson during the caretaker period shall be temporary. It will last only until the standard selection process can be finalised, at which point a formal appointment to the PAIAP will be made.</p> <p>The Chairperson is responsible for managing any conflicts of interest and maintaining impartiality throughout their tenure. This is crucial to minimise political influence and uphold the Panel's independence, especially when the standard nomination process is bypassed.</p> <p>Upon resumption of the standard selection process, the Chairperson will assist in the transition to a formally selected Chairperson, ensuring a seamless handover of responsibilities and continuity of the PAIAP's operations.</p>
Panel Support	<p>The PAIAP shall receive consistent administrative support to ensure efficient operation. This includes scheduling meetings, managing correspondence, and maintaining records.</p> <p>If necessary, the Panel will have the ability to consult with or bring in expert advisors to provide insight on specialised topics or projects.</p> <p>Panel support activities will be conducted with the utmost integrity, adhering to the highest ethical standards to maintain the Panel's credibility and trust.</p> <p>A clear and robust support structure will be established to facilitate the work of the PAIAP, ensuring that Panel members can focus on their core responsibilities without administrative burdens.</p>
Quorum and Voting	<p>The quorum for PAIAP meetings shall consist of all three members.</p>

	<p>Decisions of the PAIAP shall be made by a simple majority vote of the members present. Each member shall have one vote.</p> <p>Regular meetings shall be scheduled at a frequency agreed upon by the members. Special meetings may be called by the Chairperson or upon the request of any two members, provided that all members are given reasonable notice.</p> <p>Standard voting shall be conducted openly unless a member requests a secret ballot for specific issues. Proxy voting shall not be permitted to maintain the integrity of the decision-making process.</p> <p>Accurate records of attendance, decisions, and voting outcomes shall be maintained as part of the Panel's official minutes.</p> <p>These procedures may be amended by a unanimous vote of all members, reflecting the Panel's dynamic nature and the need to adapt to changing circumstances.</p>
<p>Conflict of Interest and Confidentiality</p>	<p>All PAIAP members must disclose any potential conflicts of interest upon appointment and when such conflicts arise during their tenure.</p> <p>The PAIAP will have a clear process for managing conflicts of interest, including abstention from discussions and voting where a conflict exists.</p> <p>Records of disclosed conflicts of interest and the actions taken to manage them will be documented and reviewed periodically to ensure ongoing compliance with the Panel's ethical standards.</p> <p>The identity of PAIAP members shall remain confidential, accessible only to senior Council officers who require this information to facilitate the Panel's operations.</p> <p>Discussions, voting records, and documentation from PAIAP meetings shall be kept confidential unless disclosure is authorised by the Panel or required by law.</p> <p>Any breaches of confidentiality will be taken seriously and may result in disciplinary action, including potential removal from the Panel.</p>
<p>Guiding Principles</p>	<p>The PAIAP is committed to upholding the following guiding principles, which are integral to its operations and decision-making processes:</p> <p>We conduct our activities with the utmost integrity, ensuring that every action and decision is made with honesty and ethical consideration.</p> <p>While respecting the confidential nature of the Panel's work, we strive for transparency in our processes, providing clear rationales for our decisions to foster public trust and accountability.</p> <p>Our commitment to excellence drives us to support and select public art that demonstrates the highest quality and has the power to inspire and engage the community.</p> <p>We are dedicated to reflecting the community's diversity in our public art selection, embracing a wide array of voices and perspectives to enrich the cultural dialogue.</p>

	<p>Innovation is at the heart of our principles, encouraging boundary-pushing creativity that challenges conventions and redefines public spaces.</p> <p>We believe in the power of collaboration, working closely with artists, stakeholders, and the community to realise a shared vision for public art.</p> <p>Sustainability guides our choices, promoting environmentally responsible practices in public art to ensure a positive and lasting impact on our community and ecosystem.</p>
<p>Site Selection Criteria</p>	<p>The site should be in an area with high foot traffic to ensure maximum visibility and engagement from the community.</p> <p>The location must be accessible to people of all abilities, providing unobstructed interaction with the artwork.</p> <p>The chosen site should contribute positively to the local environment, enriching the public space and complementing the urban landscape.</p> <p>It is essential that the location resonates with the artist's vision and community engagement outcomes, and the artwork's thematic elements, creating a cohesive and harmonious aesthetic.</p> <p>The logistical aspects of installing and maintaining the artwork over time must be viable, with considerations for sustainability.</p> <p>The safety of the public is paramount; the site must not compromise pedestrian flow or present any form of hazard. CPTED principles should be considered and applied.</p> <p>The location should allow for the artwork's ongoing care and preservation, ensuring its longevity and continued appeal.</p> <p>Artworks should be located on Council owned land. Where this is not possible, partnership agreements should be considered.</p>
<p>Reporting</p>	<p>The PAIAP is committed to providing timely reports that reflect its activities, ensuring accountability and transparency within the scope of its confidential operations. Recognising the temporary nature of appointments and the sensitivity of the Panel's work, the following reporting procedures are established:</p> <p>The PAIAP will compile a quarterly report detailing the Panel's deliberations, decisions, and progress of public art projects. This report will be structured to protect the confidentiality of the discussions and the identity of the members.</p> <p>A summary report will be produced to provide an overview of the PAIAP's achievements, challenges, and insights gained throughout its tenure. This document will serve as a record of the Panel's temporary operations and will guide future activities.</p> <p>All reports will adhere to strict confidentiality protocols, ensuring that sensitive information is not disclosed. The content will be carefully curated to include only non-confidential information that can be shared with external stakeholders.</p> <p>A non-confidential version of the PAIAP's reports may be prepared for public dissemination, providing the community with insights into the Panel's contributions without compromising the confidential nature of its work.</p>

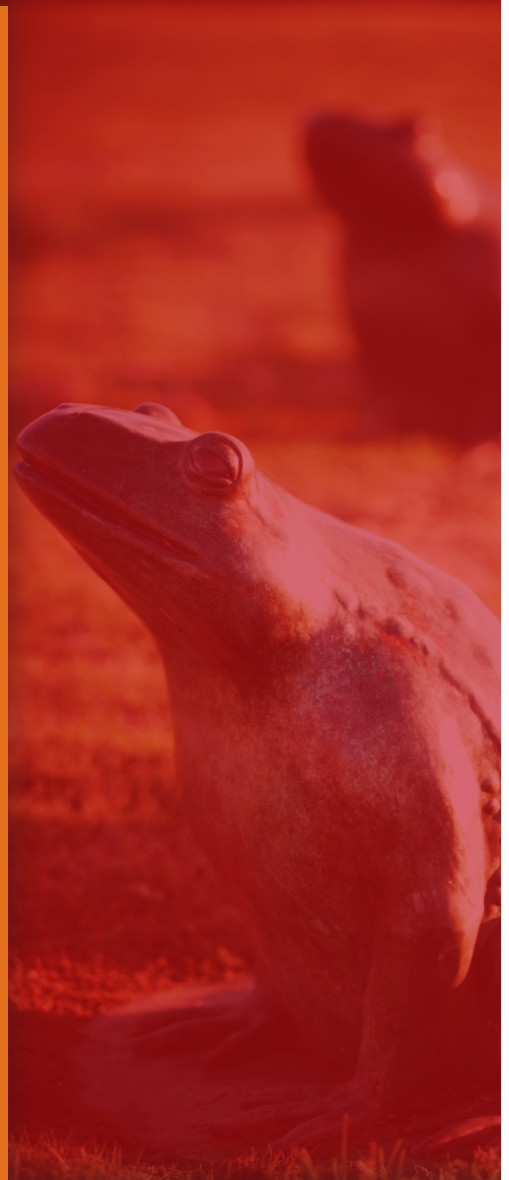
	<p>The reporting procedures will be reviewed regularly to ensure they remain effective and relevant, particularly in light of the temporary nature of the Panel's composition and the evolving context of its operations.</p>
--	-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------



Cardinia Shire Council

PUBLIC ART POLICY

2012–17



Prepared by:

Cardinia Shire Council
Sustainable Communities Unit
Adopted: August 2012
Review date: 30 June 2017
Published September 2012

© Cardinia Shire Council 2012

Henty Way, Pakenham
PO Box 7, Pakenham Vic 3810
Phone: 1300 787 624
Fax: (03) 5941 3784
Email: mail@cardinia.vic.gov.au
Web: www.cardinia.vic.gov.au

Image credits:

Photographs courtesy of Cardinia Shire Council (left to right): *Federation Bell Tree* (artist: Dr Anton Hasell); *Tooolim* (artist: Paul Johnson); *Winjeel's Trail* (Sinatra Murphy/Carolyn Smith); *Emerald Historic Murals* (artist: Jenny Saulwick)

Watermark: *Amphibitheatre* (artist: Heather B Swann)

Cover design and frog illustration: Imprint Design

1. INTENT

The Public Art Policy provides the basis for the provision of public art in Cardinia Shire.

2. DEFINITIONS

Public art is all artistic works located in open public spaces or facilities, and accessible to the public. Public art can include sculptural and mural-based forms as well as functional pieces often integrated into buildings such as seating, lighting, paving, etc.

Not all public art has to be a permanent feature. Public art of a temporary or ephemeral nature can allow the artists to address site-specific issues that may only be relevant in the short term. Examples include video and sound projection and live performance based works for festivals and events.

3. PURPOSE

The goal of this policy is to provide for the ongoing provision of public art within the Shire through:

- incorporating public art into the urban and natural landscape through adopting a ‘whole of Council’ approach to planning, selection and maintenance of public art
- developing a high quality, progressive and varied public art collection
- encouraging community connection and belonging, through public art that is relevant to the community
- pursuing a range of funding sources.

4. WHY HAVE A PUBLIC ART POLICY?

Public art offers a range of benefits to the community, including:

- enhancing the aesthetic value of the built and natural environment
- maximising the community’s understanding and ownership of their local landscape, culture, history and identity
- providing a variety of experiences and opportunities for community engagement
- accrual of valuable arts based assets within the Shire
- creating opportunity for increased cultural tourism to the municipality

This policy provides the framework and direction to assist Cardinia Shire Council in creating and sustaining a vibrant public art collection.

5. BACKGROUND

Council’s inaugural *Public Art Policy 2009–12* outlined a strategic approach to guide the development of Cardinia Shire’s public art program.

This reviewed *Public Art Policy 2012–17* provides a framework for the ongoing provision of public art in Cardinia Shire. It is underpinned by Council’s vision for the arts, as highlighted in the *Arts and Culture Policy 2012–17*, which states “Cardinia Shire is recognised as a place that fosters community wellbeing, local identity

and community cohesion through participation and creation of a dynamic arts and culture environment”.

6. IMPLEMENTATION OF POLICY

The Public Art Policy 2012–17 will be implemented through the Arts and Culture Action Plan 2012–17.

7. POLICY STATEMENT

Cardinia Shire Council commits to the ongoing provision of public art.

7.1 Public art selection and management

- Consideration will be given to encourage public art selection that explores a variety of medium, approaches and geographical distribution and (where possible) encourages and engages the expertise and/or involvement of local artists and art groups, working across a range of art forms.
- The Public Art Coordination Team comprising of appropriate officers from various Council business units will form the basis of all Council led public art selection and working groups.
- Where partnerships are formed with developers a team with representatives of each agency is to agree on the selection of works.
- Community stakeholders (such as township committees, business groups, ACRG representative, Council ACRG delegate and the wider community) will be engaged in the commissioning of site-specific projects.

7.2 Public art funding

Future public artwork is to be funded through a range of options, such as:

- Council’s capital works program -
Specific allocations as part of the ongoing five-year capital works program
- Partnership, sponsorship and donations -
With artists, community groups, developers, philanthropic organisations and government agencies
- Developer-led commissions -
Council will encourage private developers to incorporate public art in new residential and commercial developments
- Per cent for art scheme -
Council is committed to per cent for art based on one per cent of the total cost of new individual community capital works projects over \$2 million
- State and Federal government funding
Council will actively seek funding, either whole or part project costs, from other tiers of government.
- Council’s grants program
Council will encourage the creation of small-scale permanent and temporary public artworks initiated by the community and local artists.

7.3 Public art maintenance and insurance

- Public artworks will be inspected regularly and maintained as part of annually allocated maintenance funds ensuring Council's public art collection is adequately preserved.
- All Council's public art will be appropriately insured.

8. RELATED DOCUMENTS

- Cardinia Shire Council *Arts and Culture Policy 2012–17*
- Cardinia Shire Council *Arts and Culture Action Plan 2012–17*
- Cardinia Shire Council *Background to Arts and Culture Policy 2009*
- *Lakeside Pakenham Public Art Program – Process Overview 2005*
- Cardinia Shire Council *Draft Public Art Maintenance Manual*