

ARTS ADVISORY GROUP

Wednesday 29 May 2024
5:30pm to 6:30pm

Venue: Committee Room
City of Vincent – Administration and Civic Centre
244 Vincent Street Leederville

Attendees:

City of Vincent Councillors

Cr Suzanne Worner (Cr SW) – Chair
Cr Sophie Greer (Cr SG)

Community Representatives

Wayne Herring (WH)
Helen Turner (HT)
Carolyn Karnovsky (CK)
Chakris Srisuwan (CS)

City of Vincent Officers

Eamonn Lourey, Coordinator Place (EL)
Lauren Formentin, Place Planner – Arts (LF)
Holly Mason, Strategic Planner (HM)

Invited Guests

Luke Davey (LD, Artitecture)

1. Welcome/Declaration of Opening

Councillor Worner opened the meeting at 5:31pm and delivered the Acknowledgement of Country.

2. Apologies

Cr Ashley Wallace (Cr AW)
Iwan Isnán (II)
Kate Rae (KR)
Marisa Santosa (MS)

3. Confirmation of the Minutes

That the Minutes of the meeting held on 7 February 2024 be received and confirmed as true and correct record.

4. Business

4.1 Percent for Art Concept Presentation – Luke Davey (Artitecture)

- LD presented a proposed Percent for Art contribution at 38-44 Brisbane Street, Perth for a client in the NDIS industry. Development is a universal access apartment block.
- Proposed artwork is a pixel-based two-sided sign located on the Stirling Street verge adjacent to the lift core and residential lobby.
- Feedback and questions from AAG members as follows:
 - Cr SW – supportive
 - WH – How does the artwork location interact with the retail tenancy and any other signage?
 - LD – *Sign is adjacent to the lift core and residential foyer. Retail tenancy is not in immediate vicinity.*
 - CS – Could you please explain the relationship that you and the proposed concept have with the original space invader street art and the artist?
 - LD – *It is a broader cultural reference of the global work of the French artist but also reference to, fundamentally, the white invasion of Australia without being overt.*
 - CK – Given it is a NDIS client developing disability accommodation for future residents as well as the broader public going to the stadium and Woolworths, what consideration has been given

to the future residents with a disability and how might they unpack what is quite a layered and abstract story? How accessible is the story for that audience?

- *LD – Part of LD's approach is to tell stories in his work, but they don't necessarily need to keep getting told when the work becomes its own entity in a place. LD believes in developing work based on story, but also accepts that those stories often become their own, or artwork will generate its own stories in the life of itself.*
- WH – As it's not a traditional artwork placed on a surface, rather a standalone piece adjacent to a building, a member of the general public will probably first take a look at that and ask what's that sign for? Is that the name of the building? Is that a sign for advertising? Was there any thought given to changing maybe the upright to make it less like a sign, more like a piece of artwork that relates to what you've put on that board?
 - *LD – Considered candy painting the sign but current thinking is to have the title of the work "Always Was, Always Will" in yellow braille on each surface of the upright. The pixelation on the sign breaks up the signage and references Charles Landry's critiques of Perth in the early 2000s about Perth being a place of science and being overly prescriptive in telling everyone everything to do. The potential for this artwork to be mistaken as a sign in the first instance is part of the artwork. We allow all this branding to happen in public space that is actually a really nice space for art as well.*
- CK – The artwork is quite tactile, can it be lowered so the public can touch it or is it intentionally high?
 - *LD – It is intentionally under the awning line. It is larger, bigger and lower than your average sign and it is designed to be in the line of sight but not accessible by humans to touch.*
- WH – is it illuminated?
 - *LD – Currently investigating and will ultimately come down to budget although worth noting that lighting is problematic. Looking into using two different material finishes on the metal to dynamic reflections depending on surrounding lighting and sunlight.*
- CS – Returning to previous points on the message of the artwork, if the responsibility is on the public to describe their own meaning to the artwork and that some of the original meanings will be washed away over time, what is the functional message of the work that will persist independent on the public's judgment of that?
 - *LD – doesn't see it being the responsibility of the public to attribute meaning to the work. Instead acknowledgement of the natural phenomena that the public bring their own stories and even names to public art. This is also referenced in the official title "Always was, always will". If through this session, part of this feedback is to reinforce the meaning stronger, the artwork title can be added in English adjacent to the Braille which will invite the public to ask why it is titled this. LD thinks this is enough and that you don't need to tell all the stories.*
- CS – I think that's a good response in making it really clear to the audience, at least in one aspect, that it is referring to a much broader and deeper social issue. It needs to be retained somehow.
- WH – What is expected maintenance?
 - *LD – Powder coated frame with stainless steel which is ultimately self-cleaning. Hesitant to use lighting to reduce maintenance requirements.*
- CK – What was the reasoning for steering away from addressing the lift core?
 - *LD is an architect and recognised it is a very busy façade (masonry, colorbond, awnings, windows). Felt that addressing the lift core would have been like placing a decorative badge on the building.*
- CK – as the artwork is in the verge, does it fall onto the City of Vincent to maintain
 - **ACTION – CoV to investigate and present back at next AAG.**
- CK – Q is this an interim presentation on the concept? Will it be coming back to the AAG for formal review?
 - *LF – yes it is early feedback on the concept. It will be presented back to AAG in a formal capacity.*

ACTION: All members to provide feedback on the proposed Percent for Art Concept by Wednesday 31 July 2024. Assessment sheet to be provided for comments.

4.2 Art Collection Policy Review

- HM presented on considerations in the Art Collection Policy
- Feedback and questions from AAG members at the meeting is detailed as follows:
 - WH – A lot of councils purchase artwork and have vast art collections but they don't catalogue them and publish their collections online. So we get down to why are we purchasing art if the public can't see them because they're hidden in offices. Can we make them more accessible?
 - CS – Agreed that if an artwork is being purchased for the public it should be accessible by the general public whether it is located in a public space, a central area that functions in the public realm or at the least having that constant online access
 - LF – An action in the arts plan that will commence next financial year is a rehaul of the art collection as it hasn't been updated for a while. Due to renovations, paintings have been stored in a number of locations and not rehung. Project will be to locate all artwork, add them to the register and revalue the collection. At this stage, paintings could be catalogued on an online register, shared in monthly newsletters and on social media.
 - CS – what data do we have now on the art collection? What status is the artwork in?
 - LF – *Most paintings were acquired through the Vincent Art Awards which ran 1995-2010. A lot of the collection is very old. CoV will organise assessment and valuation of the collection in the new FY. The art collection policy outlines this process so through this policy review, we can decide on how this process should be managed into the future.*
 - CS – For the pieces that are deteriorating, will there still be an action plan for at least archival of those works, digitally? That way the public still have access to the work, if there is at least some documentation of it.
 - **ACTION – CoV to look at digital archive of any decommissioned works moving forward (Art Collection Policy)**
 - Q – Are we considering just paintings or other art forms?
 - LF – *Up until now just paintings, but we have the opportunity to broaden our collection through the review of this policy. i.e. sculptural pieces in the foyer, wall-mounted pieces in public locations and community facilities such as town halls and community centres.*
 - CK – Really successful city art collections around Australia include their public art and their murals as part of the collection. Support the idea of an online catalogue that people can access but also a space that is publicly accessible where you can curate the collection thematically. Could also look into other formats like projections, light boxes.
 - CK – Are there different ways of getting those works out into the public realm? Or not even public realm, but more publicly accessible than in Council Chambers.
 - WH – Agreed it would be good to showcase artwork in the foyer on a semi-regular basis and invite that artist to talk or run a workshop. Could be a great way for the public to interact with the collection
 - CS – Supportive of activating public spaces with the City's art collection
 - WH – opportunity to build relationships with local artists and link to their blog, website, Instagram etc. Perhaps a featured artist of the month.
 - Cr SW – Is there an opportunity to see if we can have external exhibitions including vacant shops or other spaces not being used? Would need to liaise with landlords and consider security.
 - CK – before the City invests in new acquisitions, we should celebrate what we've got, bring in a collections manager or someone that can identify where the gaps are in the collection which can form part of your acquisition plan moving forward.
 - WH – do we use art collection on any marketing material? Can we?
 - **ACTION – CoV to investigate and present back at next AAG.**
 - HM – Should we broaden the criteria?
 - CK – perhaps make it meet two or three of the five criteria
 - CS – do we need to determine how criteria are prioritised? Is this a way to determine what the City perceives to be of value in regards to which works get acquired and which don't and why?
 - WH – It could happen at art awards or art exhibitions and the acquisitive theme could be fluid rather than written in the policy statement.
 - CS – If the policy is quite broad, we need to outline the process in determining the acquisitive theme.
 - Cr SW – Art shouldn't be just landscapes and streetscapes, theme could be what is happening in the culture. For example, the artwork in the foyer is emblematic of COVID-19.
 - LF – Could potentially have similar approach to the Vincent Film Project where it can be about any story in Vincent. It could be to give a place, a person, a time, a connection to Vincent.

- CS – Having variety in the art form and alternating themes are good. But there needs to be both a broader changing theme written in the policy and guiding statements that are very specific and outlines prioritisation of acquisitions.
- Comment from EL – worth noting that behind the policy statement could be a management practice and/or guidelines.
- **ACTION – CoV to provide summary of Art Collection Policy feedback.**

4.3 Public Art and Public Murals Policy Review

- HM presented on considerations in the Public Art and Public Murals Policy
 - **ACTION – All members to provide written feedback on the Criteria by 7 August 2024.**
- Feedback and questions from AAG members at the meeting is detailed as follows:
 - CS – Supportive of combining the two policies and differentiating via sub-categories. Policy should align with definitions in the Percent for Public Art Policy where possible.
 - CS – is there a register of murals we have approved? Can we add these to the art collection?
 - WH – Do we need to revisit the definition of professional artist?
 - LF – We can look at the definition in the Percent for Art Policy reviewed last year. Consider that this policy needs to cover all types of public art and artists – not just art that is acquired by the local government. This includes organic grassroots community public art by schools, clubs, NDIS providers etc.

4.4 Arts Updates

- LF mentioned that no one provided feedback on the Terms of Reference, we can leave as is.
- LF provided updates on the Industrial Design / Public Artwork
 - Paint or vinyl application relatively straight forward, screening more complex and requires further approvals. Screen would need to be in addition to equipment housing, rather than replacing. Rough pricing would be \$10-15k for smaller and \$15-20k for larger compounds. Artist fee of \$1k per compound if unique bespoke, or \$5k if one artist designing all.
- LF provided updates on the COVID-19 Town Centre artworks
 - Cr SW – The William Street Public Artwork is extremely delayed. Can this be revisited?
 - LF – Yes the project has been delayed for a number of reasons.

5. Close/Next Meeting

The Chairperson closed the meeting at 7:15pm. The next meeting is scheduled to be held on Wednesday 7 August 2024.

Signed

Councillor Suzanne Worner (Chairperson)

Dated this _____ day of _____ 20__