

**AUSTRALIAN NATIONAL BOTANIC GARDENS**  
PUBLIC ART POLICY & MASTER PLAN  
2013 - 2022

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*Photo captions for front cover: top row, l. to r.: (1) detail, construction prototype of the Red Centre Garden Commissioned Pavement; (2) on-site consultation among public art consultant Pamille Berg, ANBG staff landscape architect Kaiya Browning, and Indigenous artist Teresa Purla McKeeman during the Pavement's design process; (3) detail of one of the ANBG's site-specific bollards designed by artist Simon Taylor; (4) one of the custom-designed 'picnic benches' specially designed for the ANBG & fabricated by Canberra designer/maker Grant Rollinson. Main photo: visitors to the Red Centre Garden and the commissioned pavement design by Teresa Purla McKeeman at the Gardens' formal opening in November 2013*



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## **PART ONE**

# **THE GARDENS' PUBLIC ART POLICY**

*Photo caption: installation of the laser-cut Lyten steel paving plates forming the commissioned pavement in the Red Centre Garden by Mobile Fabrications Pty Ltd's specialist fabricators (photo: Wade Bartlett)*







# 1

## Introduction to the Australian National Botanic Gardens' Public Art Policy & Master Plan: Why is a Master Plan Required?

*Photo caption: detail of 'Time Thief', NSW sculptor Robin Blau's place creation commission at the NewActon development in City West, Canberra, 2012 (photo: Pamille Berg)*

# 1

## Introduction to the Australian National Botanic Gardens' Public Art Policy & Master Plan: Why is a Master Plan Required?

In the Foreword to the ANBG Management Plan 2012 – 2022, Peter Cochrane, Director of National Parks, states:

*The Australian National Botanic Gardens (ANBG), on the lower slopes of Black Mountain in Canberra, contains the world's most comprehensive display of living Australian native plants. The diverse living collection provides an inspirational place for learning, quiet contemplation and passive recreation.*

*The ANBG is valued for its scientific and horticultural research into Australian plants and related flora. It is recognized for its role in the dissemination of knowledge and information about Australian plants and for its contribution to plant conservation. The ANBG provides learning experiences focusing on Australia's unique flora and landscapes, and influencing public attitudes to the conservation of plants and the environment.*

The developed sections of the Gardens, comprising over 50 of the 90 hectares of the site, are listed in the Register of the National Estate as an outstanding example of landscape design and horticulture using Australian native plants.

The vision stated for the ANBG in the Management Plan 2012 – 2022 is that:

*Australians value, conserve and appreciate our rich plant heritage.*

The ANBG's mission is:

*to inspire, inform and connect people to the Australian flora.*

Intermittently within its forty-year history, the ANBG has been engaged in the temporary and occasionally permanent exhibition, placement, and site-specific commissioning of works of art and design within the garden landscape.

These exhibition, acquisition, commissioning and installation activities have evolved and increased over time, and the Friends of the Australian National Botanic Gardens, a community support group with a large and active membership, has forged a strong partnership with the Gardens to promote and fund public art activities and commissioning within the landscaped areas.

Any introduction of works of art, craft, artisanship, "one-off" design, and/or gifts of objects into the landscape of the Gardens inevitably has a visible impact on the landscape, since it constitutes the introduction and presentation of new content and ideas. The introduction of these elements also constitutes an alteration, however small, of the evolving character and ambience of an identifiable place within that landscape.

It is essential that the insertion of public art within the Gardens be governed by a clear and visionary set of conceptual principles and management practices **which ensure that the mission, vision, and goals of the Management Plan as well as the original landscape design intent and character are**

**maintained and amplified over time**, rather than merely altered and degraded.

This *ANBG Public Art Policy and Master Plan* is to be understood as a subset to and an integral conceptual part of the Gardens' Management Plan.

As such, this Master Plan is intended to be an essential part of the principles and planning which ensure that the ANBG continues to evolve and develop in a manner worthy of its unique position world-wide in the study, interpretation, conservation, and display of living Australian native plants.







## 2

### The ANBG Public Art Policy: Key Principles Underlying the Australian National Botanic Gardens' Public Art Master Plan

*Photo caption: 'Saltimbanque', NSW sculptor Tim Kyle's site-specific sculpture in the courtyard gardens at the NewActon development, Canberra, 2011 (photo: Pamille Berg)*

## 2

### Summary of the Conceptual Basis of the ANBG Public Art Policy & Master Plan: Art as an Interpreter of Environmental Identity, Sustainability, and the Gardens' Management Plan Goals and Mission

The strength of this Public Art Policy and Master Plan for the Botanic Gardens lies in its close connections to and amplification of the vision, mission, goals, and core values of the Gardens.

As already noted, the mission of the ANBG, stated in the simplest way, is:

*to inspire, inform and connect people to the Australian flora.*

The Master Plan's strength as an essential part of the vision for the Gardens is also dependent upon staff, Friends, visitors, consultants, and other participants having a clear understanding of the "reasons why" art is present in the Gardens. What is critical is how the art's site-specific presence can be shaped over time to increase the vitality and richness of visitors' experiences and to intensify the meaning, content, and understanding which they take away from their visits.

The Statement of Significance for the ANBG in the Register of the National Estate Database (Database Number: 015078) summarises the Gardens' value as follows:

*Statement of Significance: The Gardens are important for containing rare and endangered native plant species in cultivation (Criterion B.1).*

*The Gardens are important for their value as a research and teaching site based on the extensive herbarium collections which are linked to the living plant collections; this is rare on such a scale in Australia (Criterion C.1).*

*The Gardens are important for aesthetic characteristics valued by the community, as they exhibit an attractive park landscape with a well balanced integration of spaces and form; interest from the vegetation details of the variety of native species; contrasts of small and large plants, waterform, rockform and colour; vistas of major Canberra features including Parliament House and many enframed attractive views across the lake (Criterion E.1).*

*The Gardens are important for demonstrating a high degree of technical achievement by establishing a living collection linked to the herbarium collections.*

*The Gardens also demonstrate design excellence in construction of certain garden features, in particular the Rain Forest Gully which represents a geographic transect up the east coast of Australia and the rockery area with its carefully contrived combination of rocks, pools and running water. The Gardens are innovative in being the first public garden composed essentially of Australian native plants with some related species. Public Gardens of this type are rare (Criteria F.1 and B.2).*

To identify how the presence of works of art, contemporary craft, and design in the Gardens can amplify and increase public appreciation of this significance, the following pages briefly set out the guiding principles underlying this *Policy & Master Plan*.

The Policy's **key principles** are as follows:

- The purpose of public art commissioned for the ANBG is to **add layers of meaning, content, and resonance to the Gardens' spaces**, aiding in the process of inspiring, informing, and connecting people to the Australian flora.
- Except in rare cases, all art commissioned for the ANBG shall be **site-specific** in its design, thereby participating actively in a wide interpretive role in the creation of rich, evocative places within the Gardens.
- Art commissioned for the Gardens may include **semi-permanent** works intended for a long-term presence within the site for which it was designed and fabricated, as well as art which is designed to be of **temporary** duration. This includes **ephemeral** art, designed from the outset to last only a day or a very short time, as well as art designed, fabricated, and/or exhibited as part of **festivals or special events** at the Gardens.
- Where appropriate, the commissioning of an artist for a site within the Gardens shall include **close collaboration with a landscape architect or landscape designer** working with the artist and the Gardens' senior staff and horticulturalists, thereby creating a landscape setting integrated with the work.
- The commissioning of the design and special fabrication by artists, craftspeople, and designer/makers of **functional elements for specific sites within the Gardens**—for example, sculptural benches, tables, bird-watching blinds, drinking water bubblers, bollards, boardwalks, sculptural play-spaces, etc—is encouraged under this Policy. Such functional commissions can be an important part of the “making special” of the Gardens' spaces at a close human scale, while in part being funded by annual capital works and periodic replacement budgets.
- All **gifts** of works of art or heritage items proposed by donors for acquisition by the Gardens will be assessed using the detailed assessment processes specified in the ANBG Gifts Policy which forms part of this Policy and Master Plan.
- To achieve a high standard of public art in the Gardens, all commissioned artists, craftspeople, and designer/makers will be **selected, contracted, and coordinated according to the detailed procedures specified in the Procedures Manual** which forms Part 2 of this Policy and Master Plan.
- An **expert Art Advisory Committee** of diverse membership, composed and managed as specified in the Procedures Manual, will be appointed, consulted, and coordinated to provide a highly-skilled “comment and critique” role to the Gardens' senior management, supporting an excellence of process and result in the commissioning of art at the Gardens.
- Artists' **moral rights and intellectual property** will be respected in all commissioning, attribution, and de-accessioning processes at the ANBG as specified in the Procedures Manual, its pro-forma contracts, and its sample briefs.
- Artists, craftspeople, and designer/makers commissioned for works at the Gardens will be **paid appropriately as design professionals** according to the method of fee calculations provided within the Procedures Manual.







### 3

## The ANBG Public Art Policy's Key Conceptual Ideas for Exploration in Site-Specific Commissions to Artists

*Photo caption: commissioned land art work by sculptor Steven Siegel, 'Bridge 2' (2009), Arte Sella, Borgo Valsugana (Italy): site-specific sculpture fabricated from post-consumer waste (newspapers) using local volunteers (photo: Steven Siegel)*

### 3

## The ANBG Public Art Policy’s Key Conceptual Ideas for Exploration in Site-Specific Commissions to Artists

Despite the intermittent nature of funding which is expected to be available for the implementation of the Public Art Master Plan for the Gardens and the consequent lack of control over the planning and timing of commissions on an orderly basis, **the essential area over which the Gardens can have control** is the conceptual grounding of each commission to an artist or craftsperson, and the balancing of commissions within a conceptual strategy which is designed to stimulate, engender, and shape the interpretive role of art in the mission of the Gardens.

The Master Plan therefore contains ten categories of key conceptual ideas serving as starting-points to be explored in the Gardens’ public art commissions.

The Master Plan’s intent is that, if possible, a minimum of one commission is developed and implemented from each of those categories during the next five to fifteen-year redevelopment of the Gardens.

The brief summary of the key ideas for exploration by artists, craftspeople, and designer/makers in public art place creation and interpretation in the Gardens under this Public Art Master Plan is as follows.

	<b>KEY CONCEPTUAL IDEAS AS A STARTING POINT FOR EXPLORATION IN COMMISSIONED SITE-SPECIFIC WORKS AT THE ANBG</b>
1.	<b>The ANBG vision “to appreciate” in relation to the so-called landscape of the mind:</b> commissions exploring author Simon Schama’s ideas of the interlacing of strata of common memory in the landscape areas of the Gardens as part of reinforcing the appreciation by Australians of their country’s rich plant heritage
2.	<b>The Gardens’ goal of showcasing Australia’s unique plants as interpretation-of-change commissions to artists:</b> artists’ explorations of the “come and go” nature of arid environments and the custodianship of the Australian plant kingdom
3.	<b>The Gardens’ goal of creating an inspirational place for enjoyment and learning in the form of icon commissions:</b> commissions to artists for works of art for way-finding, place-making, exploration of the wealth of the Gardens’ plant material, and the interpretation of specific planting areas in the Gardens
4.	<b>The Gardens’ mission to inform people:</b> commissions by artists whose meaning and content responds to and reveals essential ideas of the marvellous stories of Australia’s plants and related flora, as well as its legacy of science and exploration (for example, as described in author Stephen J. Gould’s “Preface” to <i>The Lying Stones of Marrakech</i> )



5.	<b>The Gardens’ mission for inspiring people:</b> commissions to artists (often involving consultation and collaborations with horticulturalists) which respond to the wonders of the horticultural science of the Gardens: the fascination with growing, of the process of re-creation of habitat, of the bush-garden ethos, of the commercialisation of native plants, etc.
6.	<b>The Gardens’ mission for connecting people:</b> commissions to artists responding and amplifying what captures people about the Gardens: the mystery of “place”, of the bizarre in nature, of memory in relation to associations with plants and land-form, of the evidence of great age in plants, of smell/aroma in plants, of experiencing at close range with a special area of the Gardens through the placement of a functional item such as a seat in proximity to particular species, and to commissions relating to children’s play as a carefully-structured promotion of what the Gardens are
7.	<b>The ANBG’s vision to value and conserve as seen in the “long now” and the “future-eaters” commissions:</b> interpretations by artists towards understanding custodianship of the land in Australia, the promotion of taking the long view and of long-term responsibility measured in centuries, based in response to the writings of scientists Stuart Brand and Tim Flannery
8.	<b>Acknowledgement of indigenous custodianship:</b> commissions to artists which reference the Aboriginal presence in the Canberra region prior to European occupation in relation to the Gardens’ planting program
9.	<b>The Gardens’ goal of increasing knowledge of Australian flora through outstanding research activities via commissions relating to the recycling of and research on plant material:</b> partnership projects with the Wood Workshop, Canberra School of Art, ANU and individual designer/makers in wood
10.	<b>The Gardens’ goal of being the gateway for knowledge about Australian plants via children interacting with the Gardens:</b> commissions to artists reinforcing the goals of the Environmental Education Centre programs, involving artists working alone, with school groups, and in some cases with a community

Annexure “A” of this ANBG Public Art Master Plan document outlines in considerably more detail each of these key conceptual ideas as possible starting points for exploration in the commissioned works of art in the Gardens over future years.

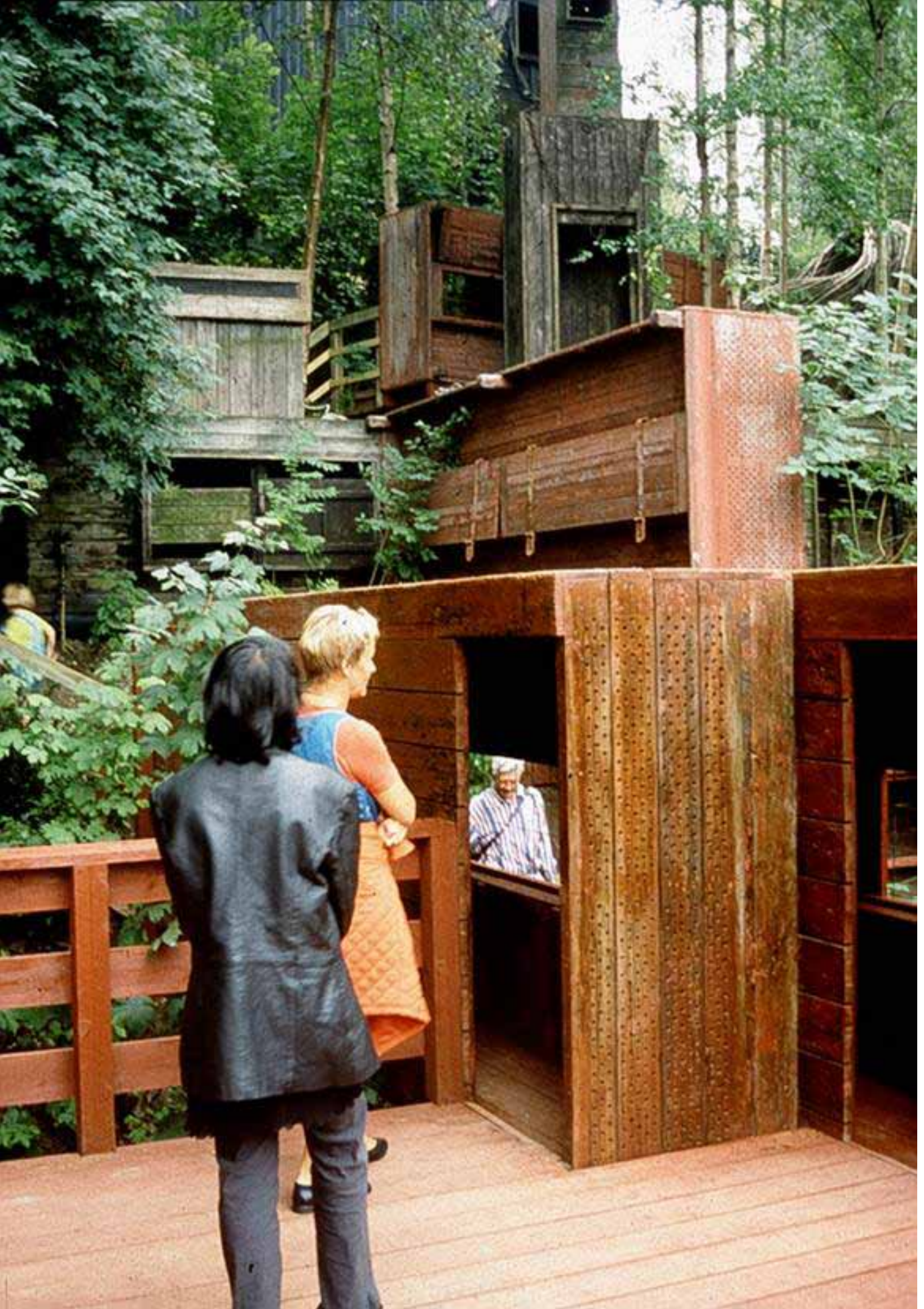


## **PART TWO**

# **THE PUBLIC ART POLICY & MASTER PLAN'S PROCEDURES MANUAL**

*Photo caption: potent public art can often be temporary in duration, as in this sculpture with living flora, 'Bromeliad 2003' (detail), by New York sculptor Steven Siegel, in a courtyard at the University of Florida, Gainesville (USA) (photo: Steven Siegel)*







## 4

### The ANBG Public Art Program Implementation Process - Staff Resources and Consultancy Requirements for Public Art Commissioning

*Photo caption: public art can be intended to create a magical experience for members of the public, as in this site-specific sculpture by Danish land artist Alfio Bonanno in the grounds of the Louisiana Museum of Modern Art outside Copenhagen, constructed of timber eel traps once used by Danish fishermen (photo: Alfio Bonanno)*

## 4

### The ANBG Public Art Program Implementation Process - Staff Resources and Consultancy Requirements for Public Art Commissioning

To implement the ANBG Public Art Master Plan's commissions to artists and projects, even on an intermittent basis, the professional services of three critical staff members or groups are required:

- a designated staff member at the ANBG who is responsible for the overall administration of the Public Art Program;
- a consulting Public Art Coordinator to provide professional advice and services in the interpretation and strategic development of the Program, the preparation of briefs, selection and design orientation of artists, the coordination of commissions, the overseeing of installation, the planning of maintenance, and the documentation and publicity of the Art Program; and
- an Art Advisory Committee capable of providing professional and experienced advice on the implementation of the Master Plan.

Each of these roles must be performed by professionally-qualified people, even if only one commission or project is being implemented each year in order to set and maintain an international standard of quality in public art commissioning and integration appropriate to the national role and presence of the ANBG.

The skills, experience, and capacities which should be sought in the Gardens' selection of each of these essential participants of the process can be briefly summarised as follows.

#### **Selection of the ANBG Staff Member Responsible for Administration of the Public Art Program**

For an effective implementation of the Public Art Master Plan, the Gardens must designate a professional staff member with the skills and strategic capacity to understand the Master Plan's approved intent and to carry out both the spirit and the particular provisions of its requirements.

This staff member will necessarily be dedicated only part-time to this role until that time in the ongoing life of the Gardens when the Public Art Program has sufficient funds to carry out five or more significant commissions per year, at which time the administration role of the Public Art Master Plan within the Gardens is likely to require full-time support, depending upon the scope of work performed by the Public Art Coordinator engaged as a Consultant to the Gardens for the professional coordination of the Program.

The ANBG staff member selected for the part-time administration of the Public Art Master Plan should have the following skills and demonstrated capacities:

- excellent skills in written English, grammar, and precise expression;
- the capacity to present ideas with precision in public and to give talks or public lectures;
- the ability to advocate ideas effectively, both within and outside the ANBG;



- the interest in and skills to consult effectively on public art policies and procedures with members of the community and with relevant peak bodies,
- the ability to negotiate effective outcomes and create solidarity around fundamental principles among diverse groups of individuals;
- the demonstrated ability to implement policy and project guidelines through creating a structured management environment based on achieving milestones at which goals are successively re-evaluated and re-defined;
- a demonstrated understanding of the financial strictures and limits in the midst of which the Gardens and a high proportion of professional artists work, and the ability to structure projects, commission fees, and project time programs in recognition of those strictures on both sides; and
- basic information technology and word processing skills necessary for effective communication, record- and note-keeping, and all aspects of project management.

Given the part-time role of this staff assignment, at least in the initial period of the Master Plan's implementation, it is also essential that the staff member designated to perform the implementation and administration role for the Public Art Program Master Plan is enthusiastic and committed to the ideas and principles embodied therein. Without that commitment and active desire to take on the job, the implementation will inevitably be flawed.

### **The Role of the Consulting Public Art Coordinator**

For the professional inception and coordination of the work of artists, craftspeople, artisans, designer/makers, and artists working with communities in the Gardens, the input of a professional and experienced consultant Public Art Coordinator is required.

Public art processes are complex, risky, difficult, and "one-off" by nature, and the coordination of public art projects requires professional skill and experience to minimise the ANBG's risks in attempting to achieve rich interpretive works which are closely allied to the mission, character, and ongoing development of the Gardens as a unique national and international asset.

To manage and effectively limit the consultancy costs of the engagement of a Public Art Coordinator for professional skills in the implementation of the approved Master Plan, the Gardens can provide the basic administration of the Public Art Program according to the guidelines and procedures of the Master Plan through the assignment of a part-time professional ANBG staff member for that purpose.

The effective administration of the Program internally will limit and "target" the tasks of the consulting Public Art Coordinator, who should be engaged on an hourly or project "task" basis to:

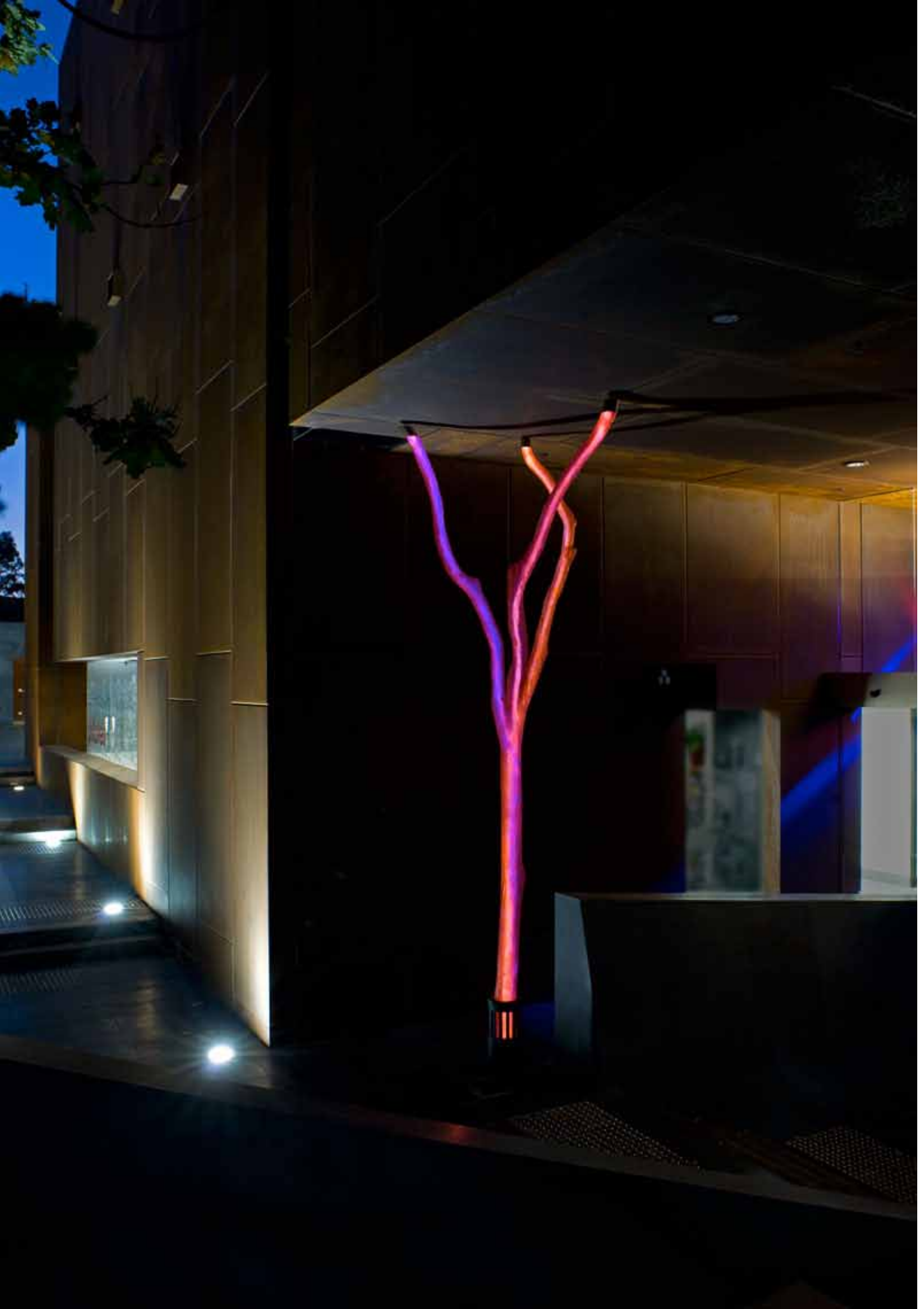
- Refine and develop the possible locations and projects appropriate for each commission typology listed in the Master Plan;
- Prepare the written conceptual Design Brief and Design Agreement, following the Master Plan's proforma documents, for each commission for consideration and approval by the Art Advisory Committee;

- Prepare nominations of artists, craftspeople, and community projects for the consideration of the Art Advisory Committee;
- Conduct the detailed briefings of artists and craftspeople at the outset of commissions;
- Answer artists' queries during the design processes for commissions;
- Present artists' designs to the Art Advisory Committee for approval to proceed;
- Prepare the Design Development Phase Briefs and Agreements for commissions and conduct the briefings with the artist at the outset of the Design Development Phase;
- Present the artists' Developed Design submission to the AAC for approval;
- Prepare the Commission Brief and Commission Agreement for the contracting of fabrication and, if relevant, the installation of the work by the artist;
- Answer artists' queries during the fabrication process;
- Advise on and coordinate the preparations for and actual installation of the commissioned work;
- Advise on the adequacy of the final Maintenance Plan for each work and the archiving of the commission documentation by the Gardens;
- Advise the designated ANBG staff member on the ongoing administration of the Master Plan;
- Do public lectures and presentations when requested by the Gardens on the conceptual basis of the Master Plan and its implementation;
- Provide advice and prepare briefing papers on proposed gifts to the Gardens for the ANBG General Manager and Art Advisory Committee's consideration and recommendation;
- Plan, organise, and lead the Art Advisory Committee meetings on behalf of the Gardens; and
- Provide strategic and planning advice to the ANBG General Manager and senior staff and on public art and cultural planning issues when requested.

The selection of the consulting Public Art Coordinator by the ANBG should be based upon requesting evidence of the prospective consultants' experience and expertise in all of the above-referenced areas of professional practice. The prospective consultant should also be evaluated according to the same skills listed as required for the ANBG's designated staff member for the administration of the Program.

Should the implementation of the ANBG Public Art Master Plan grow significantly in scope and scale due to the provision of considerable funds in the future, the consulting Public Art Coordinator may eventually be replaced with a full-time in-house staff member with the same professional skills and experience.





## 5

### The ANBG Public Art Advisory Committee: Terms of Reference and Functions

*Photo caption: site specific public art commissions can be briefed and designed to function differently during the day and night, as in this commission completed in by NSW artist Warren Langlely in 2008 in cast resin and optic fibre at the NewActon development, Canberra (photo provided courtesy of The Molonglo Group)*

## 5

### The ANBG Public Art Advisory Committee: Terms of Reference and Functions

#### a) Introduction

As the implementation of the Public Art Master Plan at the Gardens will extend indefinitely and will require, even in its initial development, commissions and projects over a minimum of ten to fifteen years, it is critical that a consistent, proper administrative and organisational structure be utilised to advise on and support a strong, orderly, visionary Public Art Program with high aesthetic standards.

A consistent application of carefully-defined policy and supportive administrative processes during the commissioning of works of art and craft can help to ensure that the resulting works of art in the landscape of the Gardens have meaning and content in their place-making and interpretive roles, complementing and intensifying the Gardens mission of growing, studying, and promoting Australian plants.

In accord with the Gardens' approved principles of support to proper public art process inherent in this ANBG Public Art Master Plan, an ANBG Art Advisory Committee is to be instituted to provide broadly-based expert advice in the area of the integration of public art and projects within the Gardens which is devoted to the conceptual basis approved for the Program and the intense, vibrant interpretive role which is prescribed for artists' involvement in the interpretation of the Gardens.

With the exception of one nationally-based member who, through the requirement that he/she should have expertise in a wide variety of public art program strategies across Australia, may need to be based outside Canberra, all Art Advisory Committee members are to live in the greater Canberra area in order to facilitate their close understanding of the Gardens as a site.

This Art Advisory Committee will be carefully briefed from the outset to be a "critique and comment" body which, through its professional expertise and experience, provides formal advice and recommendations to senior ANBG staff in order to achieve ongoing "model project" processes and outcomes in the integration of art and the roles of artists within the ongoing evolution of the Gardens and its mission.

#### b) Terms of Reference and Role of the Art Advisory Committee

##### Purpose

The purpose of the Art Advisory Committee (AAC) is to provide the ANBG General Manager, Director and staff with expert vision, advice, critique, and comment on the ongoing development, guidance, and implementation of the ANBG Public Art Master Plan.

The AAC will provide this advice and comment in response to being well-briefed by periodic formal presentations by the consulting Public Art Coordinator and the designated ANBG staff member for administration of the Public Art Program, who will summarise proposed commissions and projects under the Master Plan, their aims and objectives, and the proposed locations and typologies for artists' commissions within Gardens' ongoing process of development of landscape and public areas and their interpretation for comment and recommendation by the Art Advisory Committee.

The AAC's Terms of Reference have been set by the ANBG to implement the approved conceptual



basis and principles of the Public Art Master Plan as summarised in Section “2” of this document. Among those principles, the Art Advisory Committee’s Terms of Reference recognise that both of the following are essential elements of public art:

i) Individual Arts Professionals as a Community Asset

The professional artists and craftspeople living and working in Australia represent a considerable asset in the interpretation and promotion of the values of the Gardens. The potential of artists with respect to the Gardens is at present under-utilised and generally unexplored.

By providing ongoing, carefully-structured, “model practice” opportunities in which local and nationally-based professional artists and craftspeople can exercise their professional skills and high creativity in response to the briefs originated by the Gardens’ consultant and professional staff on behalf of the community, the ANBG can develop that local and national asset in its skill and experience base while incrementally increasing the sense of unique local place-making and interpretation within the Gardens’ landscapes.

ii) Arts Professionals as Giving Vision to Community Projects

Many professional artists, craftspeople, and designers also have an unrealised potential and interest in working effectively with the community in providing the highly-skilled vision and detailed coordination of projects.

This process of enabling artists with that special interest to collaborate with communities has the purpose of empowering neighbourhoods or community groups to explore and express their identity and energy through the skill, guidance, and vision of those artists.

Through adopting and evolving carefully-conceived and monitored methodologies for the combining the skills and expertise of:

- artists and craftspeople,
- communities,
- professional design team members (such as architects and landscape architects), and
- sustainable environment/maintenance professionals,

the ANBG can give expression to its stakeholders’ interest and potential commitment and passion in community projects of high aesthetic quality which could be interlaced with the life of the Gardens at key points in its programming and development.

The ANBG Public Art Master Plan and the Art Advisory Committee’s Terms of Reference recognise that not all professional artists, craftspeople, and designers have the interest or collaborative skills required to work with other design professionals, community groups, or institutions in creative endeavours.

For that reason, opportunities for public commissions are to be formulated by the consulting Public Art Coordinator for recommendation by the Art Advisory Committee both for professional artists who choose to work alone as well as for those who have an interest in various forms of collaborative production, whether with other artists, other design professionals, or with communities.

**c) Areas of Provision of Advice to the ANBG by the Art Advisory Committee**

In order to address the ANBG's objective in developing the local, regional, and national base of artists and craftspeople who constitute an under-utilised asset to the Gardens and its stakeholders, the Art Advisory Committee's vision and advice shall be sought and taken in:

**(1) Public Art Policy Refinement**

the ongoing evolution and refinement of the Public Art Master Plan's approved policy in the area of exploration of a meaningful and rich public art role in the interpretation of the Gardens' ongoing life and development;

**(2) Monitoring of Public Art Programs for Individual Projects**

the monitoring of the ANBG staff member's administration and the consulting Public Art Coordinator's strategic implementation of commissioned works of art and projects in accord with the principles and methodology of the Master Plan;

**(3) Monitoring/Advising on Commissioning Methods and Implementation**

the continuous monitoring, advising, and evaluating of the results of the Master Plan's approved prescribed methodology which is utilised by the consulting Public Art Coordinator and designated ANBG staff member in the process of the commissioning of artists, craftspeople, and designers.

Within this role, it is the responsibility of the Art Advisory Committee to ensure that the methods and procedures used in each commission continue to constitute "model project" practice in the area of public art in accord with the methodology of the approved Master Plan, and that those methods result in works of art, craft and design of high aesthetic and technical standards for the Gardens.

It is also the responsibility of the Advisory Committee to ensure that the overall objectives and principles of the Master Plan directly inform and are carried out in the intermittent commissioning program with regard to the diversity of media, diversity of artists, craftspeople, and designers commissioned, the involvement of the community in selected commissions, the exploration of the particular cultural identity and mission of the Gardens in particular commissioned works as developed in the approved typologies for commissions,

**(4) "Watching Brief" on Policies/Practices on Maintenance & De-Accessioning of Commissioned Works of Art**

a responsibility for maintaining a "watching brief" and regular assessment of the ANBG's policies, budgets for, and practices in the annual maintenance and de-accessioning of public art under the Gardens' care, both for contemporary art projects and historical installations; and

**(5) Advising on the ANBG's Acquisition of Gifts Through Implementation and Ongoing Interpretation Of the Gardens' Approved Gifts Policy**

a responsibility for responding to the preliminary position papers prepared by the ANBG staff member administering the Art Program and the consulting Public Art Coordinator on each gift proposal which comes to the Gardens, assessing it against

the criteria provided in the approved ANBG Gifts Policy forming an essential part of the approved Public Art Master Plan.

The Art Advisory Committee shall fulfil these responsibilities through its regularly-scheduled meetings throughout the year, through regularly receiving reports and monitoring the work programs of the Public Art Coordinator(s) working in liaison with the designated ANBG staff member, and, as required on a regular basis, through requesting and receiving detailed reports on the Master Plan's implementation.

#### **d) Selection of the Art Advisory Committee Members**

The Art Advisory Committee members shall be selected in accord with their experience in and knowledge of contemporary visual arts, craft, design, community arts, and cultural practice both nationally and in the Canberra area. A minimum of two members of the Art Advisory Committee will have close connections to the ANBG, with a representative of the Friends of the Gardens and a current or past professional member of the scientific or horticultural staff.

At least one of the Advisory Committee members is to be a practising professional visual artist or craftsperson. This representation by an artist or craftsperson, balanced by other ANBG and professional arts-organisation members, ensures that the continuing evaluation of commission proposals has the benefit of the views of a representative "maker" as well as the views of non-artist participants in Australia's cultural life and institutions.

It is essential that the membership of artists, craftspeople, and arts professionals on the Advisory Committee is generally balanced in equal numbers between contemporary visual artists and contemporary craftspeople or designer/makers. This balance recognises the very different modes of practice, aesthetics, and skill-bases represented by these two areas. Care should also be taken in formulating the Advisory Committee's composition to ensure participation by at least one member who has close relationships with Canberra's major art/craft training institutions, and in particular the Canberra School of Art. This participation will ensure awareness of the wealth of emerging young artists and craftspeople in Canberra who are emerging and still connected with the University arts community and will encourage the "tapping into" local resources within those cultural bases, as well as within the community at large.

The Art Advisory Committee's membership is to be structured to include the following participants:

- 1) a practicing contemporary visual artist having completed at least one public art commission, or a practicing contemporary craftsperson or designer/maker;
- 2) an architect or landscape architect with experience in the commissioning and integration of artists within architectural, landscape, or urban planning projects;
- 3) an arts administrator, public art coordinator, or curator with experience in public art policy and commissioning;
- 4) a representative of the Friends of the ANBG;
- 5) a cultural planner, site interpretation specialist, or community development specialist with experience or knowledge in the area of site interpretation or of artists working with communities or student groups, particularly in the area of community activism towards environmental sustainability;

- 6) a current or past member of the Gardens' professional scientific, horticultural, or public liaison staff;
- 7) the Garden's Director as the Chair of the Committee; and
- 8) temporary membership in the Art Advisory Committee will be held by the Architect, Landscape Architect, or designated ANBG Project Manager for any building or landscape design project underway in the Gardens for which there is potential for the integration of work by artists and craftspeople. This person's membership shall include attendance at all Advisory Committee meetings at which any works of art or artist involvement in the project in question are under discussion, and full presentation and participation in those discussions. This individual's membership shall cease upon the completion of consideration of the work of art or its final installation on site, whichever is first.

It is intended that within the structure identified above, the membership of the Art Advisory Committee will intentionally be planned, where possible, to include diversity in the areas of gender, ethnicity, age, and physical disability.

Members of the Art Advisory Committee shall serve for a period of three years, with the option of the reappointment of no more than 30% of Advisory Committee members to a second three-year term at any given time.

**e) Procedures for Coordinating and Resourcing the Art Advisory Committee**

For each ANBG public art project referred to it, the Art Advisory Committee will have a detailed "comment and critique" role in formulating recommendations which will be reported to, endorsed, and directed by the ANBG General Manager. The Committee will be supported and coordinated by the ANBG's designated staff member (and/or at the Gardens' discretion, by the consulting Public Art Coordinator, who will be engaged on contract as required to provide specialist skills and experience in policy generation, commissioning, and coordinating of integrated public art).

From the consulting Public Art Coordinator, the Art Advisory Committee shall receive both policy development drafts for review and specific Art Program proposals for commissions, projects, or gifts. Following full discussion and the reaching of consensus, the Art Advisory Committee will recommend those proposals to the ANBG Director for approval for implementation.

The Architect or Landscape Architect from any urban design/architectural project under consideration shall serve as a temporary member of the Advisory Committee. This Architect or Landscape Architect shall have an implicit "veto power" over any Art Program proposals brought to or generated by the Advisory Committee for his or her project. This implicit power ensures that prior consensus must always be reached by the Advisory Group, the project's Architect, and the consulting Public Art Coordinator on any project proposals, artist selections, and commissions before the recommendation of the Art Advisory Committee to the ANBG General Manager for the public art project or commission to proceed.

Working within the accepted guidelines of the Master Plan commissioning processes, the Art Advisory Committee will consider and make recommendations to the Gardens on the following aspects of each commissioning program, all of which will be presented to the Advisory Committee by the consulting Public Art Coordinator in liaison with the ANBG staff member administering the Master Plan:



- i. the selection of sites and proposed media for commissions, and the nomination of artists, craftspeople, and communities for commissioning;
- ii. how the details of each project achieve an overall balance of commission types and use of a variety of collaborative methods in relation other ongoing projects and the overall “typology” objectives of the Gardens’ Master Plan. For example, it is the Advisory Committee’s responsibility to ensure that within a given twelve-month period, not all public art commissions are let only to sculptors or practitioners of another single art form, thereby providing no other commission opportunities to artists or craftspeople working outside that medium or art form;
- ii. the fees to be paid to artists at all project stages, and the contents of the Briefs for each commission stage given to those artists in respect to particular sites;
- iv. the evaluation of artists’ design submissions at each project stage against the Brief requirements; and
- v. the preparations and plans for installation and completion of the public art project, as well as the provisions of the Maintenance Brief to be provided by the commission’s artist or designer as an essential element of the contract.

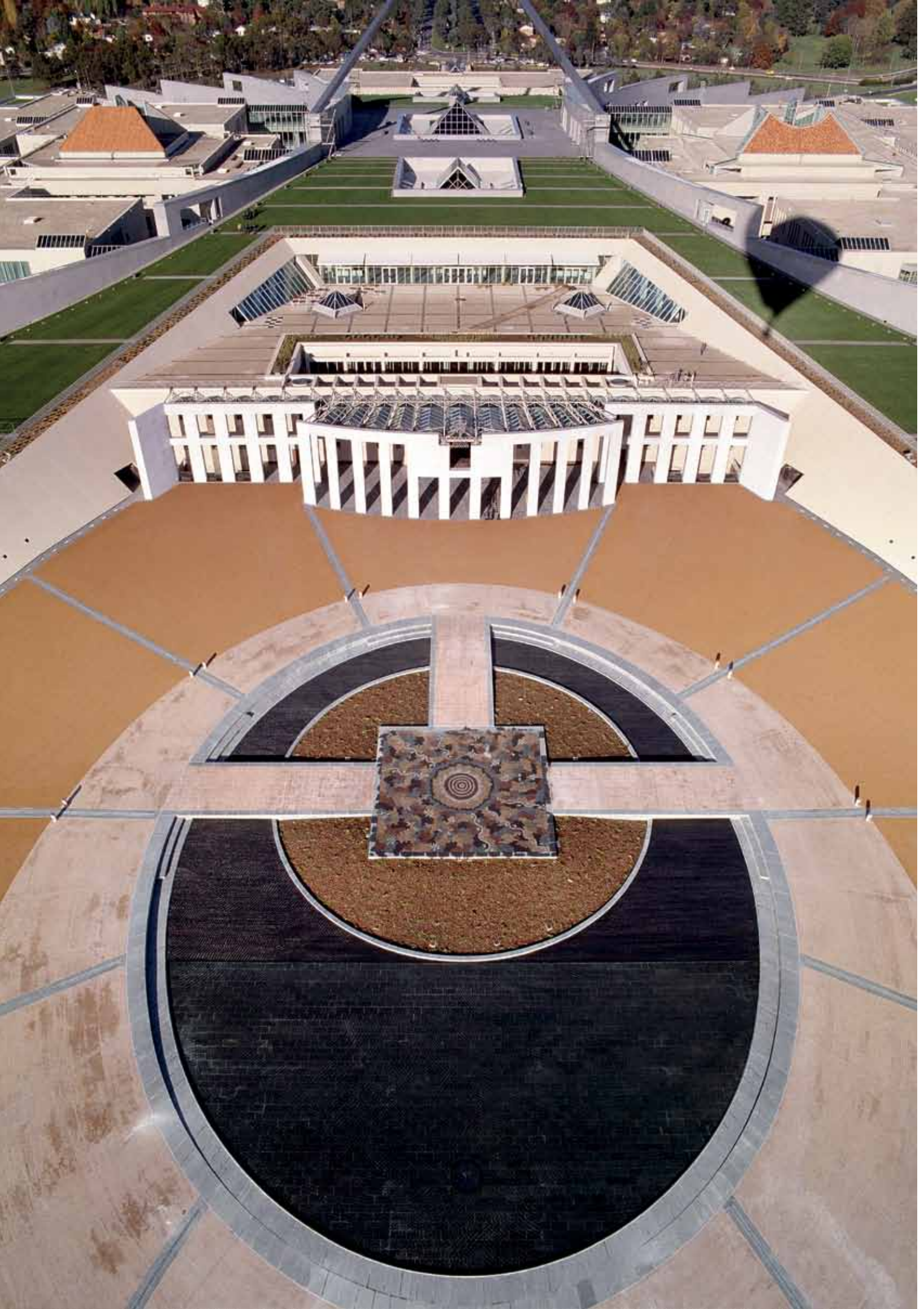
It shall also be the role of the Art Advisory Committee to participate in a full review of the Public Art Master Plan at the completion of every three to five years of its operation as detailed in Section “19” of this document.

**f) The Essential “Arm’s Length” Role of the Art Advisory Committee with Respect to Commission Processes**

At no time will the Advisory Committee assume a “face-to-face” role in the commissioning of artists and liaison within commissioning processes.

It is critical that the Advisory Committee both acts and is perceived to act in a formal manner, assessing proposed projects against established policy guidelines, and assessing commissioned designs against approved Briefs and submission requirements. To that end, it is essential that artists and/or communities do not make direct presentations to the AAC, either in the process of artist selection or in the evaluation of design submissions.

All presentations to the Advisory Committee shall be made by the consulting Public Art Coordinator in liaison with the ANBG staff member administering the Public Art Program.



## 6

### Funding of the Site-specific Commissioned Art in the Gardens

*Photo caption: the Forecourt Mosaic Pavement at Parliament House in Canberra, designed as a site-specific commission by Indigenous artist Michael Nelson Jagamarra in close collaboration and coordination with the building's architects, landscape architects, and the public art coordinator, 1984-88 (photo: John Gollings)*



## 6

### Funding of the Site-specific Commissioned Art in the Gardens

The nomination of funding sources for site-specific public art commissions and projects at the ANBG shall be determined by the Gardens' General Manager. Possible sources of funding include the sponsorship of projects by the Friends of the Gardens, special allocations within capital works projects being undertaken at the Gardens, and the results of occasional special grant applications.

Proper funding of the Art Program implementation is essential to its success.

It is far better not to initiate or implement public art commissioning projects than to do so with inadequate budgets, which will inevitably result in the degradation of the landscape environments and the national and international standing of the ANBG.

The designated Public Art Coordinator for each project under the implementation of the Master Plan should formulate the budgets for all commissions and projects to be approved in advance by the General Manager.







## 7

### ANBG Public Art Program Commissions to Artists, Craftspeople, Designers, & Performance Artists: Range of Commission Types, Media, Collaborative Methods, & Budgets

*Photo caption: detail of the site-specific functional Door Gates designed and fabricated by NSW sculptor Robin Blau for St. Patrick's Cathedral, Parramatta (NSW) from 2001 – 2003 (photo: Hamilton Lund)*

## 7

### ANBG Public Art Program Commissions to Artists, Craftspeople, Designers, & Performance Artists: Range of Commission Types, Media, Collaborative Methods, & Budgets

#### a) Range of Commission Types

It is important to ensure that the commissions to artists, craftspeople, and designers under the ANBG Public Art Program implicitly reflect the wide, rich range of contemporary professional and community art practice in Australia which is appropriate for inclusion in the Gardens, rather than only focusing upon one field of practice, such as sculpture. To that end it is intended that a broad “spread” of commissions should be achieved across the projects comprising the Public Art Program, while still meeting the site-specific requirements and opportunities for place-making arising from the unique brief, topography, and contents of the Gardens.

The range of commissions proposed year by year for the implementation of the Public Art Master Plan needs to be scrutinised continually to attempt to ensure that the kinds of commissions evolved over time include different ways of working:

- i) commissions to professional artists and craftspeople nationally as well as to those living and working in the greater Canberra area who design and fabricate their own work, or oversee its fabrication by others. The national (and in some cases, international) scope intended for artist selection for the ANBG commissions depending upon budgets and scale, is to ensure a highly competitive process of expressions of interest from highly-qualified and experienced individuals in the field of public place-making, rather than a selection process constrained or determined by local residency.

In addition to bringing work of high creativity, skill, and particular character to public places in the Gardens for the enlivenment and enhancement of content and interpretation, these national commissions to professional artists, craftspeople, and designers who apply from across Australia should be conceived where possible and appropriate with a “mentoring” component which helps to share that skill-base and experience-base with the local arts community.

Such mentoring could include the provision of pre-arranged talks and seminars at local art institutions by the commissioned artist when at the ANBG for consultation on a project; the taking-on of a local Canberra emerging artist or student as an assistant or apprentice during some portion of fabrication of the commissioned work, etc.;

- ii) commissions to artists/designers which develop effective means of working with local schoolchildren or high school students on temporary or permanent place-making projects;



- iii) commissions to professional artists, craftspeople, or designers involving direct \ collaboration with the ANBG stakeholders, Friends, appropriate community groups, community arts groups, or local tradespeople (e.g. exploring the utilisation of Canberra-area joineries or industrial shops for fabrication of commission elements, if feasible); and
- iv) occasional commissions to artists working in non-object-based media such as performance artists, for the presentation within the Gardens of one-off or series-based works which are directly based upon the principles of the commissions for public place-making in the ANBG Public Art Master Plan, or to electronic artists working on the Web or in other electronic media.

This broad range of alternatives in the way artists and craftspeople realise their creative making is important in increasing the understanding of the Gardens' stakeholders of the myriad ways of creative "making", and of broadening the awareness of the wider community and visitors in the diversity of what constitutes the professional practice of artists and craftspeople.

#### **b) Possible Media for Commissions**

The media nominated for commissioned works of art and craft under the Public Art Master Plan should be determined not by tradition or convention, but rather by the criteria of functional need, expressive capacity, longevity (depending upon the intended use and duration of the commissioned work), maintenance requirements, and budget.

Both the initial acquisition costs within the commission budget for fabrication as well as ongoing maintenance costs need to be considered by the ANBG staff and the Art Advisory Committee in making decisions on media. For example, stainless steel as a sculptural medium generally requires considerably less annual care and maintenance for its longevity than bronze or copper, assuming that all requirements to prevent electrolysis through incompatible metals in hold-down bolts or other installation methods have been met.

Similarly, the coating systems of media for commissioned works can often require considerable ongoing maintenance, even when the medium itself is relatively long-lasting.

Considerations of media for commissioned works should be made by the ANBG staff upon the recommendation of the consulting Public Art Coordinator at the time of the origination of the conceptual briefs for commissions in relation to an ongoing consideration and balancing of the ANBG Annual Art Maintenance Budget for commissioned works in the Gardens, and that Budget's forward projection over one or two decades. The expected lifespan of the commissioned work should be communicated to the artist(s) at the time of the original call for Expressions of Interest for the work's design, should be noted in the Design Brief, and should be considered in the Design and Commission Agreements in relation to the de-accessioning clauses.

A careful evolution of policy in relation to commissioned works of limited duration should occur through the work of the designated ANBG staff member and the consulting Public Art Coordinator with the Art Advisory Committee in the annual structuring of the commissions to be undertaken. Temporary works—whether commissioned to last for a period of three months, six months, a year, five years, etc.—have the capacity to target issues of intense interest to the Gardens' visitors over limited time-spans, to be fresh and lively for a short period in a way in which works of permanent installation cannot, to create major effects for relatively small budgets simply because of their impermanence (e.g. Christo's "wrap" sculptures in California or his umbrella series in Japan), and to allow the commissioning of new work continuously without resulting in a Maintenance Budget for the

ANBG which eventually outstrips the annual commissioning budget for new work in its requirements. The key element in the commissioning of works which are to be de-accessioned within a specific time-frame is obviously that artists are informed of that intention by the ANBG from the outset, rather than assuming in their origination of intellectual property that the work will have a permanent lifespan as part of a public space.

The medium for a commissioned work may be specified in the Design Brief if its integration and relationship to surrounding materials and finishes in a landscape is essential, or may be left to the commissioned Artist to propose in response to a clear statement of requirements, both for the aesthetic of the space as well as for budgetary and ongoing maintenance considerations.

### **c) Collaborative Methods for Work on Commissions**

The essential principles to be maintained in any collaboration of design professionals on the definition and “making” of a space are that responsibilities must be well-defined among all participants, that all participants must be working in the areas of their recognised expertise (rather than of their ignorance), and that contractual responsibilities and liabilities for the final outcome are carefully dove-tailed among the respective participants and are respected by all.

For example, if the design of a new paved plaza at the centre of the upper Gardens is within the contractual design responsibility of an architect, urban designer, or landscape architect, then the insertion of a commission to an artist for design and fabrication of a work within that space can only occur with the wholehearted concurrence of the responsible architect or landscape architect throughout each project phase, rather than against her/his wishes and against his/her professional judgment. Similarly, it is seldom productive of work of high quality for the architect, landscape architect, or Gardens’ staff to “play” the part of the artist, rather than remaining firmly within the area of their professional expertise. The terms on which the architect and artist will share design ideas or consider each other’s work need to be defined clearly at the outset of the design process for the space, or at least as an integral part of the definition and approval of the artist’s commission.

Design processes for public spaces almost never benefit from forced collaboration, whether between architects and artists, among artists or craftspeople, between artists and stakeholders, or, in the case of the Gardens, between an artist and the horticultural or other staff members. It is the responsibility of the designated ANBG staff member and consulting Public Art Coordinator to ensure that any collaborative processes are carefully defined and negotiated at the outset and coordinated at all project stages to prevent unproductive overlaps in areas of responsibility and design definition.

Perhaps the most productive form of design collaboration can be a structured process of “comment and critique”, both by the architect or design professional responsible for the making of a space upon the artist’s work at appropriate milestones, by the artist at key evolving stages of the overall design and detailing of the space, and by stakeholder representatives at carefully structured points in design processes where such comment can be productive rather than destructive.

### **d) Budgets for Commissions for Artists and Craftspeople**

Prior to the involvement of the ANBG Art Advisory Committee in briefings and discussions of possible Art Program commissions for the Gardens, an adequate Annual Budget as well as individual commission budgets shall be identified by the designated ANBG staff and consulting Art Program Coordinator, working in consultation with any architect or landscape architect commissioned in relation to new structures or spaces. This budget needs to have clear authorisation by the relevant ANBG senior staff in writing prior to presentation to the Art Advisory Committee as an integral part of

the recommendation process for the commission. This will occur according to established procedures in keeping with the Gardens' policies on Art Program funding and sources.

Clear evidence of the approval status of this annual Art Program Budget in writing should be presented to the Art Advisory Committee prior to initiation of its involvement in advising or assessing any project or commissioning process. Commission proposals can only be effectively developed within the constraints of a known budget for the project.

Should the ANBG request that the Art Advisory Group provide recommendations and advice on commissioning projects which do not yet have full budget approval, the provisional status of the budget should be clearly stated at the outset, with a specified time-line for confirmation.

This formal budget designation prior to the inception of the Art Advisory Committee's work will prevent unproductive use of the Committee's limited time in the form of the hours being donated to the Committee's work by skilled Members.

The budget for design, fabrication, and the Artist's role in installation of the work shall be stated in the original Expression of Interest notification for each commission within the ANBG Public Art Master Plan. Similarly, as is demonstrated in the pro-forma contracts and Briefs included in Annexes "A" through "F" at the end of this document, the Artist's scope of work at each phase of the design, design development, and fabrication of the commission is defined in relation to working within the agreed budgetary scope defined at each stage through the Artist's provision of a detailed budgetary breakdown.

Through careful maintenance of this design and fabrication process, in which design fees are not paid to Artists at each project stage unless the approved budget or "target budget" has been met, the Artists' professional well-being, the success of the commission, and the ongoing viability of the Public Art Program are maintained through careful cost-control procedures.

#### **e) Procedures for Preliminary Assessment of ANBG Public Art Place-making Opportunities**

The consulting Art Program Coordinator in liaison with the ANBG staff member, will initiate specific commission proposal and projects, upon request from the ANBG Director, which are in keeping with the approved commission typologies and which will be capable of being realised within ANBG budgets as notified to the Coordinator.

The designated ANBG staff member, in collaboration with the consulting Art Program Coordinator, will present the proposals arising from that process to the Art Advisory Committee for critique, comment, and amplification and for evaluation in relation to the overall goals of the Master Plan's conceptual basis.

Utilising and responding to that critique, the designated ANBG staff member and Public Art Coordinator will then analyse those initial suggestions further with respect to budget requirements and limits, their relation to local content and character, design sustainability and future maintenance, and the availability of artists and craftspeople qualified to design and fabricate such works.

The ANBG staff member and consulting Public Art Coordinator will subsequently evolve a detailed formal proposal for discussion, critique, and formal recommendation by the Art Advisory Committee to the Gardens' Director as being in keeping with the approved annual typologies for commissions and the annual budget. Upon the formal noting and sign-off by the Director of the recommended commission as an acceptable element within the annual commission plan, the consulting Public

Art Coordinator, in liaison with the designated ANBG staff member, will initiate and oversee the commissioning process.

It should be emphasised that the Art Advisory Committee should not be relied upon to originate commissions, but rather to evaluate, comment, and critique proposals carefully evolved by the consulting Public Art Coordinator working in collaboration with the designated ANBG staff member . This is due to the limited time and attention which the highly qualified and busy professionals serving on the Art Advisory Committee are able to direct to the Public Art Program.







## 8

### Artist Selection Processes for ANBG Commissions

*Photo caption: Four nationally-selected artists—(l. to r.) James Powditch, Ingo Kleinert, Graham Eadie, and Heather B. Swann—sharing a humorous moment together while attending the full-day Design Orientation for the first-stage paid Schematic Design Phase of a site-specific commission (photo: Wade Bartlett)*

## 8

### Artist Selection Processes for ANBG Commissions

The selection process of artists and craftspeople for the intermittent site-specific commissions at the ANBG is obviously one of the most important elements of the Master Plan's implementation.

The intelligence, care and sensitivity shown in the "matching" of artists to the briefs and aspirations for each project will have a considerable effect on the likely eventual success of the commissioned work.

The word "matching" is critical. While there are thousands of artists and craftspeople in Australia producing superb work, what is essential in the selection process is the connecting of an artist with a particular brief which will inspire, excite, and fulfil the artist at that particular point in her/his career and work development, rather than merely providing the artist with a slightly inscrutable opportunity on which he/she expends massive work but with no significant conceptual connection or "spark" occurring.

#### **A. Principles Underlying the Selection Process and Methodology**

The artist selection process to be originated and carried out by the designated Public Art Coordinator in collaboration with the designated ANBG Project Manager and the Art Advisory Committee is to be based on the following principles:

##### **i) Consideration of Advertising the Artist Selection for Each Major Commission Nationally**

The selection process for artists and craftspeople for each of the intermittent commissions or projects comprised in the Master Plan with budgets over \$25,000 should, in most cases, consist of a separate call for Expressions of Interest in response to each of the detailed Briefs. These Expressions of Interest are to be advertised nationally via key public art websites as well as those local newspapers which are in accord with existing ANBG tendering practices for access and equity.

This national advertising of the selection process for major commissions is intentionally directed at obtaining for the ANBG the widest possible field of interested professional artists and craftspeople producing high quality work among whom the selection shall be made.

##### **ii) Advertisement of Commissions/Briefs as an Essential Advocacy/Publicity Tool for the ANBG's Public Art Master Plan**

This policy of national advertisement of the Expression of Interest and Brief for each significant commission is also intended as an important element of advocacy towards wider public understanding of the existing role and future potential of the ANBG as a national asset.

Given the careful preparation and approval process for each artists' Commission Brief described elsewhere in this document and the conceptual principles on which the Public Art Master Plan is based, the "making public" and making freely available of each of the Briefs regionally and nationally will be an excellent advocacy tool.



This continues to reinforce the aims and objectives of the ANBG Public Art Master Plan among both the members of the public who read the “Notices” sections of the weekend papers or art websites and within the arts community.

This national advertisement process will also serve as excellent publicity for the ANBG in positioning and representing the profile of the ANBG as being a serious generator of cultural property and of place creation projects. This advertising process will repeatedly place the conceptual aims and objectives of the ANBG Public Art Master Plan in front of the community, aiding but not replacing the processes of promulgating the Plan’s goals and helping to prepare for the stakeholders’ periodic assessment of the degree to which those objectives are achieved.

**iii) Advertisement Process for Commissions Replacing the Costs and Staff Time of Maintaining an Artist’s Database**

Local government departments, Councils, institutions, and arts organisations have experimented for several decades in Australia with the formulation and ongoing maintenance of medium- to long-term digital databases of the work of Australian contemporary artists and craftspeople as part of their selection processes for artists’ commissions, most recently utilising web-sites with images, text, and contact details.

The creation and medium- to long-term maintenance of a database of artists’ work not only involves considerable staff hours and costs, but entails serious responsibilities with respect to intellectual property and copyright. As described in The Draft Code of Practice for the Australian Visual Arts and Craft Sector (National Association for the Visual Arts [NAVA] (November 2000) Section 3.5):

“Artist service organisations such as the Artworkers Foundation of Western Australia (AFWA), Craft Australia and Queensland Artworkers Alliance (QAA) hold databases of member artists. Members provide details and images which can be accessed by those seeking to employ artists or purchase their work. These organisations do not charge [artists a] commission, only the membership fee. Both QAA and Craft Australia have images and details available on the web. The main issue here is that the web site is adequately secure and protects artists’ work from copyright and moral rights breaches.

“Many art galleries and cyber galleries exhibit work on the web. Artists should check what fees are involved (such as membership and commission), how secure the site is against copyright breaches and if the work has been properly attributed and interpreted.

- “The gallery must protect the copyright on behalf of the artist by not allowing work to be downloaded, by not using gallery documentation for any other purpose and by requesting permission to reproduce work for any other purpose. The gallery must apply available technology to ensure the greatest copyright protection for the artist.
- “The moral rights of the artist must be protected through correct attribution and interpretation of the work which must not be altered or tampered with in any way” (Ibid.).

A number of Councils, agencies, and arts organisations have assessed their ongoing experiments with database creation and maintenance by concluding that:

- i) Databases are not a static and permanent asset, but rather are temporary in their usefulness, their timeliness, and also in their physical longevity, depending upon format.

- ii) Databases of artists' work are labour-intensive in staff time if properly catalogued, filed, resourced, documented, dealt with properly with respect to intellectual property issues in the use of images, and if updated regularly.
- iii) The proposed functions for ongoing databases maintained by Councils, public institutions, or arts organisations—i.e. as a reference tool, as a documentation of a “panel” of pre-selected artists and craftspeople which can be utilised as an ongoing short-list for future commissions, etc.—are usually better served by individual selection processes, tailored to the specific Brief, need, or circumstance. Furthermore, those individual selection processes, even when multiple within an annual period, are usually less expensive to an institution than attempting to maintain the database properly over time.

For those reasons, the implementation of the ANBG Public Art Master Plan will not include the establishment and ongoing maintenance of an artists' database, and no ANBG staff member time will be allocated to that purpose.

Rather, the following procedures for selection of artists and craftspeople for commissions shall be adopted.

**B. Selection Process for Artists and Craftspeople for the Annual or Intermittent Commissions and Projects for the ANBG**

**i) Expression of Interest Process for Each Commissioned Work of Art**

In preparation for each year's commissioning program, the designated Public Art Coordinator working to the General Manager shall nominate the commission(s) to be undertaken in the ANBG for one or more place creation or site-specific public art commissions. These commissions shall be in accord with the agreed Conceptual Basis of the ANBG Public Art Master Plan.

The designated Public Art Coordinator in collaboration with the designated ANBG Project Manager shall then submit a paper to the Art Advisory Committee outlining the proposal in detail, describing each proposed commission and its basic parameters. The Art Advisory Committee shall discuss the commission proposals and if in agreement with them, shall recommend that the ANBG Project Manager accepts the commission nomination(s) for detailed development.

Should one or more of the proposals not be acceptable to the majority of the Art Advisory Committee, the Public Art Coordinator and designated ANBG Project Manager shall revise or replace those proposals for reconsideration by the Committee, followed by their recommendation, when acceptable, to the General Manager that they should proceed into further development.

Following the Art Advisory Committee's recommendation to proceed, the designated Public Art Coordinator in collaboration with the designated ANBG Project Manager shall prepare full Design Briefs for each of the commissions and present them to the Art Advisory Committee in completed form for recommendation of the General Manager's approval.

If multiple commissions are proposed in a single calendar year, the Briefs should be prepared and submitted to the Advisory Committee in groups of completed Briefs to allow the Advisory Committee to consider and affirm their conceptual balance and interlacing as commissions occurring within the same calendar year, rather than being presented with each Brief only as an isolated entity. An example of the approved typology for the “Design Brief” is contained in the Annexures to this document.

Following the discussion of each Design Brief and the General Manager's acceptance of the Committee's recommendation to proceed to implement the Brief, the designated Public Art Coordinator, in collaboration with the designated ANBG Project Manager, shall prepare and have the Gardens lodge the "Expression of Interest" advertisement on the websites and newspapers as stated above.

The advertisement shall briefly identify:

- the goals and objectives of the ANBG Public Art Master Plan;
- how the commission being advertised correlates with that Plan;
- the essential nature of the commission;
- the budget;
- the requirements for collaboration/liaison with professional design staff and/or stakeholders, if any, given the nature of the place creation commission and its site;
- the ANBG's policy on copyright on the artists' design submissions and on the completed work;
- the Time Program;
- the selection process, the make-up of the Art Advisory Committee (qualifications of members and the diversity of the Committee, not names), and the selection criteria; and
- the likely timing of the artists' receipt of letters of notification from ANBG of the outcome of the process.

The advertisement should note that the more detailed description of the commission, the full Design Brief, sample commission contracts which would be used to engage the artist for design and/or fabrication phases of the project, and the full aims and objectives of the Master Plan can be viewed and/or downloaded on the ANBG web-site or are available to be mailed out to artists by telephoned or emailed request.

No preliminary designs, statements of design approach, or other material should be requested or accepted from artists as part of the Expression of Interest process. It is essential for the eventual quality of the commissioned works, given their integrated nature, that all design work by an artist in response to a Brief occurs after selection and the formal Artists' Orientation on site, and not before. It is also essential as a mark of respect for the value of artists' intellectual property that no design work is requested by the ANBG without formal remuneration at proper hourly rates.

Within the "Expression of Interest" document, artists should be requested to express their interest in being selected to design and/or fabricate the commissioned work through submission of a minimum of ten and a maximum of twenty digital images of recent work pertinent to the commission and a curriculum vitae. Artists should be informed in the submission requirements that their digital images will be retained by the ANBG for a maximum of twelve months following the submission date for the commission, after which they will be deleted from the files.

## **ii) Selection Process for Each Commission**

Because the Art Advisory Committee will already have read, discussed, and approved the Design Brief for each commission in relation to the overall balancing and objectives of the ANBG's Master Plan, its members will be well-prepared for the actual selection process.

Following the closing date for Expressions of Interest and well in advance of the Art Advisory Committee meeting at which the selection process will be undertaken, the designated Public Art Coordinator shall prepare and circulate a paper advising Members:

- how many submissions of dossiers were received;

- of the results of a preliminary review of the dossiers against the Brief and its nature, with the Public Art Coordinator nominating a short-list of up to ten artists for detailed consideration by the Art Advisory Committee, and enclosing copies of the curricula vitae of those ten artists with the advance papers for the meeting.

At the Art Advisory Committee meeting for selection of the artists to proceed into the Schematic Design Phase for the commission, it is essential that the Committee initially be shown a minimum of five images of each of the artists who has submitted a dossier for consideration, together with a very brief oral summary of her/his curriculum vitae by the Public Art Coordinator while the images are being shown. The purpose of this initial process is:

- to be able to assure each artist who has gone to the trouble of submitting a dossier that his work has been formally viewed by the full Art Advisory Committee, and not just by the designated ANBG Project Manager and Public Art Coordinator, and has been recorded as being viewed in the formal Minutes of the Meeting;
- to allow Art Advisory Committee members to add any artists' work which they believe is pertinent to the short-list prepared by the Public Art Coordinator for further consideration by the Art Advisory Committee, thereby ensuring the essential "check and balance" role of the Committee's expertise in collaboration with the detailed knowledge and professionalism of the designated Public Art Coordinator.

Following the confirmation of the expanded short-list of artists for consideration, the Advisory Committee shall view the short-listed artists' digital images at least a second time and discuss the attributes and opportunities which are presented by the artists submitting. The Committee shall then identify a final list, preferably of three artists and one alternate, for recommendation to the General Manager to proceed. If agreed, the designated Public Art Coordinator and designated ANBG Project Manager will offer Design Agreements to the nominated artists for signing (an example of the Pro-forma Design Agreement is included in Annexures) and will pay a Design Fee calculated in accord with the methodology described in later chapters of this document.

Given the site-specific and integrated nature of the public art commission(s) developed within the Master Plan, it is usually essential that more than one artist be paid to submit a Schematic Design for any given commission, thereby providing the Art Advisory Committee with a choice among several designs at the assessment and selection stage. To assume that a single artist can regularly be identified by the Public Art Coordinator and Art Advisory Committee who will be able to formulate a design of high creativity and correlation to the Brief is unrealistic, given the difficulty of the task in site-specific, content-related works of art. For this reason it is important for the ANBG to pay more than one artist to submit a design for each commission.

This multiple commissioning should not be viewed by ANBG stakeholders or senior staff as a "waste of public funds" or as duplication. Rather, it constitutes an important positive advocacy element of the Public Art Program in which a wider group of artists, in receiving the intense briefing of the Artists' Orientation to the project and in preparing a design response, are gaining experience and expertise in working in the public art field and in understanding the ANBG's mission and national role. This is beneficial to the ANBG, to artists, and to the wider community. It also allows the potential for the obtaining by the ANBG of a commission design of high quality in a much shorter time period than if a series of single commissions were made to artists over a linear time period, with the possibility that only the second or third commission would produce a design of high quality and creativity.

Following the Public Art Coordinator's contacting of the three artists re their selection and obtaining their signatures on the Design Agreement to proceed into the Schematic Design Phase for the commission, each of the unsuccessful artists should be sent a letter advising the outcome of the



selection process, the total number (but not the names) of artists submitting expressions of interest, and the names of the three artists who are proceeding to the next phase of the work.

This notification is essential not only for the public transparency of the process, but also as a positive advocacy tool demonstrating the ANBG's professionalism in the commissioning of public art.

The assessment of the artists' resulting design submissions by the Art Advisory Committee, the approval to proceed, and the contractual phasing of subsequent design submissions is described in subsequent chapters of this document.



## 9

### Contractual Phasing and Approval Processes During Design and Fabrication of Commissions

*Photo caption: so-called 'land art' or 'environmental art' has particular potential for adding layers of content and meaning in the Gardens, as in Danish artist Alfio Bonanno's 'Malselv Cairn' (2005) in Olsborg (Troms) in arctic Norway, a commission celebrating the Millenium with input from many different sectors of the local and national community (photo courtesy of Alfio Bonanno)*

## 9

### Contractual Phasing and Approval Processes During Design and Fabrication of Commissions

All design/fabrication commissions to artists and craftspeople consist of three project stages:

- Schematic Design
- Design Development
- Fabrication/Installation Liaison

Each of these three project phases is to be covered by a separate contractual agreement with an attached Brief:

- a Design Agreement covering the Schematic Design phase of the commission;
- a Design Development Agreement covering the Design Development phase of the commission; and
- a Commission (Fabrication/Installation) Agreement covering the artist's/craftsperson's fabrication or "maintenance of design intent" supervision of the work and its installation.

Where required, the Artist's Commission Agreement covering the Artist's maintenance of design intent role during the fabrication and installation of a work will be supplemented by a Fabrication Agreement for one or more parties when the actual "making" of the work is being performed by others under the quality control of the artist/craftsperson.

The contractual format accepted by the ANBG for each of these Agreements is attached in Annexes "A" through "F" at the end of this Master Plan.

The purpose of utilisation of three separate contracts for these phases of work is that it clearly expresses both to the contracted Artist and to the ANBG as the Client that each phase of work constitutes a discrete and separate phase of the work, with full payment provided to the Artist under the contract for the time expended and work completed within that phase.

As guaranteed by those contractual formats, at the time of submission and evaluation of the Artist's work completed under each phase, the ANBG, upon the Art Advisory Committee's recommendation, has the obligation to pay for the work successfully completed according to the Brief for the specified fee.

However, the contract also provides the ANBG as the Client with the option not to initiate a contract and negotiate a fee for the next phase of the work, thereby keeping a close control on cost, commitment, and risk for both the contracted Artist and the Gardens.

On rare occasions the design submission of an Artist produced under the Design Agreement may be approved to proceed directly into fabrication under a Commission Agreement, without the requirement of further refinement, prototyping, installation method design, and budgetary investigation under a Design Development Agreement. However, it is normal that the design refinement stage of work is needed for the quality control and risk management of the



commissioning process, particularly where the work of other participants such as installation contractors, etc. are required.







## 10

### Calculation of Artists' Fees for Each Phase of Commission or Design Consultancy Work

*Photo caption: Canberra sculptor Paul Jamieson with public art coordinator Pamille Berg in discussion during his fabrication using space leased at the Yarralumla Brickworks of a site-specific sculpture commission utilising a heritage-listed Cypress Pine tree, approved by authorities for removal from a development site (photo: Wade Bartlett)*

## 10

### Calculation of Artists' Fees for Each Phase of Commission or Design Consultancy Work

It is the ANBG's policy in its intermittent processes of collaboration with artists, craftspeople, and designer/makers on site-specific public art projects to pay them for their work as skilled professional members of the workforce.

Under this ANBG Public Art Master Plan, artists **will be paid** for all phases of design, design development, fabrication, and installation of public art commissions, **including any competition phases for** selection of artists' designs.

Under no conditions will artists be asked to submit unpaid conceptual designs or descriptions of intended designs during the Expressions of Interest or artist selection stages of a public art commission.

Design and fabrication fees to commissioned artists and craftspeople shall be determined by basing the remuneration for the hours of work likely to be required by the artist to complete that Design or Fabrication Phase on the current annual or monthly salary or hourly rates earned by an equivalent design professional, such as an architect, landscape architect, or industrial designer.

The methodology of calculating these fees is outlined below.

#### a) Design Phase Fees for Artists/Craftspeople

Under the Design Phase Agreement included in the Appendices to this Master Plan as one of the recommended pro-forma Agreements for use in the contracting of artists, the artist is offered a Design Fee for a specific scope of work which usually consists of:

- the production of drawings or models,
- a small indicative prototype illustrating a portion of the design at 1:1 scale to help the Art Advisory Committee and ANBG senior staff understand the artist's design intent,
- written information including a design intent statement, detailed budget breakdowns for the refinement of the design and fabrication of the work, and
- a written Time Schedule for subsequent project phases.

Depending upon the complexity and extent of the commission, the artist is usually required to submit the Design Phase submission within 4 – 12 weeks from the signing of the contract. The specified length of this design phase is based on the assumption that the artist has other professional commitments during that period of time (i.e. private creative work, other commissions, teaching, consulting work, or outside employment to support the artist's professional practice), so that the hours of work for the commissioned Design Phase will occupy only a part of that available period of time.

The Design Phase Fee is therefore to be calculated on the basis of how many hours of work the artist is expected to complete in order to satisfy the requirements of the Design Brief during the available period. These hours of work are to be multiplied by the appropriate hourly rate for the work, given



the professional profile of the artist or artists to be offered the Brief, and including any expenses or travel attendant to the submission.

The general approach to the calculation of the Design Phase Fees for the ANBG's public art commissioning projects or artist consultancies shall be to identify what the equivalent design fee would be for a professional within the related design disciplines of architecture, landscape architecture, engineering, etc for the same hours of work.

As a guide in 2012/2013, a young architect, having obtained his university degree and having been placed on contract with a reputable architectural design firm in a major city, usually earns a minimum of \$55,000 in his/her first 1 - 2 years of employment, plus \$4,950.00 as the statutory 9% superannuation contribution, or a minimum total of \$59,950.00 ex GST per year.

This translates into a minimum salary of roughly \$1,248.00/week ex GST for an average forty-hour week, or an **hourly rate of around \$31.22/hour ex GST**. This salary rate can be considered to be equivalent to the hourly rate of pay, **not including expenses**, for an emerging artist receiving his/her first public commission.

It should be noted that in "billing out" that young architect's work to a client, an architectural firm would add a "multiplier" of around 2.5 or more to the individual's salary to cover the costs of providing an office, equipment, computer technology, administration and secretarial costs, and supervision for the individual's work. This multiplier would raise the billing-out rate of the young architect to a minimum of \$78.00/hour.

However, for the purpose of calculating Design Phase Fees, it is assumed that the artist is not carrying massive overhead expenses such as secretaries or assistants at this design stage of the project. The confining of the reimbursement in commission or consultancy design phases to the actual "salary" cost of the artist plus the reimbursement of any direct out-of-pocket costs is also consistent with the fees paid within the design professions for paid design competitions or for consultancies which precede full architectural commissions for projects.

#### **Example #1**

To complete the demonstration of this calculation, during a three-month Schematic Design phase of a significant commissioned work of art, an emerging artist or craftsperson could be expected to complete roughly 2.5 weeks' full-time work on the commission in the midst of other professional commitments.

At the salary rate of \$1,248.00/week ex GST (calculated as above on a comparative hourly rate to other design professionals), the total Design Fee could be calculated as \$3,120.00 for 2.5 weeks' work, plus an additional ca. \$380.00 to cover the materials' costs of producing the submission (materials, samples, photographic documentation, etc.), depending upon the artist's medium and submission requirements. This would result in a **\$3,500.00 ex GST Design Fee** being offered to the emerging artist for the first-stage design process.

#### **Example #2**

If, by comparison, the Design Agreement specified a reduced scope of work over a six-week time period, and the artist were expected to complete roughly 1.5 weeks of design work during that six-week period to prepare the submission, then the compensation of the artist's hours at the rate noted above would require roughly \$1,872.00 ex GST plus out-of-pocket costs in preparing the submission (perhaps \$250 for a reduced scope), or an average **Design Fee of \$ 2,122.00 ex GST**.

### Example #3

By comparison, a mid-career artist or craftsperson's professional pay should be the equivalent of a mid-career design professional or university lecturer in a large Australian city, e.g. a **minimum of** approximately \$85,000 ex GST per year plus \$7,650.00 ex GST as the 9% statutory superannuation for a total of \$92,650.00 ex GST. This translates into a salary of roughly \$1,782.00/week, or around **\$44.55/hour ex GST (year 2009 rates)**. (If the artist's "on costs" or workshop/business overheads were being included in the hourly rate as noted above, the hourly rate for design by a mid-career artist would be in the vicinity of a minimum of \$111.00/hour ex GST.)

In this case, if calculated without the "on costs", for a \$4,000.00 ex GST Schematic Design fee, an experienced, mid-career artist, working with more efficiency and assurance than an emerging artist, might be expected to work roughly 78.6 hours within the two-month Schematic Design period, including a \$500.00 ex GST component for production costs within the submission.

### Example #4

A senior, highly-experienced and nationally-recognised commission artist's remuneration should be equivalent to that of a Senior Partner in an architectural or landscape architect's firm in Australia or another senior design professional in the field, such as a graphic designer.

The salaries of such senior design professionals are often in the vicinity of a minimum of \$200,000 ex GST or more, with their firms paying an annual 9% statutory superannuation component of \$18,000.00 ex GST, raising the annual salary to a minimum of \$218,000.00 ex GST.

At this comparative rate, a senior artist's weekly pay rate would be a minimum of \$4,192.00 ex GST, and the hourly rate would be a minimum of **\$104.80/hr ex GST**. (With a design firm's "on costs" or workshop/business overheads calculated in via the multiplier, this hourly rate could be in the vicinity of \$262.00/hour ex GST or more.)

These equivalent salary and business overhead costs of a senior artist must be carefully considered by the ANBG's General Manager and the consultant public art coordinator when planning the overall Commission Budget in relation to the ANBG's expectation of the calibre of artist to be contracted.

### b) Design Development Phase Fees to Artists

The calculation of appropriate Design Development Phase fees for artists is made on the same principle, in which the scope and complexity of work for the refinement and prototyping of the commission's design is defined (e.g. design refinement by an emerging or mid-career artist of the dimensions and fixing method of a sculptural park bench, plus preparation of a final costing for fabrication).

The artist would be asked to identify in discussion with the designated public art coordinator or ANBG staff member managing the commission how many hours of work would be required for the specified scope (for example, in a very simple commission, a total 24 hours of work @ **\$31.00 to \$111.00/hour ex GST** and a minimum of \$1,000.00 ex GST in out-of-pocket expenses for installation detail samples).

This would result in a Design Development Fee being set for this simple commission at a minimum of around \$1,750.00 - \$3,664.00 ex GST, but always determined by the actual scope of work required. Again, the professional level of the artist and the scope of the work and costs determine the Design Development Fee appropriate to be offered to and negotiated with the artist.

For a complex commission with significant prototyping to be completed in the Design Development Phase, the Design Development Fee should be expected to be a minimum of \$8,000 ex GST or considerably more, in consideration of the time and fabrication of prototypes to be required of the artist.

This comparative advice with regard to artists' salaries in relation to other design professionals' salaries can be set out in summary in the Table below. At the inception of the public art commissioning process, the ANBG's designated public art coordinator and/or staff member managing the commissioning process shall check the comparative rates and adjust them to current circumstances and CPI adjustments accordingly (all of the numbers below are ex-GST):

Annual Salary	Weekly Salary	Hourly Rate	Comparative Hourly Billing-Out Rate (ex GST) Including Office Multiplier/Overheads
\$ 59,950.00	\$1,152.88	\$28.82	\$ 72.05
\$ 81,750.00	\$1,572.11	\$39.30	\$ 98.25
\$ 81,750.00	\$1,572.11	\$39.30	\$ 98.25
\$136,250.00	\$2,620.19	\$ 65.50	\$163.76
\$218,000.00	\$4,192.30	\$104.80	\$262.01

### c) Fabrication/Installation Phase Fees for Artists & Craftspeople

As noted above, the ANBG accepts that part of its goals for its Public Art Master Plan is the promulgation and support for professional rates of pay for artists and craftspeople through its "model project" approach to the commissioning of public works of art.

It is therefore the responsibility of the ANBG and its senior officers involved in assessing public art proposals for commissions to ensure that Fabrication/Installation Budgets for commissions which are developed by the artist in her/his preliminary design phases include appropriate pay rates for the artist in addition to the costs of materials, workshop rental and overheads, transport, insurance, and all other required expenses in the production of the work.

For this reason, it should be noted that the pro-forma Design Briefs included in the Annexes to this Master Plan require that the budget submitted by the artist includes:

"...a Budget Breakdown for the Design Development and Fabrication Phases for the work, identifying estimated materials costs, workshop overheads, special tool procurement or rental, the costs of specialist fabrication by any factories or sub-contractors (e.g. cutting, casting, rolling, etc.), the salaries of workshop assistants, **the artist's salary or fee and appropriate superannuation contribution for the duration of the work**, workshop consumables, telephone charges, artists' insurances, and the likely order-of-cost of transport to the installation site (to be finalised by quotation on the actual packing & transport of the object at a later date)".

This requirement should not be waived or amended by the ANBG or by any consultant public art coordinators engaged by the Gardens for each commissioning project, since the provision of the budget breakdown at each project phase aids even experienced artists in calculating their actual costs and preventing unforeseen expenses from arising at a later date, thereby protecting the ANBG's interest.

**d) Consultancy Payments to Artists**

For short consultancies to artists or small commissions involving only intermittent hours of work by artists, craftspeople, and other designer/makers, the ANBG accepts either the principle of comparative rates to other design professionals as defined in (a) above, or those rates formally recommended by the current edition of the *Visual Arts Code of Practice* prepared by NAVA (the National Association for Visual Arts Ltd, based in Sydney).

Like the “Additional Services” rates paid to design professionals, these hourly rates need to acknowledge that consultancies or scopes of work involving only a few hours of work by artists or designers on an intermittent basis need to be paid at a higher rate than annual salary rates, due to the inevitable inefficiency of the artist in start-up and shut-down time in approaching the scope of work.







# 11

## The Occasional Proposal of “Fast-Track” Projects Involving Artists: Risk and Goal Evaluation

*Photo caption: sculpture materials need not be expensive. This photo documents the charring at a rural property near Hall of eucalypt tree trunks, sourced for the cost of removal of the dead trees and transport from a government log dump, as the first stage of a site-specific 'land art' commission for a development site in Canberra by Danish artist Alfio Bonanno (photo: Wade Bartlett)*

## The Occasional Proposal of “Fast-Track” Projects Involving Artists: Risk and Goal Evaluation

Occasions will arise in which the ANBG General Manager or senior staff are requested to “do a commissioned art project fast”, or in some way to “fast-track” the processes described in this document which provide an orderly management structure in which art may be integrated into the environment of the Gardens.

Whenever such fast-track projects are proposed to the ANBG, the proposal should be subjected to a formal risk assessment process by the designated ANBG staff member overseeing the administration of the Art Program and the consultant Public Art Coordinator, using as a basis for that assessment the following questions:

- 1) Will the commission acquisition in question fulfil the essential principles, goals, and objectives of the ANBG Public Art Master Plan in its design, development, contract process, fabrication, installation, maintenance requirements, and longevity, or will it be outside those principles and goals?
- 2) Will the proper scrutiny, monitoring, coordination, and liaison for the proposed commission or acquisition opportunity occupy time by the designated ANBG staff member and the consulting Public Art Coordinator which is currently allocated to other commissions or projects which are an essential part of the Public Art Program?
- 3) Will artist selection processes for the possible commission be conducted in accord with the specified methods and principles described in Section “8” of this document, resulting in the assured commissioning of an artist of a professional stature equivalent to normal ANBG Public Art Master Plan outcomes, or will the artist selection process be at variance with those selection principles and processes?
- 4) Will the commissioned work, if completed, or acquisition result in ANBG ownership and a requirement for the Gardens to maintain the work from its own Maintenance Budget annually, or is there provision for the annual cleaning and maintenance costs to be funded by others as a certainty over time?
- 5) If the proposed commission proceeds, will the Gardens through its designated staff member for Art Program administration and the consulting Public Art Coordinator be able to have sufficient involvement in the commissioning process to ensure that the ongoing liability and ongoing risk to the Gardens will be low or manageable in relation to the structural certainty of installation systems and procedures, or will the commission upon completion result in an unknown ongoing risk or liability?
- 6) Does the proposed commission involve “gifting” to the Gardens in any way, and if so, is the commission in accord with the Gardens’ approved “Gifts Policy for the ANBG” (see Section 17 of this document), or does it set a precedent of being at variance to that Gifts Policy?
- 7) Will the design stages of the commission be conducted according to a well-structured written conceptual Design Brief with specified submission requirements, and will it be assessed by the ANBG Art Advisory Committee or another equivalent

assessment body aware of and committed to the principles of the ANBG Public Art Master Plan?

- 8) Is the commissioning process likely to produce a vibrant, powerful, high-quality work of art or craft which is full of content and well-integrated into its built form or landscape environment and of significant value to the Gardens in relation to its overall mission and identity?

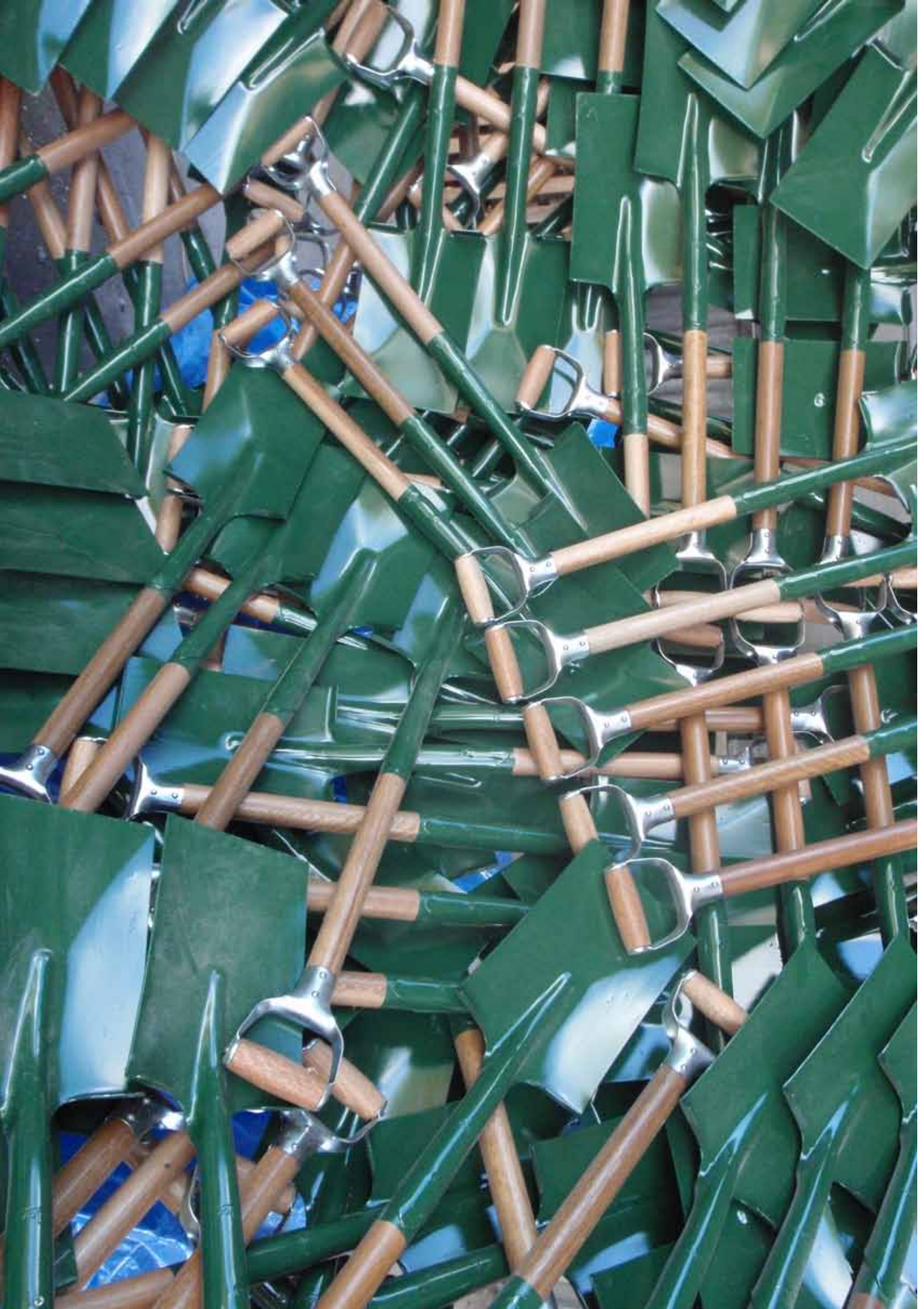
If the risk assessment according to these basic questions and others formally evolved by the consulting Public Art Coordinator in liaison with the designated ANBG staff member is not overwhelmingly positive in relation to its likely processes, outcomes, and the precedents being set, then the designated staff member shall notify the ANBG Director that the commission or acquisition should not be accepted under any negotiation and approval processes conducted by the Gardens' staff.

If, on the other hand, the assessment of risk is one which overwhelmingly indicates that the proposed commission is in keeping with the processes and principles of the Master Plan and is likely to produce a superb, well-integrated work in the Gardens without detriment to the management of other commissions forming the basis of the annual Master Plan, then the designated ANBG staff member, following consultation with the consulting Public Art Coordinator shall identify and recommend to the ANBG Director the methodology by which the commission coordination can best be managed for his/her approval.

It should be noted, however, that in general, if public art is "fast-tracked" in its design and fabrication, the results are usually significantly compromised.

**Good art is inevitably "one-off" in every aspect of its conception and realisation, and by its very nature requires adequate time, care, and support by a wide range of people and processes in its evolution.**







## 12

### Policies on Copyright, Ownership, and Artists' Moral Rights in the ANBG Public Art Program

*Photo caption: detail of a site-specific sculpture, 'The Middens - Rice Bowl', commissioned by Stockland Corporation from Australian sculptor Glen Clarke, living and working in Laos, for a public space in its Stockland Balgowlah mixed-use residential development completed in 2009. The sculpture is primarily fabricated utilising scores of off-the-shelf garden spades (photo: Pamille Berg)*

## Policies on Copyright, Ownership, and Artists' Moral Rights in the ANBG Public Art Program

The so-called “moral rights” of artists, craftspeople, and designers include the right of an artist to be acknowledged as the creator of the work and the right to prevent the work from being altered, mutilated, or destroyed.

The legal Agreements for all commissions and acquisitions under the ANBG Public Art Policy and Master Plan provide positive support to the moral rights of artists through the provision under the following contractual clauses in the area of copyright, ownership, acknowledgment of authorship, and de-accessioning:

### 1) Ownership

At the artist's submission stages of Schematic Design and Design Development, the Gardens obtains ownership of “the Design” and “the Developed Design” respectively only after payment under the contract for that phase has been received by the artist.

In these cases, “the Design” and “the Developed Design” refer only to the physical submission for each of those stages of work, i.e. the actual maquette, model, design drawings, etc., and not the copyright to the Design, which is discussed below.

Upon completion of fabrication and installation of the commissioned work of art, the ownership of the completed work of art is obtained by the ANBG only after the final payment for the work has been received by the artist and/or fabricator.

### 2) Copyright

The artist retains the copyright to the Design throughout the Schematic Design, Design Development, and Fabrication stages of the commissioning process, and retains the copyright to the work after it has been installed and becomes the property of the ANBG.

In retaining the copyright, the artist agrees not to reproduce the work in a similar form and at a similar scale without first obtaining the consent of the Gardens in writing.

Although the artist continues to hold the copyright to the work, throughout the design/fabrication processes and after installation, the Gardens has an irrevocable licence to exhibit the Design and/or reproduce the Design in any ANBG publications. Should the Gardens wish to publish or reproduce the design in any other publications or to use it in any other manner (e.g. reproduce an image of the work on T-shirts or as a silkscreen on bus shelters), the ANBG must seek the artist's consent and, if granted, pay an appropriate fee.

### 3) Acknowledgment of Copyright Ownership and Moral Rights

The legal Agreements for all stages of the commissioning processes included as “pro forma” copies in the Annexes to this document guarantee that a notice including the name of the artist will be publicly displayed and identified in the vicinity of the installed work.

Those Agreements also state that where the artist's Design is exhibited or published in any ANBG publication, or where any media release is made which concerns the work, the Gardens will name the Artist.

#### **4) De-Accessioning Processes for Site-Specific Commissioned Works in the Gardens**

As described in detail in Chapter 17, "Processes for the De-Accessioning (Removal) of Works of Art from the Gardens, the pro-forma Agreements for the Gardens' engagement of artists guarantee that the ANBG will not intentionally destroy, damage, alter or modify the commissioned works in any way whatsoever.

The contracts also specify the process by which the ANBG will have an irrevocable right to dispose of the Work at its discretion while providing proper notification to the artist of its intention to do so, as well as specifying the process by which the ANBG and artist shall reach a mutually-acceptable solution for the work's removal from its installation site and its re-use, re-location, or return to the artist.

The Gardens acknowledges that the proper respect for artists' moral rights is an essential element of its Public Art Policy and Master Plan and its effective implementation over time.





## 13

### Required Insurance for Artists While Engaged on ANBG Commissioning Projects

*Photo caption: 'Tree - Contemporary Totem', a site-specific sculpture by Australian sculptor Glen Clarke relating to a sustainable future, commissioned by the Stockland Corporation for one of the public garden courts in its Stockland Balgowlah residential/retail project, completed in 2009 (photo: Pamille Berg)*

## Required Insurance for Artists While Engaged on ANBG Commissioning Projects

### A. Insurance Requirements for Artists

The proforma Installation/Fabrication Agreement (and in some cases, the Design and Design Development Agreements, depending on the artist's scope of work during these phases) require the commissioned artist or craftsperson to maintain two basic kinds of insurance with an insurer approved by the Client during the course of the commission:

- i) An appropriate form of insurance covering personal injury, serious illness, or death of the artist and any assistants suffered while carrying out any work under the Agreement with the ANBG; and
- ii) public liability insurance covering the Artist and any assistants to a value of five to ten million dollars, depending on the nature of the commission. Public liability insurance covers an individual's potential liabilities to third parties for personal injury or property damage, should the individual or the individual's company be found to be negligent.

The reasons for the ANBG's requirement of the artist maintaining these insurances during any fabrication and installation processes are twofold:

- to protect the Artist and his ongoing financial capacity to complete his contracted work in the case of accidents to himself, his workers, or to others during fabrication and installation; and
- to protect the Gardens from legal action in the case of accidents or property damage arising from the artist's work while under contract to the ANBG.

Many artists under commission are in fact incorporated for tax purposes even though they are sole practitioners with only intermittent commission contracts. If the artist engaged by the ANBG has a company structure under which he/she undertakes the commission, the artist can obtain a Worker's Compensation Insurance policy covering personal injury or death at reasonable rates in respect to herself/himself as an employee of the company as well as for any assistants employed under the company.

If the artist does not operate as a company, then an alternate form of personal injury/medical insurance must be utilised for the artist and any assistants which he/she may employ on the commission project.

### B. Reimbursement of the Artist's Costs for Insurances Required by the ANBG

The cost of all insurance policies which the artist is required to take out and maintain for the duration of her/his contract with the ANBG must be included as an item in the Commission Budget as a required commission expense for reimbursement to the Artist.

As very few artists in Australia manage to maintain a professional practice with a continuity of commissions throughout each year for many years in a row, most artists and craftspeople do not have the professional means or sufficiently adequate incomes from their professional practices to maintain

such insurances separate from reimbursement through commission budgets for the duration of the single commission only.

Given that the cost of artists' insurances is to be paid by the ANBG as an inherent element of each commission budget, to the extent possible, it is in the Gardens' direct interest to investigate whether there is an ANBG public liability insurance policy to which individual artists and craftspeople can be added at low cost. This would be in lieu of having individual artists searching for "one-off" policies, which are often expensive due to their singular nature and the inexperience of insurance companies in effectively assessing the risk associated with the artist's work.

Organisations such as Artsource in Western Australia and the Queensland Artworkers Alliance usually maintain membership programs for artists at low cost which allow individuals to have access to purchasing reasonably-priced insurance policies.



# 14

## Risk Management and Duty of Care in Public Art Commissioning Processes

*Photo caption: the installation of the ten-tonne granite Altar designed by Sydney sculptor Anne Ferguson and fabricated in northern China for the St. Patrick's Cathedral Art Program in Parramatta, NSW, being installed early in the building's construction process to meet the builder's Time Program, 2003 (photo: Hamilton Lund)*



## 14

### Risk Management and Duty of Care in Public Art Commissioning Processes

It is essential that an intelligent and practical process of risk management is applied to all site-specific commissioning processes and their outcomes in order to protect the ANBG, its staff, and visitors from hazards, health and safety risks, or injury which may occur in contact with the completed work of art and its surrounding precinct.

As stated by Worksafe ACT,

*Risk management is an important way to protect your workers and your business, while at the same time complying with the law. It helps you focus on the risks that really matter in your workplace—the ones with the potential to cause real harm... **The law does not expect you to eliminate all risk, but you are required to protect people as far as ‘reasonably practicable’.***

*Hazards and risks are not the same thing.*

*A hazard is an act or condition that has the potential to cause damage to plant or equipment or result in an illness or injury. Hazards can be categorised by the type of outcome, energy exchange process or geographic location, e.g. manual handling hazards, slips and trips, laundry hazards. A risk is the likelihood of a specific consequence occurring. Risks are usually expressed in terms of likelihood and consequences, e.g. the risk of contracting Ross River Fever while working in Tasmania might be considered to be very low.*

For any proposed commissioned work of art for the Gardens, at each stage of the briefing, design, design development, fabrication, installation, and eventual public access to the work, hazard and risk identification, assessment, and control should be undertaken and discussed by the designated ANBG staff member responsible for the Master Plan’s implementation in collaboration with the consulting Public Art Coordinator and the contracted Artist.

With respect to sculptures placed within landscaped public areas, such issues as the potential for the climbing of and falling from the sculpture by children and young adults, head and neck entrapment in apertures 600mm or more above ground level, finger entrapment within apertures, the presence of protruding items or sharp edges in fall zones around sculptures, and pinch and crush points need to be assessed.

Specialist advice on the evaluation of the commissioned work’s design and siting against pertinent recognised standards should be procured by the ANBG, if required, to maintain an adequately safe environment within the Gardens for visitors, particularly children, and to ensure that the Gardens’ archive documentation on the commissioned work demonstrates that a proper duty of care was exercised at all project stages.

Obtaining useful specialist advice in risk assessment at a reasonable cost can be a challenging process. Kidsafe NSW (the Child Accident Prevention Foundation of Australia) has a Playground Advisory Unit which can be engaged to assess public sculpture designs in relation to the Australian Playground Safety Standards and those for design for access and mobility.

Since **public sculptures are not playground equipment and do not require compliance with the current Australian Standards for Playground Equipment**, this form of audit is intended only to create a framework for best practice risk management in the interests of the safety of all members of the

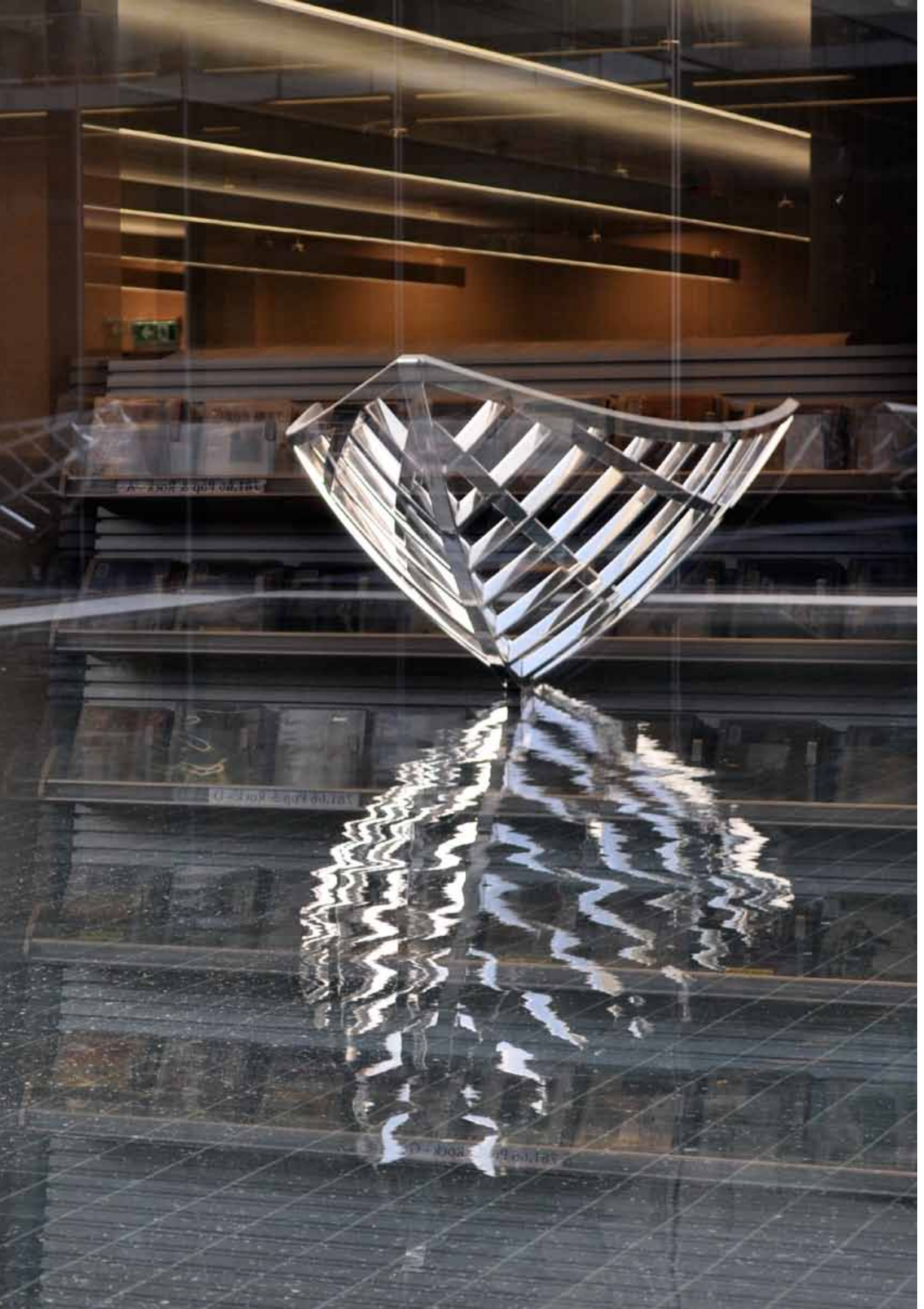
public and the work force, but particularly of children, the elderly, and skylarking young adults. Being precise in the contents of the Design Brief to the commissioned artist and in the assessment brief to the contracted assessment agency such as Kidsafe NSW about the terms of reference for risk identification can allow a sensible assessment of those risks for consideration by all parties without a rigid application of standards which would make the creation of public sculptures and other forms of “creative making” impossible.

Appropriate safety review services can also be commissioned from specialist consultancy firms such as Architecture & Access Pty Ltd in Victoria, who can assess the designs for works of art in public and the surrounding precinct designs in relation to the requirements of the Work Health and Safety Act 2011, slip resistance classifications for pedestrian surface materials, the requirements for enclosed spaces, and for required safety signage, both with respect to potential ongoing risks to public safety as well as workplace safety.

Through the collaboration of the designated ANBG staff member administering the Master Plan, the Public Art Coordinator, and the commissioned Artist, a targeted and limited brief for specialist assessment can be prepared for the ANBG’s issuance for tender by the relevant specialist consultancy firms, thereby limiting both the required scope of service and its consequent cost while providing valuable advice to all parties on the mitigation of risk.

The planning of each Commission Budget for works under the Public Art Master Plan should include an allocation for the cost of specialist risk management assessment during the Design Development Phase of the work, which should be requested and paid for by the ANBG as the Client under the coordination of the commissioning project’s Public Art Coordinator.

Approached in the proper manner at each phase of the commission, risk assessment and mitigation can enhance the quality of a work of art in a public place rather than reducing the work’s quality and effectiveness.



## 15

### Involvement of Artists or Craftspeople in the Design or Fabrication of Water Features: Guidelines

*Photo caption: sculptor Wendy Mills' stainless steel and ceramic tile sculpture, 'Visiting Enki', designed for the Water Court of Willoughby City Council's new Performing & Visual Arts Centre in Chatswood called "The Concourse", completed in 2012 (photo: Wendy Mills)*



## **Involvement of Artists or Craftspeople in the Design or Fabrication of Water Features: Guidelines**

Within the long-term development of the design of the ANBG, there is innate potential for the commissioning of the design of works of art, craft, or integrated “creative making” involving water as a key conceptual element.

However, water features and fountains in public places are among the most costly elements of urban design and landscaped environments, both in their original implementation including pump assemblies and infrastructure as well as in their ongoing maintenance.

Water features also carry a significant element of risk in relation to public liability, whether in the potential of wind-blown water or leakage to create slippage hazards for pedestrians, falls or other accidents occurring due to children or members of the public interacting with or playing in water features (even when posted as prohibited), the accidental drowning of young children and adults, or the potential of water features to be contaminated with Legionella organisms.

The ANBG Public Art Master Plan is based overall upon the principle of all participants working within the area of their knowledge, expertise, and experience, rather than in their areas of ignorance.

The conceptual design, design development, documentation, and implementation of water features in public places require considerable specialist training and experience. For example, most reputable architectural firms engage specialist fountain designers and specialised hydraulic engineers to design and document water features within their project, seldom providing those services themselves due to the likelihood of design or systems’ failures after installation, resulting in an unhappy public client and usually in a claim against the architect’s professional indemnity insurance.

For these reasons this Public Art Master Plan generally prohibits the commissioning of artists and craftspeople for the design of water features or fountains under the Gardens’ Public Art Program.

The following precepts identify under what circumstances an artist may be considered within the Public Art Master Plan for involvement in any professional Design Team commissioned for the design and implementation of a water feature, how the risk of that involvement may be assessed, and how the artist or craftspeople’s role within the Design Team shall be defined and limited. Each of these guidelines is determined by the simple rule of “working in the area of the artist’s expertise”, rather than outside that area:

- Within a larger Design Team consisting of an architect, landscape architect, and/or urban designer, plus a hydraulics engineer with extensive water feature experience and/or fountain designer, an artist may be commissioned as a Design Consultant during the Schematic Design Phase of the project for the purpose of exploring form, image, content, sound, and/or the detailing of fabrication materials within carefully-briefed guidelines and within the coordination and overall project responsibility of the Design Team.
- The responsibilities of the Team must include the presentation of detailed cost estimates at each design phase, a report by a materials’ conservator familiar with fountain or water feature restoration on the annual cost of conservation of the water feature, as well as a report by the hydraulics engineer or a maintenance consultant on the annual running costs on a ten-year basis, including all periodic replacement of hydraulic equipment.



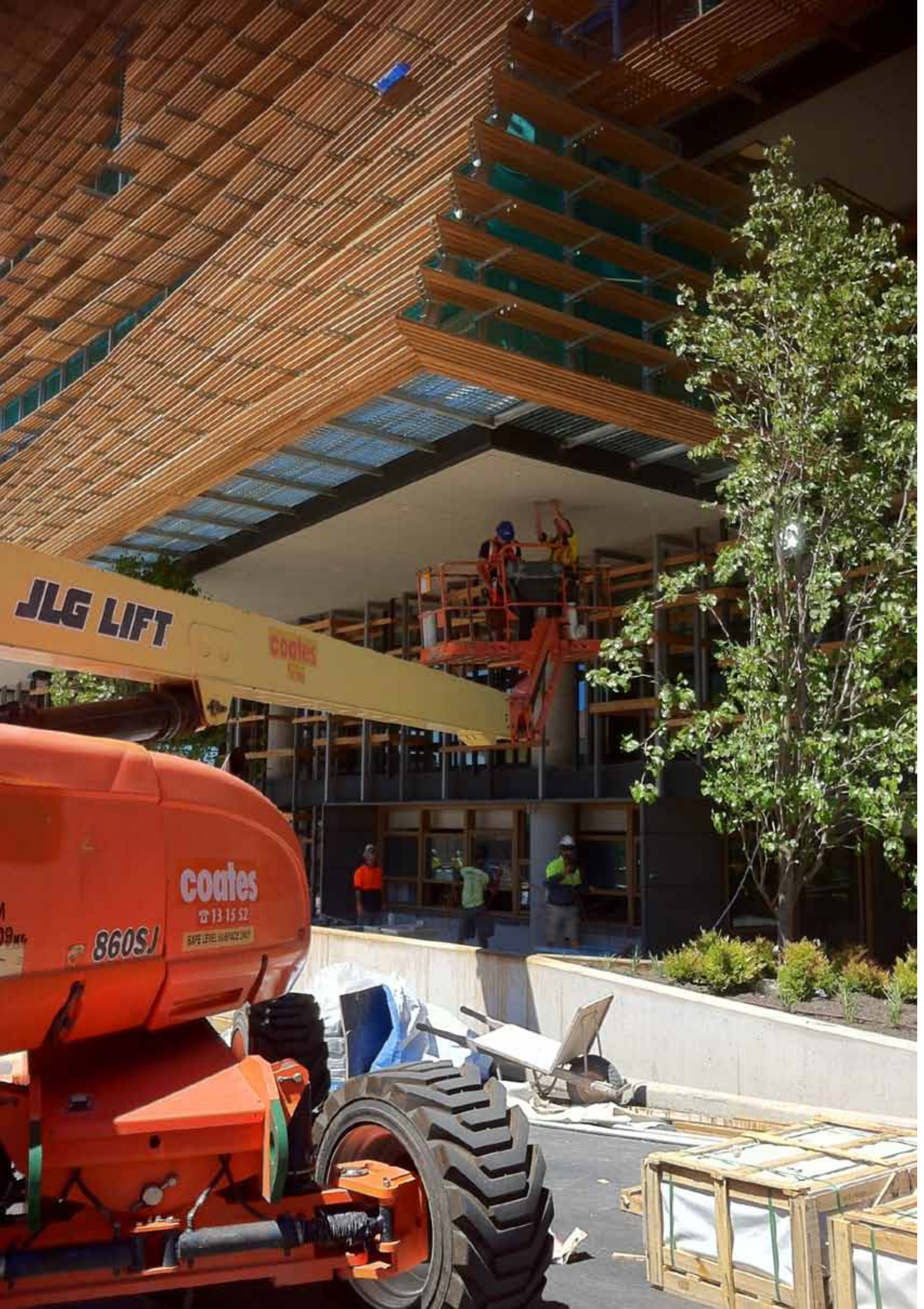
- Within a Design Team of similar specialist skills and composition, an artist may be commissioned as a Design Consultant during the Design Development Phase of the project to investigate the detailing of forms and shaping of materials, working to the direction of the Architect in close collaboration with the hydraulics engineer or fountain designer.
- Within a similar Design Team, the artist can be commissioned for the design, design development, and fabrication of one or more sculptural elements for integration within the fountain or water feature. The Artist must work at each project stage to the direction of the architect or fountain designer, with “sign-offs” by the project’s hydraulics engineer or fountain designer at the conclusion of each design phase with respect to the viability and longevity of the artist’s work, and from a materials’ conservator on the costs and viability of annual maintenance of the sculptural elements.
- When an artist is commissioned to produce sculptural elements or other works of art for a water feature agreed to under the ANBG Public Art Master Plan, the ANBG General Manager in liaison with the consulting Public Art Coordinator must ensure that the Brief to the artist and the artist’s designs must be reviewed by the Art Advisory Committee at each project stage for critique and comment, unless another ANBG-recognised architectural design review body with public art expertise is reviewing the project for approval purposes.

In all of the above-referenced cases, the artist cannot bear design liability for the eventual realisation of the water feature or fountain; the contractual relationships among the professional consultants must be arranged in such a way that the professional indemnity for the artist is accepted and covered by one of the other project consultants. The only responsibility that the artist is capable of bearing, given her/his financial capacity and general lack of access to professional indemnity insurance for projects, is the professional skill in the making of the sculptural elements or objects, with a minimum 12-month contractual responsibility for the “making good” should any defects of workmanship occur.

While these requirements will be seen to limit and constrain the creative work available to be undertaken by artists with respect to the design and fabrication of water features, the designated ANBG staff member administering the Public Art Program and the consulting Public Art Coordinator should continue to articulate the fact that the constraint is for the good both of the ANBG and prospective artists, through protecting both from work in areas of high liability and the need for considerable expertise, knowledge, and experience in risk assessment.

It should be emphasised that the general prohibition of artists and craftspeople designing water features and fountains by no means prohibits the utilisation of the concept of water as a key element of major commissions occurring in the Gardens. In the same way that a monument to a patriot or public figure need not be a portrait of the person, but rather can explore and memorialise the person’s significance, deeds, and identity without representation of the person, so also works of art can be commissioned to address the historical, contemporary, social, and cultural issues of water and sustainability in relation to the mission of the ANBG without actually utilising water in the resulting work of art.





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## **16**

### **Maintenance Guidelines and Forward Maintenance Costs Estimate for Public Art: Fulfilling the ANBG's Responsibility for the Maintenance of Public Art in the Gardens' Care**

*Photo caption: part of the installation of the structural plate for New York artist Steven Siegel's site-specific work, 'Carbon', commissioned by the Molonglo Group for the façade of the NewActon Nishi complex in Canberra (photo: Wade Bartlett)*

## 16

### Maintenance Guidelines and Forward Maintenance Costs Estimate for Public Art: Fulfilling the ANBG's Responsibility for the Maintenance of Public Art in the Gardens' Care

In the commissioning of works of art for the Gardens, the ANBG accepts the inherent responsibility to maintain the work of art and its surroundings in a manner which:

- 1) is consistent with the design intent of the work;
- 2) does not significantly inhibit or alter the intended perception of the work by viewers; and
- 3) is in accord with the instructions contained in the commissioned artist's Maintenance Manual for the work, whose annual requirements will have been assessed and approved prior to the work's fabrication as being appropriate and within the financial and staffing capability of the ANBG's financial resources.

The ANBG also accepts that making provision for proper upkeep, maintenance, and minimisation of vandalism includes the requirement for forward identification and cost planning of the progressively increasing annual cost of public art maintenance as the number of commissioned works grows.

This requirement shall be fulfilled through the designated ANBG staff member administering the Art Program (in consultation with the consulting Public Art Coordinator and/or a public art conservator) preparing a Ten-Year Plan identifying the annual and projected future costs of cleaning and refurbishment of each work of public art to be commissioned and its immediate surroundings in the Gardens.

Should such future costs be deemed to be unsustainable by the Gardens, the commissioning of all new works shall be placed "on hold" by the ANBG General Manager until proper commitment by the ANBG for future maintenance costs can be achieved.

The ANBG recognises that one means of continuing to commission artists for works of art in public places without escalating annual costs for maintenance and vandalism prevention is the commissioning of work with guaranteed de-accessioning after a specific time period, usually five years or ten years. This guarantee, known from the outset of the commissioning process, may in some cases allow the Artist to use less durable materials, often thereby lowering commission budgets, and removes the onus and cost of long-term conservation and preservation of the structural integrity of works of public art and design.

The ANBG has agreed to experiment where appropriate with this method, which also potentially provides more work for contemporary artists by increasing the frequency with which commissions are given for important public spaces in the Gardens.

It is essential that the ANBG should prepare a ten-year Forward Maintenance Cost Plan for all of its commissioned and acquired works of art. This Plan should include:

- the identification of Art Program funding sources and amounts for each of the years within the ten-year period;

- the planned commissions projected for ten years;
- the projected annual maintenance costs for each commissioned work after its completion;
- the addressing of the “maintenance backlog” of pre-existing commissioned works of art, heritage, or gifts within the Gardens;
- the projected costs of ameliorating the immediate areas around commissioned works (often the work of art remains in good condition, while the ANBG budgets for the cleaning, maintenance, and periodic replacement of immediately adjacent bins, bollards, benches, and garden beds are non-existent, and the immediate environment begins to impact heavily upon the integrity of the work of art itself, with the need for renovation through the Art Program Maintenance Budget); and
- the projected budget for non-fixed or temporary works which require rotation among sites or de-accessioning altogether.

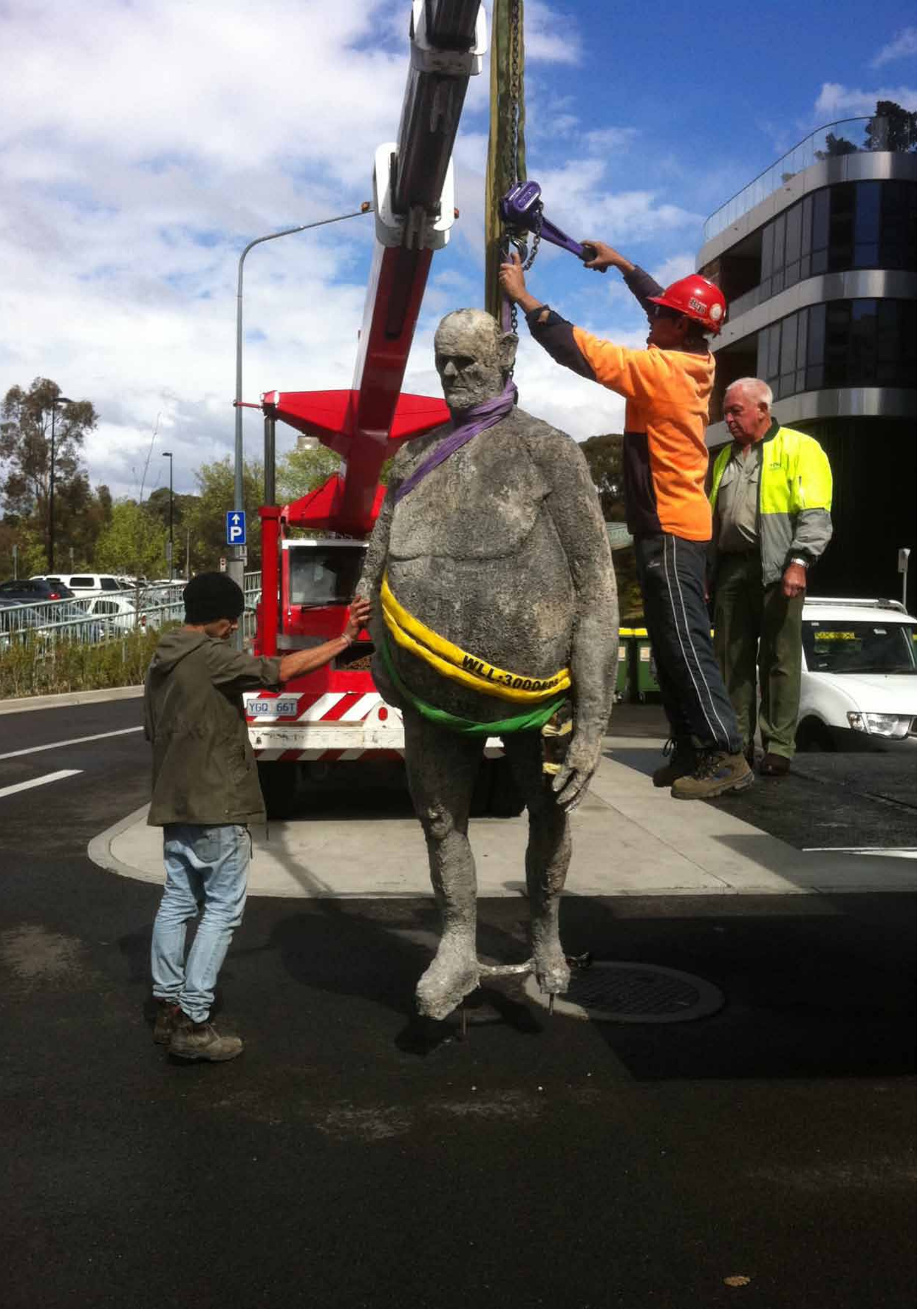
The annual basic cost of assessment, cleaning, and maintenance of a recently-commissioned work of art can be budgeted as a minimum of \$1,100.00. This cost is derived from assessing the charge-out rates, billable travel time, and average hours of time required for a mid-career art conservator to perform an annual assessment, basic cleaning, and minimum conservation techniques (e.g. the re-waxing of a small patinated bronze sculpture).

At the time of preparing the ANBG’s Ten-Year Maintenance Forward Plan, the designated ANBG staff member should consult with likely tenderers for the annual conservation/ maintenance assessment to ascertain average charge-out and travel rates within Canberra at the time, and should calculate an average bench-mark cost based on current Canberra costs for such consultancy work.

When the designated ANBG staff member prepares the Ten-Year Forward Maintenance Plan for the ANBG Public Art Program, it is essential that its format unifies both available funding on a yearly basis with maintenance and other costs, so that the members of the Art Advisory Committee, the ANBG General Manager, and other senior ANBG senior staff have an immediate understanding and are regularly reminded of how maintenance costs can be expected to increase over a ten-year period as the Public Art Master Plan is implemented.

**This continuous linkage between the capacity to commission and the responsibility to maintain does much to discourage the well-meaning but naive acceptance of proffered gifts or specially-commissioned works of art, often designed and fabricated without professional scrutiny and planning with regard to future maintenance problems and costs.**





# 17

## Processes for De-Accessioning (Removal) of Works

*Photo caption: as in this site-specific commissioned concrete/steel sculpture, "Modern Man", by NSW sculptor Tim Kyle, seen during its transport toward its planned garden site with an already-prepared structural plinth, it is essential that the commissioned work be designed to be easily removable from the site at the end of its planned lifespan (photo: Wade Bartlett)*

## Processes for De-Accessioning (Removal) of Works

The legal Agreements with commissioned artists, craftspeople, and designers approved for use by the ANBG and contained in the Appendices to this document require that the Gardens will not:

*...intentionally destroy, damage, alter or modify the Work in any way whatsoever.*

This absolute guarantee that the Work will not be damaged or altered intentionally is one of the essential rights which all artists deserve to have under the terms of any legitimate public art program.

However, while pledging irrevocably not to destroy or alter the work, the ANBG is also guaranteed by those Agreements

*...the irrevocable right to dispose of the Work at its discretion with, and after notification and reasonable time to respond, the consent of the Artist, whose consent will not be unreasonably withheld.*

This right by the ANBG to remove a work “at its discretion” is an essential right for the Gardens to negotiate at the outset of any commissioning process with an artist. If the artist knows of this condition by the ANBG at the very outset of considering involvement in a commissioning process, then the potential of understandable anger and concern at the matter being raised at a much later date, after the artist has designed and fabricated a work which he/she thought would be permanent for all time, is prevented entirely.

The pro-forma Agreements in Annexures “A” through “C” also contain a detailed procedure which the ANBG agrees to utilise if and when the institution wishes to remove a work permanently from the designated site for which it was commissioned and installed. Following the notification and consent of the Artist to move or remove the Work, this procedure is defined in the Agreements as follows:

*Upon removal of the Work from the installation site, the ANBG may either:*

- 1) display the Work at another location agreed by the Artist; or*
- 2) sell or donate the Work to another owner agreed by the Artist;*

*provided that*

- a) the Artist will not act unreasonably in withholding agreement under (1) or (2) above, and*
- b) if the Artist cannot be contacted after the ANBG has made reasonable efforts to do so, the Gardens may display the Work at another location or sell or donate the Work to another owner without obtaining the Artist’s consent.*

*If the ANBG and the Artist cannot agree as required in (1) or (2) above, the ANBG will either:*

- a) destroy or dispose of the Work in accordance with the Artist’s reasonable directions;*
- or*

*b) return the Work to the Artist, subject to the Artist's agreement that the Work is not to be sold or displayed.*

The basic procedures specified in this clause is usually capable of resolving most requirements for the de-accessioning of a commissioned work of art with dignity for all participants.

The internal ANBG procedures to be followed in case of any proposals for the de-accessioning of a work of art under the Gardens' ownership or management are as follows.

The consulting Public Art Coordinator in liaison with the designated ANBG staff member, with the aid of the Gardens' legal representatives as required, shall prepare a paper in which the following issues are fully described and identified:

1. the reasons for the proposal to de-accession the work of art and who the proposing agency or agent is;
2. who the owner of the work of art is;
3. who owns copyright to the work;
4. was the work of art designed, commissioned, installed, and/or loaned under a contract with the ANBG;
5. did whatever contract was used for the commissioning, installation, or loan of the work of art specify the right of the ANBG to de-accession and remove the work from its site;
6. has the artist been contacted for discussion of the proposed de-accessioning, and has the artist agreed to the Gardens' proposal for the removal of the work and its sale, re-siting, return to the artist, or disposal in accord with the accepted ANBG procedures on de-accessioning and removal of works of art;
7. the procedure, staffing, equipment, etc. which will be required for the removal of the work from its site;
8. the estimated cost of the entire removal and de-accessioning cost to the ANBG;
9. description of any alternatives within the de-accessioning process recommended by the consulting Public Art Coordinator as being in keeping with the approved de-accessioning procedures in the ANBG Public Art Master Plan;
10. the designated ANBG staff member's recommendations on the need to provide a consultation and information session with ANBG stakeholders who may feel an ownership of the work at its current site, prior to the final decision to de-accession the work; and
11. the overall recommendation of the consulting Public Art Coordinator to the ANBG Art Advisory Committee in its consideration of the proposal to de-accession the work of art in question.

The Art Advisory Committee shall consider the paper and provide a recommendation to the ANBG General Manager on whether to proceed with the de-accessioning proposal, and if so, of the steps to be taken in preparing for the process to be instituted.



To the extent possible given the historical content of contracts or in their absence, the de-accessioning process shall follow the approved process recorded above for the negotiation and completion of de-accessioning and removal of the work.

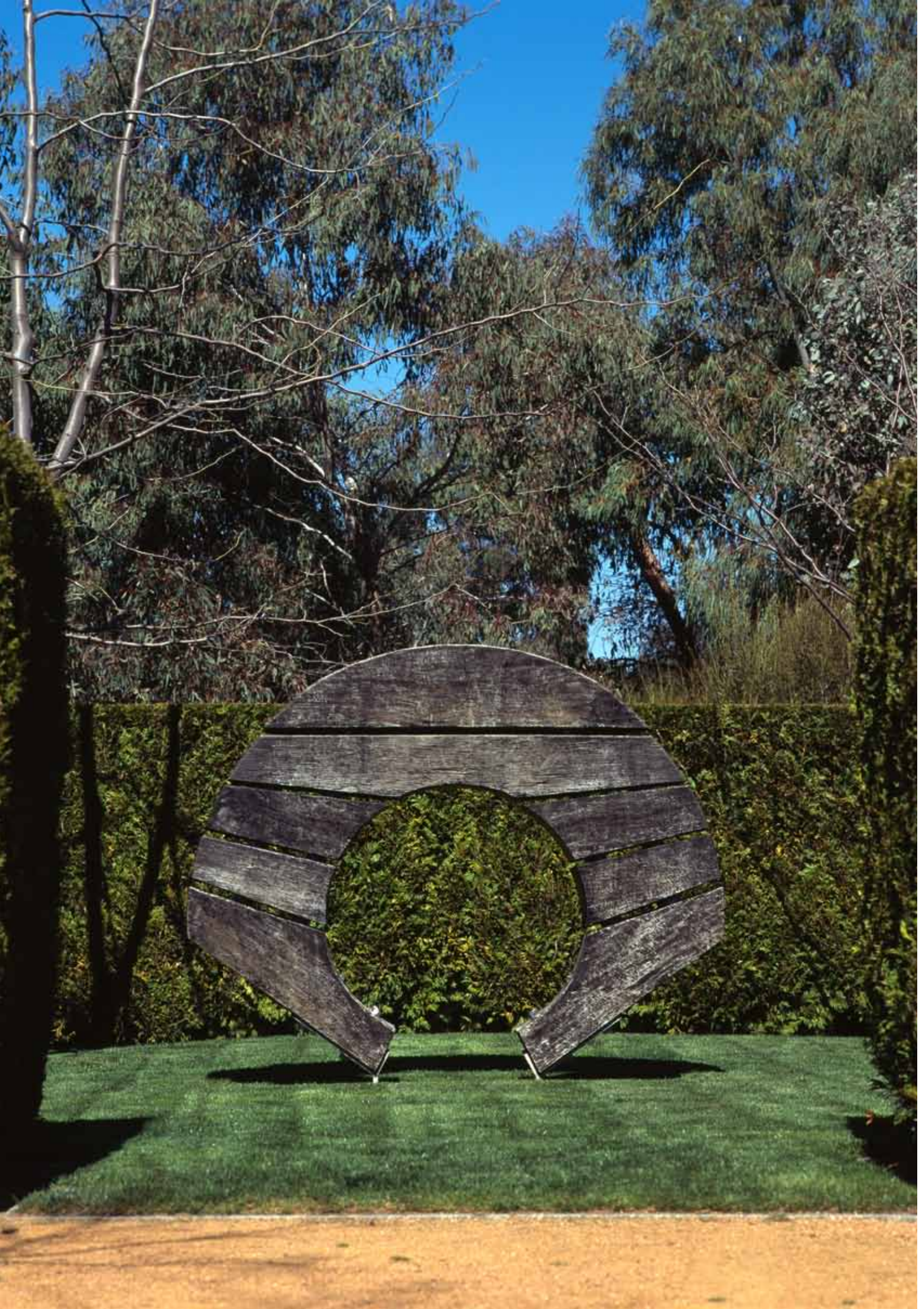
As early as possible within the work of the designated ANBG staff member and the consulting Public Art Coordinator, a detailed Forward Plan for Maintenance and De-Accessioning shall be prepared as noted above in direct correlation to the ten-year Plan for the commissioning of works and projects under the Master Plan. This Forward Maintenance Plan shall demonstrate the correlation between ongoing rising maintenance budgets and the commissioning of new work, together with the assessment of the worthiness of existing works to be retained and maintained indefinitely.

The Forward Plan will therefore make clear recommendations on the total number of works of art which the ANBG shall eventually maintain in the Gardens within its sustainable Public Art Program budgets, and will propose the requirements and likely time schedule for any de-accessioning of works (or the cessation of commissioning new works) which that analysis requires.

Following presentation to the Art Advisory Committee and receiving its recommendation for acceptance, this Forward Plan will be presented to the ANBG General Manager and senior staff for their understanding and noting as consistent with the principles of the Master Plan.









## 18

### The ANBG Gifts Policy: Procedures for Consideration of a Possible Gift or Donation of a Work of Art, Craft, or Item of Heritage Significance to the Gardens

*Photo caption: this site-specific sculpture, 'Compass and Perspective' by sculptor Howard Taylor, was the Gift of the West Australian State Parliament to New Parliament House in 1988. Despite being a gift, the sculpture was carefully coordinated so that its design and installation were an integral part of one of the 'outdoor rooms' of the Parliament's Formal Gardens (photo: Pamille Berg)*



## The ANBG Gifts Policy: Procedures for Consideration of a Possible Gift or Donation of a Work of Art, Craft, or Item of Heritage Significance to the Gardens

### A. Criteria for Acceptance of Proposed Gifts

The ANBG is aware that from time to time, individual members of the community, businesses or corporations, community groups, and other legally-constituted organisations may formally offer to donate various objects to the Gardens for placement within hard or soft landscape environments.

These objects on offer are most likely to consist of works of art, craft, items of heritage context or value, functional elements such as benches or drinking fountains, trees or plants for landscaped areas, and other such items.

The ANBG of course appreciates the public-spiritedness of such proposed donations, but realises that the acceptance of such gifts entails significant responsibilities. Those responsibilities of the ANBG in the acceptance of any proposed gift include being able to guarantee that:

- i) an appropriate permanent location within the sites and buildings under the ANBG's control can be designated from the outset for the donated object's placement;
- ii) the site designated for the object's permanent placement provides appropriate protection to the work from environmental deterioration in terms of the daily ultraviolet light levels and fluctuating humidity to which it is exposed, protection from vandalism, and protection from theft, all without the need for provision of display cases or environmentally-controlled display boxes;
- iii) the costs of any initial restoration, cleaning, or repair of the object upon acceptance, of annual upkeep of the object, and of ongoing maintenance/preservation over its expected lifetime can be committed and ensured within existing ANBG budgets. These costs must include sufficient regular cleaning on a monthly or annual basis to ensure an unsullied presentation of the object in its new location;
- iv) the object has (a) direct significance to the ANBG Management Plan 2012-2022's stated mission and is based on one or more of this Master Plan's ten key conceptual ideas designated for exploration in all commissioned works, and (b) has a clear capacity for interpretation of the gift's proposed site in the Gardens, whether through its context, past usage, aesthetic quality, community context and resonance, or other evidence of "connectedness" to the specific site proposed for its installation or placement; and
- v) an appropriate means of "de-accessioning" the object [i.e. removing it from its designated location and disposing of it with dignity] has already been discussed and agreed with the proposed donor, should the work inadvertently decay, be damaged, no longer be appropriate to its location through change of building or landscape function, etc.

These five criteria will be the "starting point" against which the advisability of acceptance of any proposed donation by the ANBG will be assessed.

## **B. Procedure for Assessment & Decision-making on Gift Proposals**

When the gift of an object is formally proposed to the Gardens, it is agreed that the following procedures shall be followed:

- i) the donor will be asked to submit a written proposal to the ANBG General Manager for consideration, preferably accompanied by photographs, dimensions, and other technical details of the object;
- ii) if the object proposed for donation to the Gardens is a work of art, craft, or an object of design, the ANBG General Manager will formally refer the Proposal to the ANBG Art Advisory Committee via the designated ANBG staff member for administration of the Art Program and the designated Public Art Coordinator. The Committee's assessment of the proposal will occur against the five criteria stated above, resulting in a formal recommendation on the proposed acquisition to the ANBG General Manager. If the object is a live tree or other landscaping element such as a historic bench, the matter should be referred by the General Manager to the ANBG Curator for forwarding for assessment to the appropriate senior staff.

If the proffered object is a work of art, craft, or design and the Art Advisory Committee is not scheduled to meet or very urgent advice is required, the ANBG General Manager will refer the proposal for donation to a Reference Committee for Gifts comprised of one appropriate Art Advisory Committee member, the designated Public Art Coordinator, and the designated ANBG staff member for administration of the Art Program;

- iii) prior to the consideration of the proposed donation of a work of art by the Art Advisory Committee at a regularly-scheduled meeting or by the Reference Committee on Gifts, the consulting Public Art Coordinator shall prepare a short paper assessing the object against the stated criteria for the benefit of Art Advisory Committee Members;
- iv) if, in its initial consideration of the matter, the Art Advisory Committee concludes that the above-listed five criteria cannot be met by the ANBG in accepting the proposed gift, there is no requirement for the actual object to be viewed by the Art Advisory Committee or ANBG representative at that time.

In that circumstance, the Art Advisory Committee will forward to the ANBG General Manager its formal recommendation that the ANBG should not acquire the object on the grounds of not being able to ensure a proper location, maintenance, a proper interpretative role for the work in the Gardens, and/or protection for the gift on an ongoing basis;

- v) if, in its initial consideration of the matter, the Art Advisory Committee concludes that the five initial criteria of acceptance can be met by the Gardens, should it be interested in recommending the acceptance of the proposed gift, then an arrangement shall be made for the object to be viewed by the Art Advisory Committee as a whole or by designated representatives, depending upon its location and portability.

This viewing shall allow the Art Advisory Committee to comment formally to the ANBG General Manager on the aesthetic quality of the object, its overall condition, and to provide any additional information on its likely significance to the proposed

installation site which arises from that viewing.

Following this viewing of the object, the Art Advisory Committee shall make a consensus recommendation on the acceptance of the gift to the ANBG via the ANBG General Manager.

Where necessary, the Art Advisory Committee's recommendation to the General Manager for acceptance of a gift can be conditional upon the provision of detailed advice from a conservator such as the existing condition of a work or from professional maintenance personnel on annual cleaning and conservation costs; and

- vi) the ANBG General Manager will consider the consensus recommendation of the Art Advisory Committee or Reference Committee on Gifts and, where appropriate, ratify that recommendation as a decision by the Gardens.

Unless the ANBG General Manager does not accept the Committee's recommendation against acquisition of an object, there is no requirement for further representatives of the ANBG to view the proposed donation.

Where a proposed donation is not accepted by the Gardens, the General Manager should make reference to the five assessment criteria in the letter conveying that decision to the potential donor. Where a work of art, craft, or design is involved, the draft of this letter should be prepared by the designated Public Art Coordinator for the General Manager's approval and use.







## 19

### Informing the ANBG Staff and the Gardens' Stakeholders: the Ongoing Communication Strategy for the Public Art Master Plan

*Photo caption: a diverse crowd of heritage supporters and parishioners listening to the slide lecture at one of the annual Art Program fund-raising dinners for the re-building of the fire-ravaged historic St. Patrick's Cathedral in Parramatta (NSW) held at the NSW Parliament House Dining Room. These special annual dinners and exhibitions of commissioned works of art in progress raised hundreds of thousands of dollars for the commissioning process, allowing many additional works to be commissioned for the building (photo: Hamilton Lund)*



## Informing the ANBG Staff and the Gardens' Stakeholders: the Ongoing Communication Strategy for the Public Art Master Plan

For the ANBG Public Art Master Plan to be effective over its expected life-span, it needs to be capable of being described succinctly and simply with regard to the seriousness of its intent, the benefits of its ongoing implementation, and the quality of ongoing work by artists, craftspeople, designers, public art coordinators, curators, and conservators which is taking place from time to time.

To that end, a series of tasks which establish and maintain an intermittent, planned Communication Program as an integral part of the ongoing implementation of the Master Plan needs to be undertaken by the ANBG staff member designated for the Master Plan's administration.

These tasks can be described briefly as follows.

### **1. Succinct Briefing Documents Provided and Explained to the ANBG General Manager and Senior Staff on an Annual Basis**

A minimum of once per year, the ANBG General Manager and staff as a whole are to review a succinct written update statement of the Public Art Master Plan which is to be formally presented and explained at an annual ANBG strategic planning meeting. The document should be in a form which facilitates easy and quick reference when and if the Director, General Manager, and senior staff are asked questions by colleagues and stakeholders about the Master Plan's intent and processes.

### **2. Publication of the ANBG Public Art Master Plan for Public Dissemination**

The ANBG Public Art Master Plan, when fully approved by the Gardens for implementation, is to be published in summary form as a booklet, small volume, or an electronic document posted on the ANBG website in a format to facilitate easy access by interested individuals, other botanical gardens, practising professional artists and craftspeople, and peak industry bodies with an interest in public art programming.

### **3. Direct Communication With the ANBG Teams Planning Ongoing Design/Horticultural Changes to Areas Of the Gardens**

If the Master Plan is to function properly, it is essential to ensure that a seamless coordination occurs between the periodic planning for public art commissions and projects under the Master Plan and the ANBG teams planning the regeneration, change, or re-design of various areas of the Gardens, thereby preventing abortive work on either side.

### **4. Archive Retention of "Work in Progress" Images of Artists' Commissions and of Formal Artists' Statements of Intent for Commissioned Works**

The designated ANBG staff member for the Art Program administration shall ensure that the consulting Public Art Coordinator and/or any senior ANBG staff coordinating the design, fabrication, and installation of a commissioned work of art in the Gardens taken digital images at regular intervals of the commissioned works in progress, including the approved design drawings and models or maquettes.

These images shall be scanned into CD-ROM documentation formats or held as digital images within the “Commissioned Works” files, ready for use by the ANBG Director, General Manager, and other senior staff members in Powerpoint-style presentations and ANBG publications for interested community groups, colleagues, potential sponsors, and at conferences.





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## 20

### Monitoring and Evaluation Processes for the ANBG Public Art Master Plan

*Photo caption: a site-specific commissioned Celery Top Pine timber bench designed and fabricated by Tasmanian designer/maker Kevin Perkins for the NewActon development in Canberra, with a line from a poem by the 20th century Greek poet Cavafy hand-carved along the curved edge by the artist (photo: Wade Bartlett)*

## Monitoring and Evaluation Processes for the ANBG Public Art Master Plan

It is essential that any master plan or long-term strategy is periodically monitored and evaluated in its effectiveness in meeting its goals and objectives.

The ANBG Public Art Master Plan shall be subject to a process of monitoring and evaluation which has been integrated as an ongoing element with the implementation of its policies and procedures.

### **A. Annual Briefing on the Ongoing Implementation of the Strategy Against its Aims and Objectives**

As already described in detail in Section “18” of this document, the “integrated planning” nature of the public art program for the Gardens within the overall mission and annual planting programs will require liaison with and the involvement of a number of ANBG senior staff and their related programs.

For that reason the ANBG Public Art Master Plan requires an annual briefing among the Director, General Manager, and senior staff of the ANBG, its stakeholders such as the Friends, and other related professionals in the public art field on the goals, objectives, and any implementation of site-specific commissioned works currently planned or taking place in the calendar year. These mutual briefings will provide a continual opportunity for the formal and informal assessment by others of any progress against the Master Plan and its relative achievements against its goals and objectives.

- i) When a commissioned work of art, craft, design, or project is underway for the Gardens, a Project Working Group Coordination Meeting shall be held at least monthly with the senior staff involved in the work’s siting, installation process, contractual administration, and other key aspects of the project. This sequence of meetings shall ensure that all issues of coordination, risk management, financial planning, maintenance planning, insurances, attribution, etc. are being dealt with for the commission in a professional manner by the Gardens in relation to the commissioned artist.
- ii) During each year’s active work on one or more commissions for the Public Art Master Plan, under the overall guidance and leadership of the consulting Public Art Coordinator, the Art Advisory Committee shall consider and make recommendations on the nature and viability of the formal proposals for individual public art commissions and projects in the Gardens which are presented to the Committee by the consulting Coordinator and the ANBG staff member responsible for administering the Master Plan .

This formal Art Advisory Committee, comprised of arts professionals, architects/planners, contemporary artists and craftspeople, and appropriate stakeholder members, constitutes in itself an ongoing “monitoring and evaluation” process through testing each proposal made to the Art Advisory Committee for its consideration against the aims and objectives of the Master Plan. The Art Advisory Committee also provides an important link outside the ANBG to ongoing knowledge and transparency to the wider community about the Gardens’ processes towards implementation of the Master Plan.

- iii) Once per year in those years when a commissioning project has been underway, the designated ANBG staff member and the designated Public Art Coordinator shall plan and implement an Open Community Meeting to whom the Friends of the Gardens, representatives of key community groups, potential sponsors, ANBG senior staff, and the general public are invited for the purpose of showing slides of past and current commissioning projects and explaining the current state of the Master Plan's implementation against its aims and objectives. Comment and critique will be invited at the meeting, thereby providing stakeholders and interested members of the wider community both with the opportunity to understand the program in detail as well as comment on its efficacy.

## **B. Longer-Term Evaluation of the Master Plan and its Aims and Objectives: Timing**

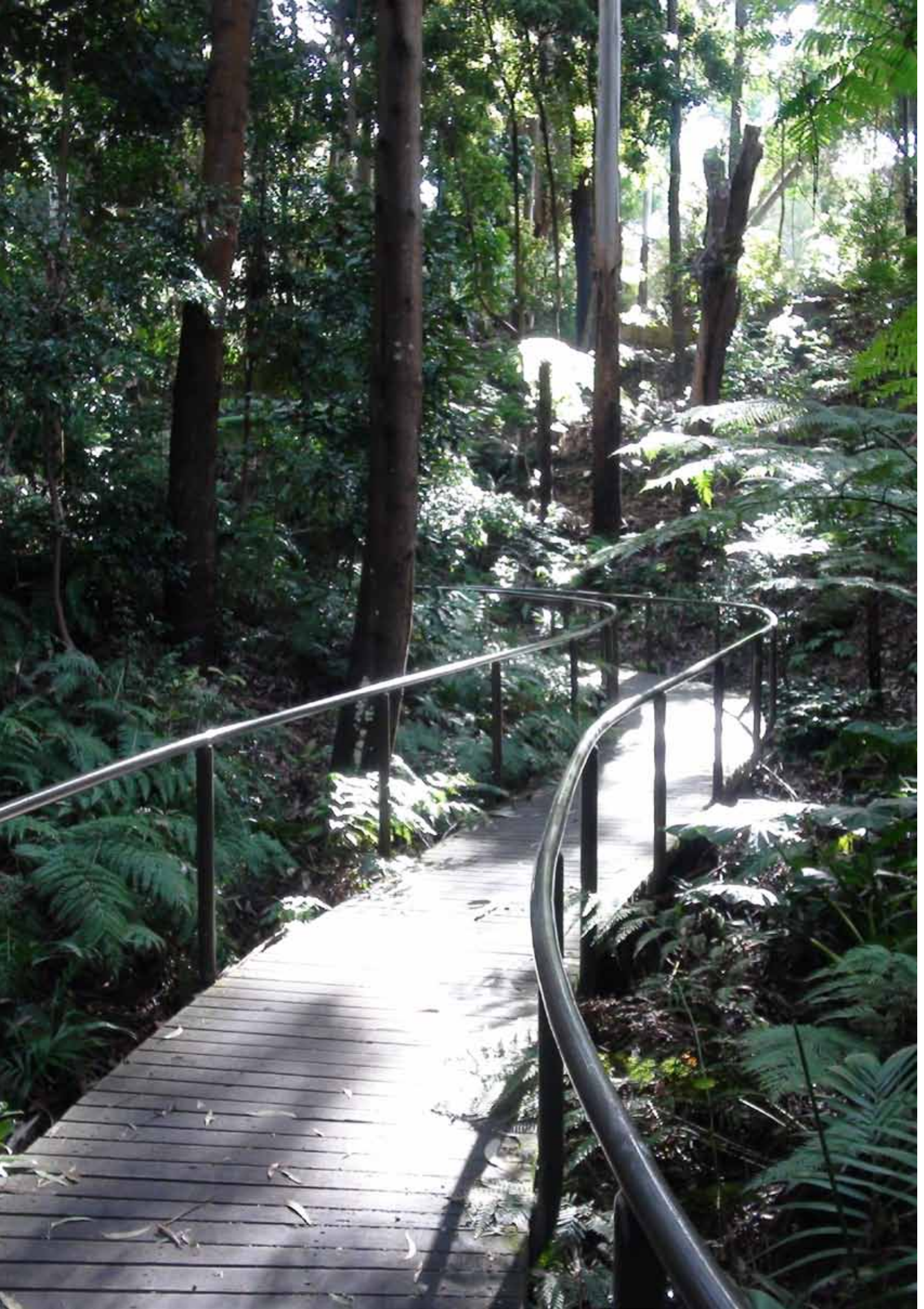
Because of the complex integration of the Master Plan in the ongoing development and life of the Gardens, as well as the expected limited budgets available from time to time for implementation of commissions to artists, it will take a considerable amount of time for the effect of the implementation of the Public Art Program to begin to be seen within the ANBG.

It is therefore essential that the Master Plan be given an adequate period of time, with at least 5 – 10 commissioned works of art, design, or projects having been completed, before being reviewed formally as part of an ongoing monitoring and implementation strategy.

Depending upon the discretion of the ANBG General manager, at the conclusion of the minimum period of implementation of the Master Plan, a formal review should be conducted of the performance of the implementation of the Master Plan against its principles and objectives. A formal Report should be prepared by the ANBG staff member administering the Program and a consulting Public Art Coordinator in which the outcomes achieved are described in relation to the goals and principles of the Program, together with considerable photographic evidence of the commissioning processes undertaken.

At that time the ANBG staff member and consulting Public Art Coordinator shall also propose to the ANBG General Manager, with the recommendation of the Art Advisory Committee, the composition and nominations of a small group of persons including relevant arts professionals, architects, and community representatives to sit on an independent Review Committee, well versed in the aims and objectives of the Master Plan, to assess the formal Report and to report back to the ANBG General Manager.







## **PART THREE**

### **THE MASTER PLAN OF POSSIBLE AREAS FOR PUBLIC ART COMMISSIONING IN THE GARDENS**



## **PART THREE - THE MASTER PLAN OF POSSIBLE AREAS FOR PUBLIC ART COMMISSIONING IN THE GARDENS**

Area #1: Front Entrance

Area #2: Grassy Woodland

Area #3: Concourse

Area #4: Education/Cafe Lawns

Area #5: Paperbark Area

Area #6: Melaleuca Swamp Area

Area #7: Section 37

Area #8: Sydney Region

Area #9: Eucalypt Lawn

Area #10: Red Centre

Area #11: Orchids

Area #12: Asteraceae

Area #13: Rock Garden

Area #14: Brittle gum Lawn

Area #15: Gondwana

Area #16: Rainforest

Area #17: Eastern Mallee

Area #18: Tasmanian Section



# Area #1

## FRONT ENTRANCE

The presence of site-specific commissioned art at the Front Entrance could do much to create a memorable presence for the Gardens along its entry street and approach sequence for visitors arriving by car. Because the ANBG plans to change the entrance as part of the longer-term redevelopment of the Gardens Entry and the visitors' centre public facilities, bookshop, theatre, café, etc, the Design Brief for any public art commissioned for the Entry would need to specify that the commissioned works should be designed to be easily relocated to a revised site within the redevelopment in the short- to medium-term.

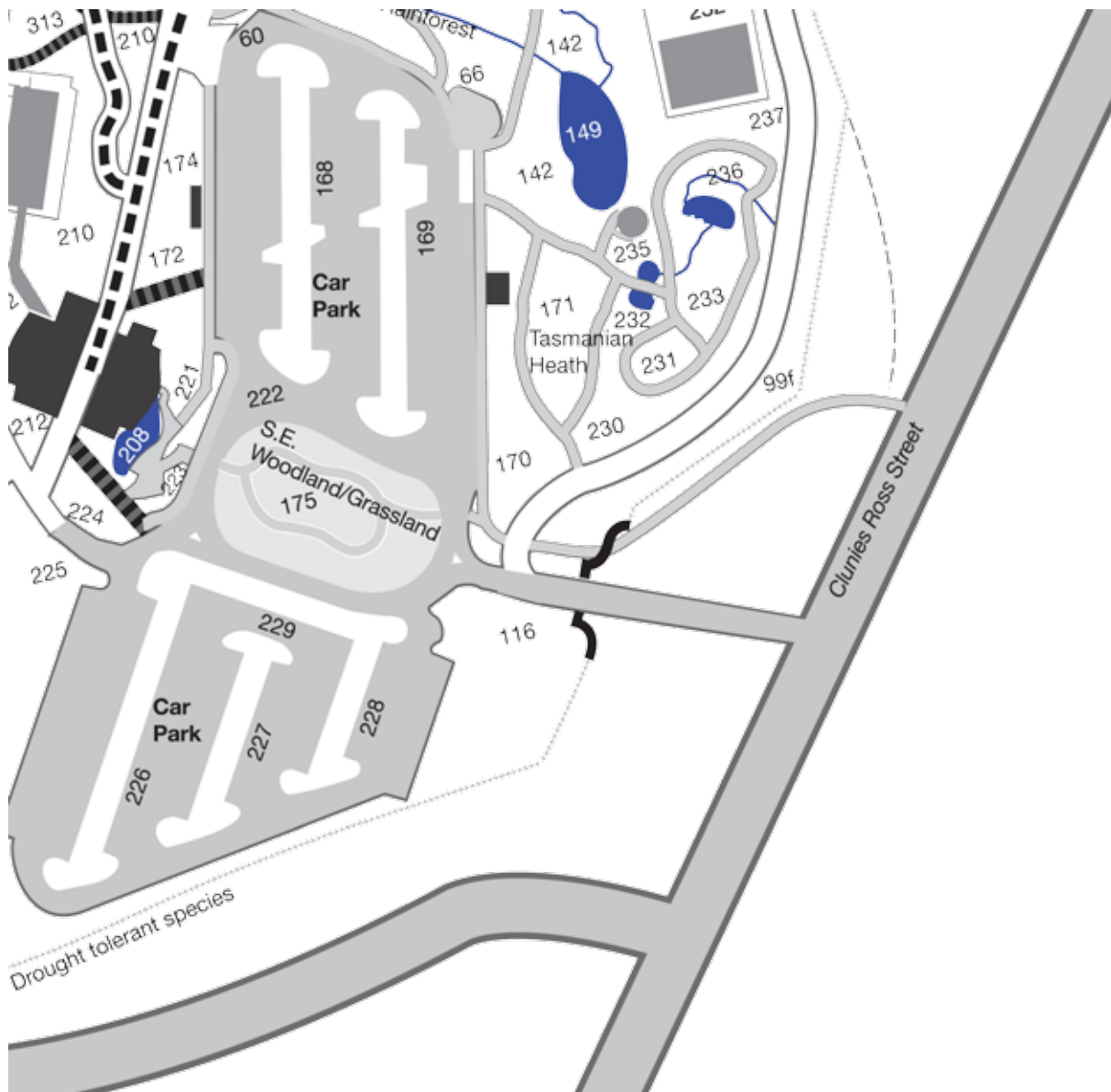
Public art to be designed for the Entry could be (a) dramatic sculptural forms marking the Entry and clearly referencing the Gardens' identity as Australia's premier place to inspire, inform and connect people



to Australian flora, (b) sculptural signage with the same intent, or (c) functional sculptural Entry Gates, designed to be lockable and to be “read” in both in the closed and open positions with rich references to native flora. None of these works should restrict the sight-lines of drivers entering or leaving the Gardens.

An inherent part of any site-specific commission for the Entry area would be the inclusion of sufficient hours of an appropriate landscape architect’s time to work with the selected artist and the ANBG senior staff to design a superb landscape setting for the narrow landscape of the Entry.

As part of developing the Design Brief for the commission and its landscape context, consultation could take place with the appropriate local government agency to determine whether permission could be granted for the commissioned work(s) to be designed and installed partly on the verge beyond the ANBG boundary, thereby giving the ANBG entrance greater prominence along the street and contributing to the street’s urban design form.



# Area #2

## GRASSY WOODLAND

This important part of the Gardens, seen as a framed perspective view by all visitors arriving and departing by car, currently lacks definition and appears “empty” due to the scale of its vegetation at a point where visitors would expect the first major attractor in the Gardens’ spaces. As such, it is an important location for an icon commission which presents and subtly interprets the grassy woodlands species. The opportunity here is for a work which “invites in” and welcomes visitors, both at the scale of arrival by car as well as pedestrians attracted by the boardwalk.

The Design Brief for a site-specific work in this location should ask the artist to consider making a direct link to the ecologically endangered communities in grassy woodlands and the interpretative and narrative material already

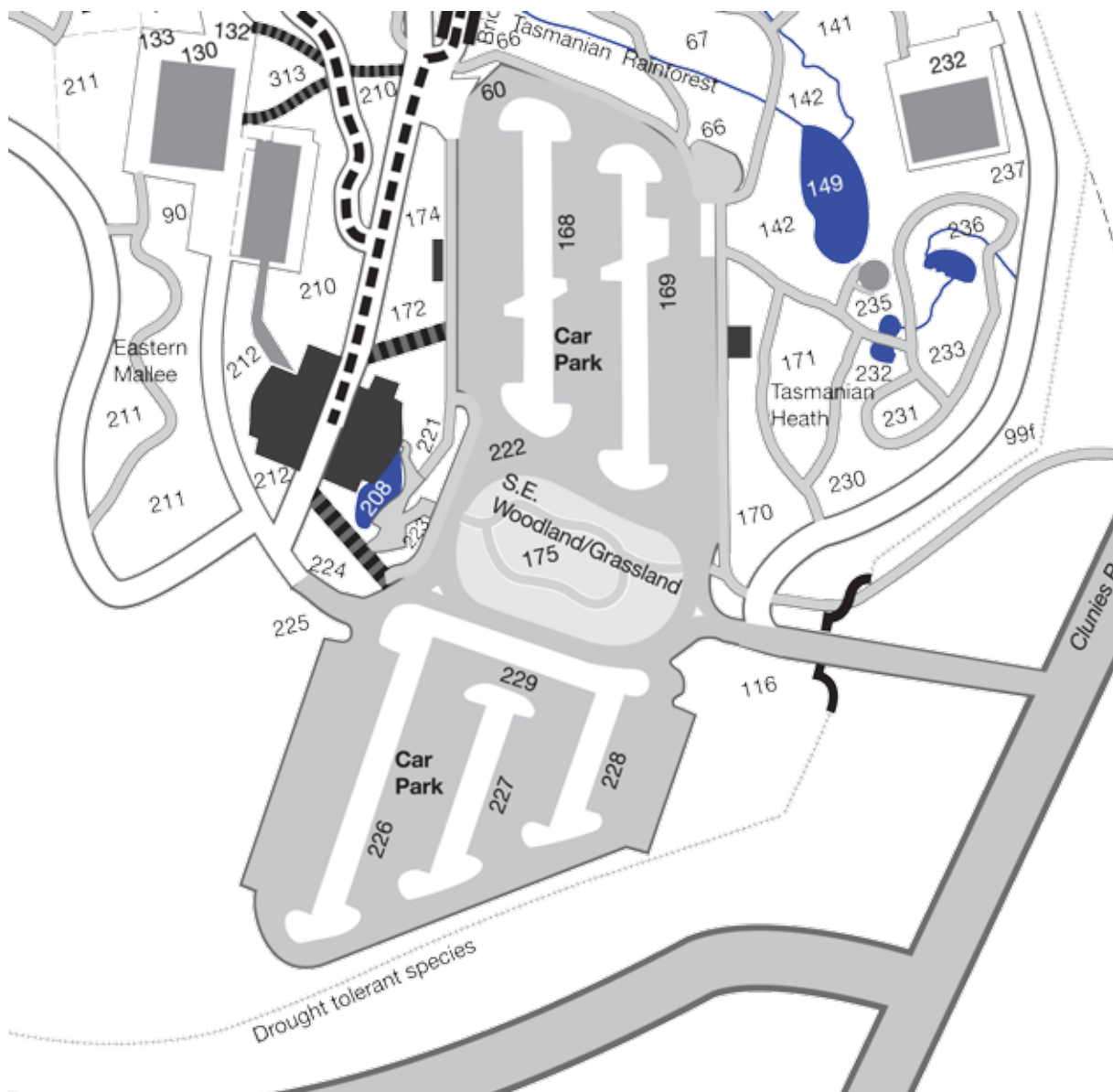




referenced in this area. It would be important that the commissioned work does not overpower or take away from the species in this location; in the words of the Gardens' senior horticultural staff, it should "beckon people in, not be in your face".

The introductory nature of this location offers the opportunity that the commissioned work could focus on the threatened fauna species associated with the grasslands in this area—e.g. the legless lizard and the golden sun moth—which could create sculptural forms highly attractive to children and families as they move from the public carparks to the actual gardens.

The importance of this space in the entry presentation sequence for the Gardens reinforces the desirability of engaging a landscape architect to work with senior Gardens' staff and the selected artist to achieve a visually-striking integrated context for the commissioned work and the surrounding plant material which enhances the values and messages presented here.





# Area #3

## CONCOURSE

In its current form the Concourse is a prominent area within the entry sequence for visitors. The fact that it is a relatively high-maintenance area provides special opportunities for punctuating its sequence of plantings with an itinerary of several human-scaled works along its edges, or two larger icon works, each located and framed at one of the two ends of the concourse utilising the long perspective views which the Concourse creates.

Due to the intended redevelopment of this area within the short- to medium-term, any works commissioned for the Concourse should be designed from the outset to be able to be easily relocated to one or more other appropriate locations. The eventual reconstruction of the footpath itself during any reconstruction could offer the opportunity for



the integration of potent quotations intermittently within the footpath surface which reinforce the ANBG's vision of valuing, conserving, and appreciating Australia's rich plant heritage in direct relationship with key plantings along the Concourse's perimeter.

The existing Banks Garden plaza, if retained in the redevelopment, could become an interesting site as a place creation commission to an artist to incorporate the existing bronze sculptural portrait head of Banks as part of a larger-content-filled installation creating a place for the interpretation of the role of key scientists in the world of Australian flora over the future life of the Gardens.





# Area #4

## EDUCATION/CAFE LAWNS

The lawns framed by the Café and Education area of the Gardens are a place of high use, impact, and large numbers of people.

The opportunity to commission functional and/or sculptural objects which can be explored by children while parents have a coffee at outdoor tables has long been suggested for this area. It is important that the site-specific work(s) in this area should carry an interpretive/educational function, potentially linked to the water/riverine ecological concepts suggested by the proximity of the water at the lower portion of these lawns and their adjacent plantings.

Any works of art or functional use items commissioned as an inherent part of a landscape design in collaboration with a landscape architect



and horticultural staff in this location would need to be durable and resistant to high use. The risk management assessment of any such works at their Design Phase and Design Development Phase would be particularly important, including entrapment issues and fall zones, should the works visually invite exploration or interaction by children.

Due to the likely redevelopment of this area in the short- to medium-term, any site-specific commissions in this location should be briefed from the outset to be capable of easy relocation.





# Area #5

## PAPERBARK AREA

This zone of the Gardens consists of a large thicket of paperbarks within a swamp-like environment. The nature of the plantings and its proximity to the education facilities of the Gardens suggests the possibility of further enhancement with a site-specific commission to an artist to reinforce this zone as a great wild area for children to explore and discover.

The possibility of a commissioned work in this area, potentially as land art, should be developed to enhance the exploration experience and the interpretation of the ecological/conservation messages.







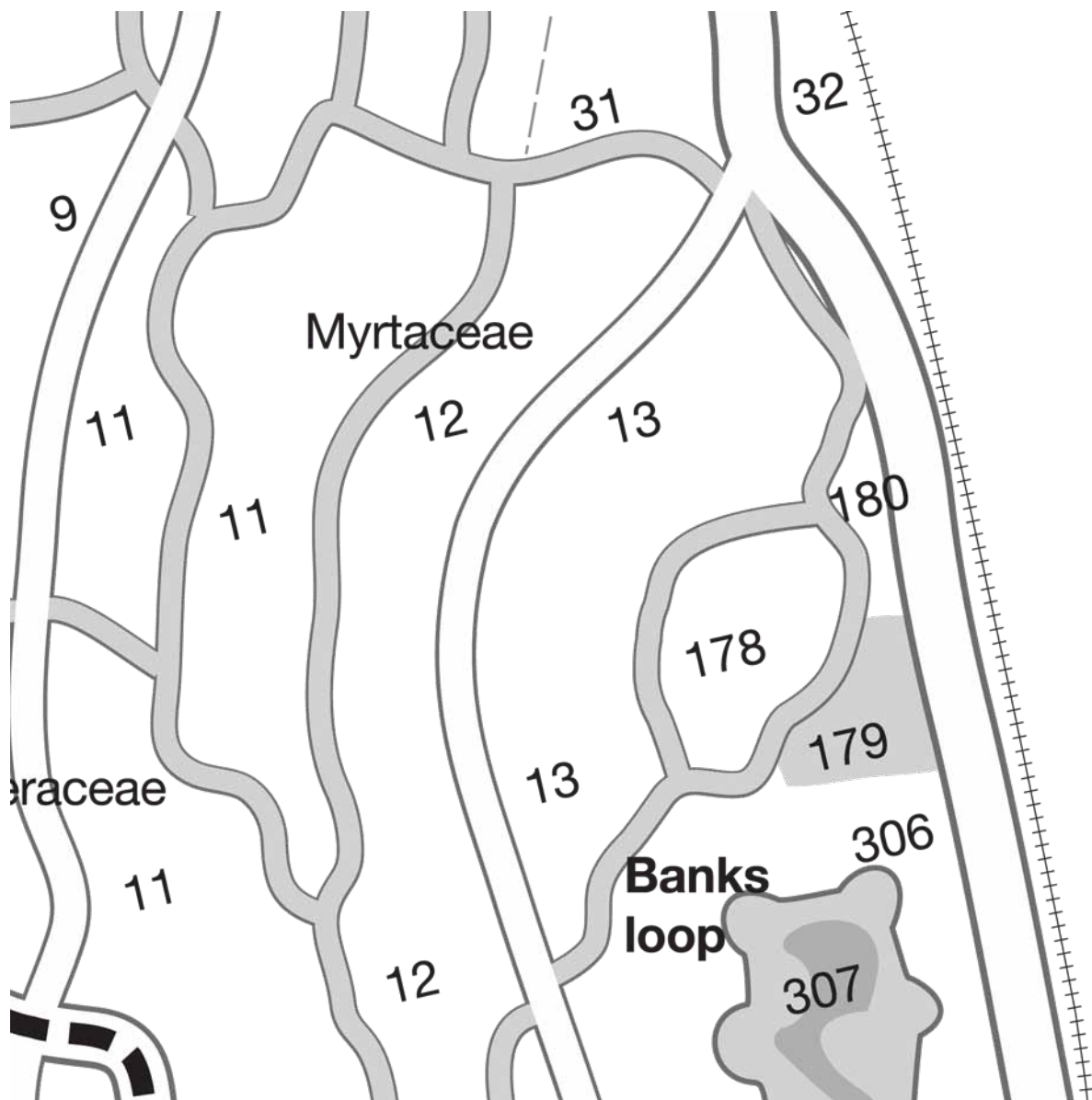
# Area #6

## MELALEUCA SWAMP AREA

Like Area #5, this zone of the Gardens consists of a large thicket of paperbarks within a swamp-like environment. The nature of the plantings and its proximity to the education facilities of the Gardens suggests the possibility of further enhancement and use with a site-specific commission to an artist to reinforce this zone as a great wild area for children to explore and discover.

The possibility of a commissioned work in this area, potentially as land art using local or regional natural materials, should be developed to enhance the exploration experience and the interpretation of the ecological/conservation messages.







# Area #7

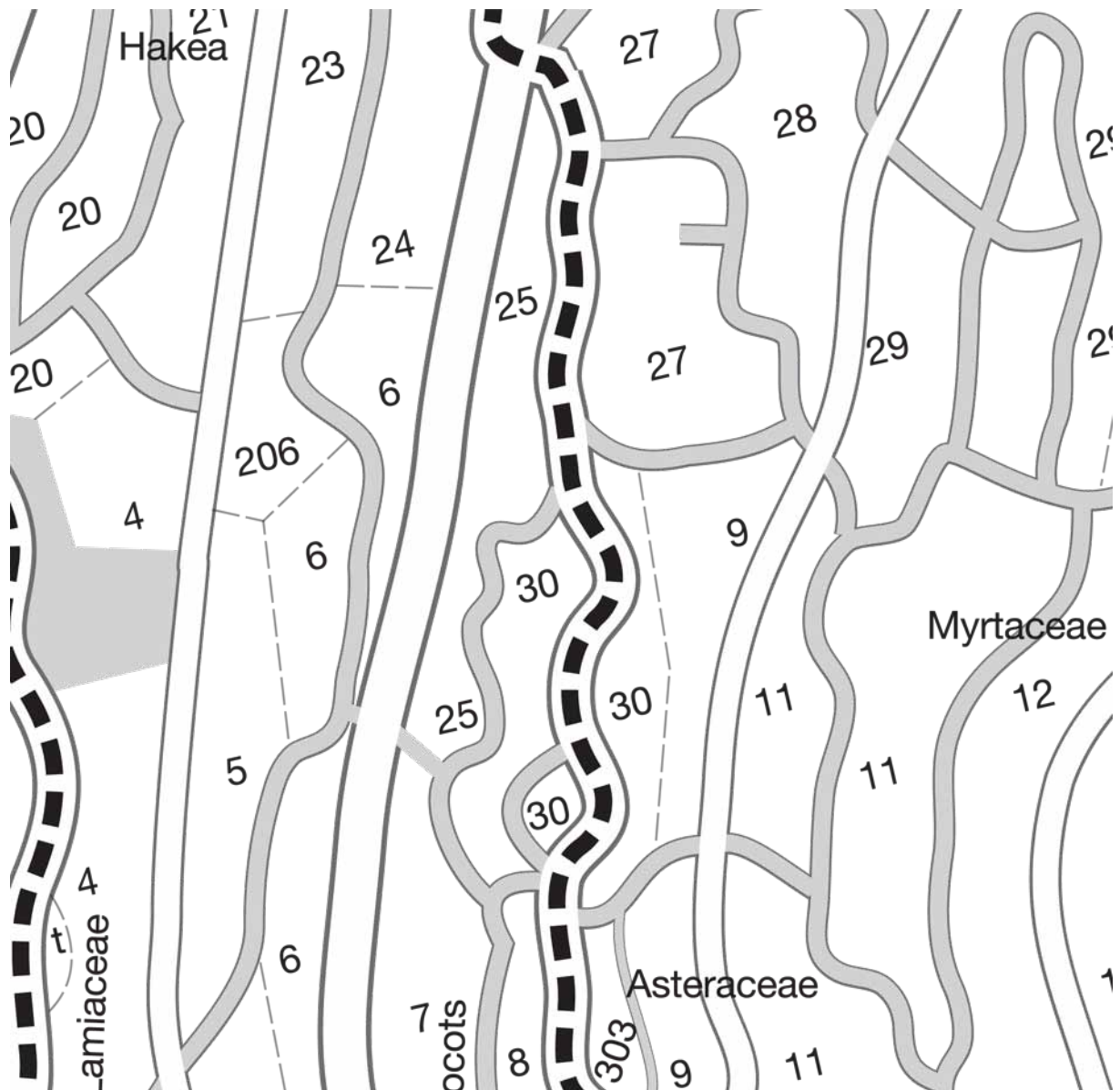
## SECTION 37

This area is currently devoted to Proteaceae and could be more directly promoted as a birdwatching area within the Gardens, as it has a quiet “retreat” feel with views over the ACT. This existing character could lend itself to an enhanced design with the placement of commissioned sculptural benches and other functional objects (e.g. a sculptural bird hide for birdwatchers), planned and located for their use in birdwatching and for solitary reading or reflection.

This zone of the Gardens may become a future Banksia Garden. The re-planning offers the special opportunity for a commission to an artist in close collaboration with the senior staff, horticulturalists, and a landscape architect, in which the commissioned work of art could be land art to be realised at the time of the new Banksia Garden’s design



and construction. This joint construction of the redeveloped garden and large-scale land art could make highly efficient use of a joint construction budget in creating a dramatic and immersive garden space.





# Area #8

## SYDNEY REGION

This large zone of the Gardens has a rich and diverse landscape with the main path traversing it providing many opportunities for possible locations of site-specific commissions to artists.

The zone's current plantings and interpretation focus on ecological, geographic, and geological themes. There are opportunities here for commissioned works to relate to the oblique interpretation and enhancement of significant concepts about the sandstone country, unique flora, and the Indigenous history of the Sydney region.







# Area #9

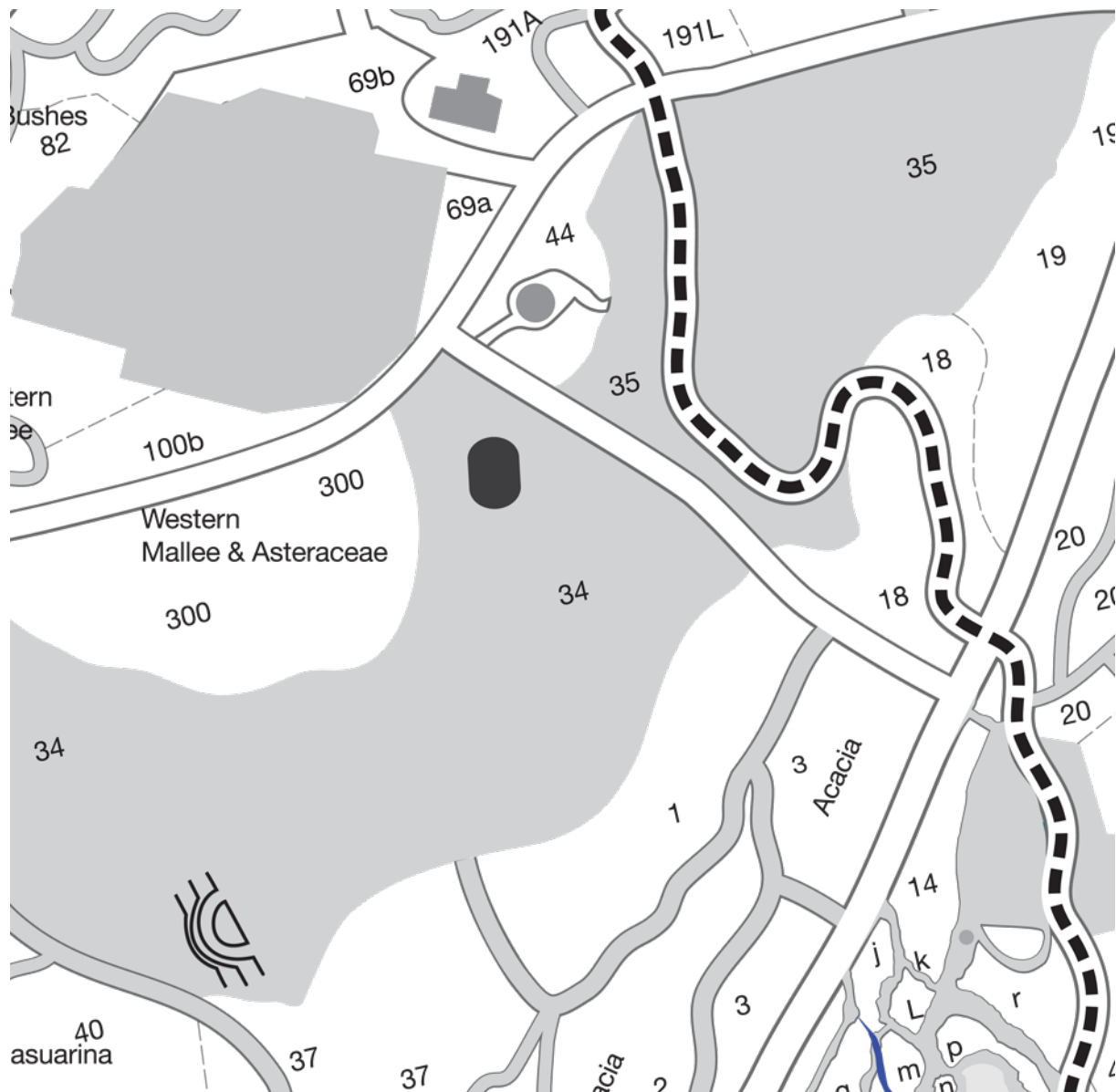
## EUCALYPT LAWN

The Eucalypt Lawn is one of the most identifiable and frequently-visited spaces in the Gardens by visitors, and consists of a broad lawn area flanked by tall eucalypts in perimeter garden beds. The area is used extensively for special events throughout the summer months, with an existing pavilion serving as a stage backdrop for groups such as jazz musicians, and the possibility of the future location of a new stage at the eastern lower end of the Lawn.

The prominent site visible at the junction of the Main Path with two other paths/maintenance routes at the natural entry to the Eucalypt Lawn could easily be utilised for a “visual icon” commission to an artist, providing a highly identifiable way-finding marker and destination, as well as being an interpretative work.



The perimeter garden beds around the Lawn could accommodate the placement of a series of intermittent, human-scaled site-specific works adding content, meaning, and an elegant perimeter to this high-use space.



# Area #10

## RED CENTRE

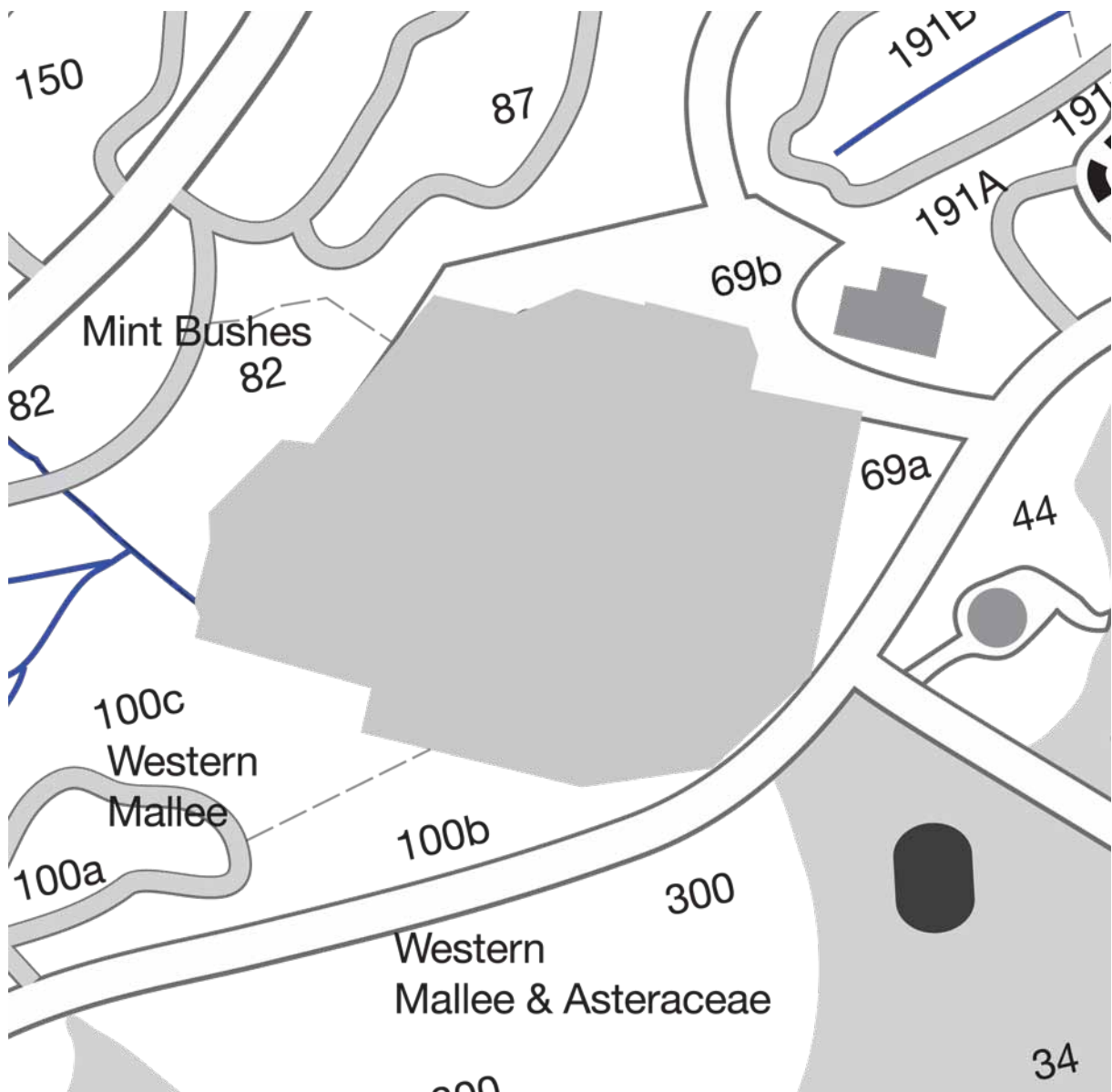
The new Red Centre Garden will inevitably be a place of special focus and high visitor numbers.

With its arid environment themes of plant adaptation in the midst of “boom and bust”, there is the strong opportunity here to build upon the presence of the pavement design commission by Teresa Purla McKeeman without detracting from it.

Future possible commissions here would relate to the interpretation of the issues and complexities of plant communities in the dry heart of Australia, with any commissioned works briefed and sited carefully so as not to overpower or detract from the landscape plantings themselves.









# Area #11

## ORCHIDS

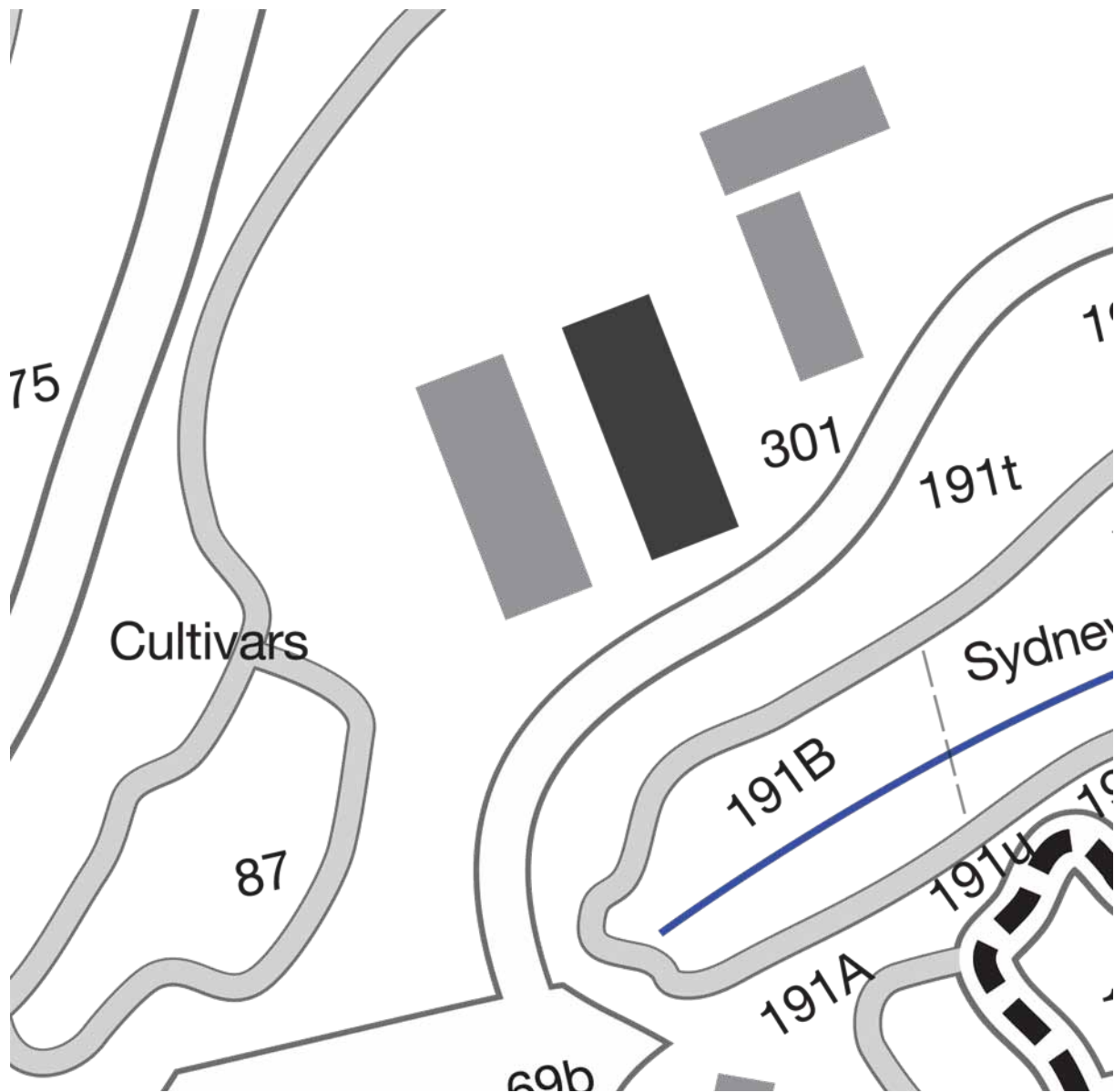
The current glasshouse containing the ANBG's unique collection of orchids is one of the aging elements of infrastructure within the Gardens which requires replacement.

The opportunity exists, when funding is available from a special donor, for an artist to be engaged for collaboration with an architect and landscape architect in the design and construction of a new orchid glasshouse in which the exciting form of the efficient, purpose-designed structure relates to the taxonomy, shape, and structure of the plant species within, thereby engaging visitors in an entirely new way within the Gardens.

Within this possible approach, the form of the building becomes sculptural and iconic in itself,



possibly also offering the opportunity for special detailing and fabrication of elements occurring at close range by craftspeople. The potential also exists for the siting of the new orchid glasshouse to be designed as land art, constructed as part of the foundations and perimeter of the new development.



# Area #12

## ASTERACEAE

Asteraceae, commonly referred to as the aster, daisy, or sunflower family, are the very large and widespread family of Angiospermae. A new Asteraceae garden is being developed in this location along the main path, with the opportunity to involve a site-specific commission in the interpretation and “making special” of this new garden area with species of perennial interest and attraction to most visitors.

The opportunity to involve an artist (and potentially a few hours of a collaborating landscape architect’s time) in the original planning and design by the Gardens’ horticultural staff of this new garden installation gives it special priority in the master planning of possible public art commissions at the ANBG. The Asteraceae garden’s specific location along the main path suggests the opportunity to





create or reinforce both a destination and a “pause space” for visitors by means of this commission’s presence.





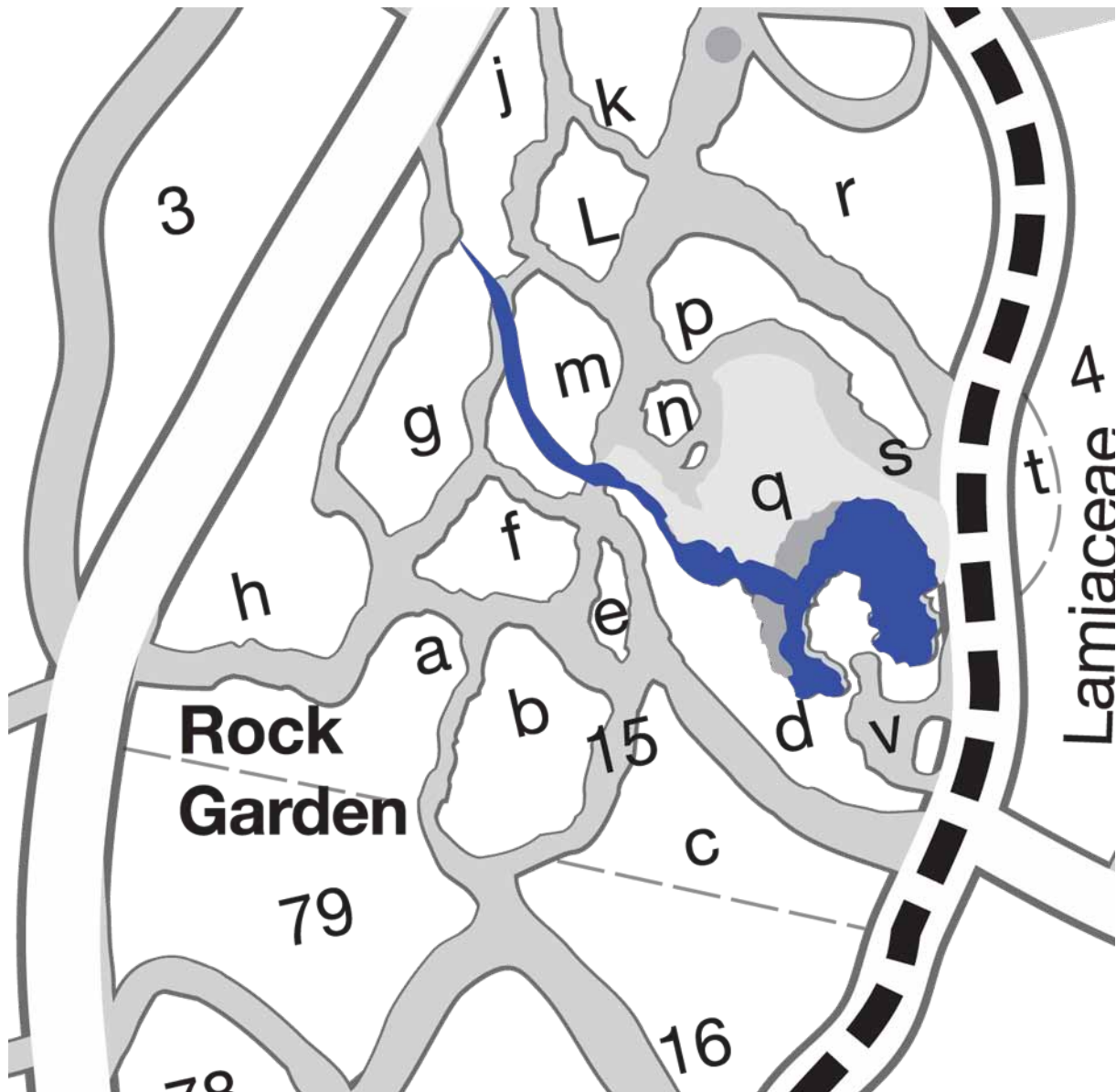
# Area #13

## ROCK GARDEN

The Rock Garden attracts many visitors by its character and the presence of water, but presently offers little interpretative content or presence once they have arrived. The Rock Garden's roughly circular form creates a zone where a series of small-scale works by a single artist could be commissioned, with the Brief suggesting insertion in designated locations as part of a powerful but oblique interpretative program in this location. The Design Brief for these works would allow the prior specification of the limitations on the method of transport and installation of the sculptural elements, thereby preventing difficulties and damage to the rocks, pavement, or plantings during installation activities.



The preparation of a Design Brief for any commissioned works in the Rock Garden would require prior work by the Commission Coordinator and the Gardens' senior staff to evolve a potent brief of content relating to the plantings in this zone for exploration by the artist.





# Area #14

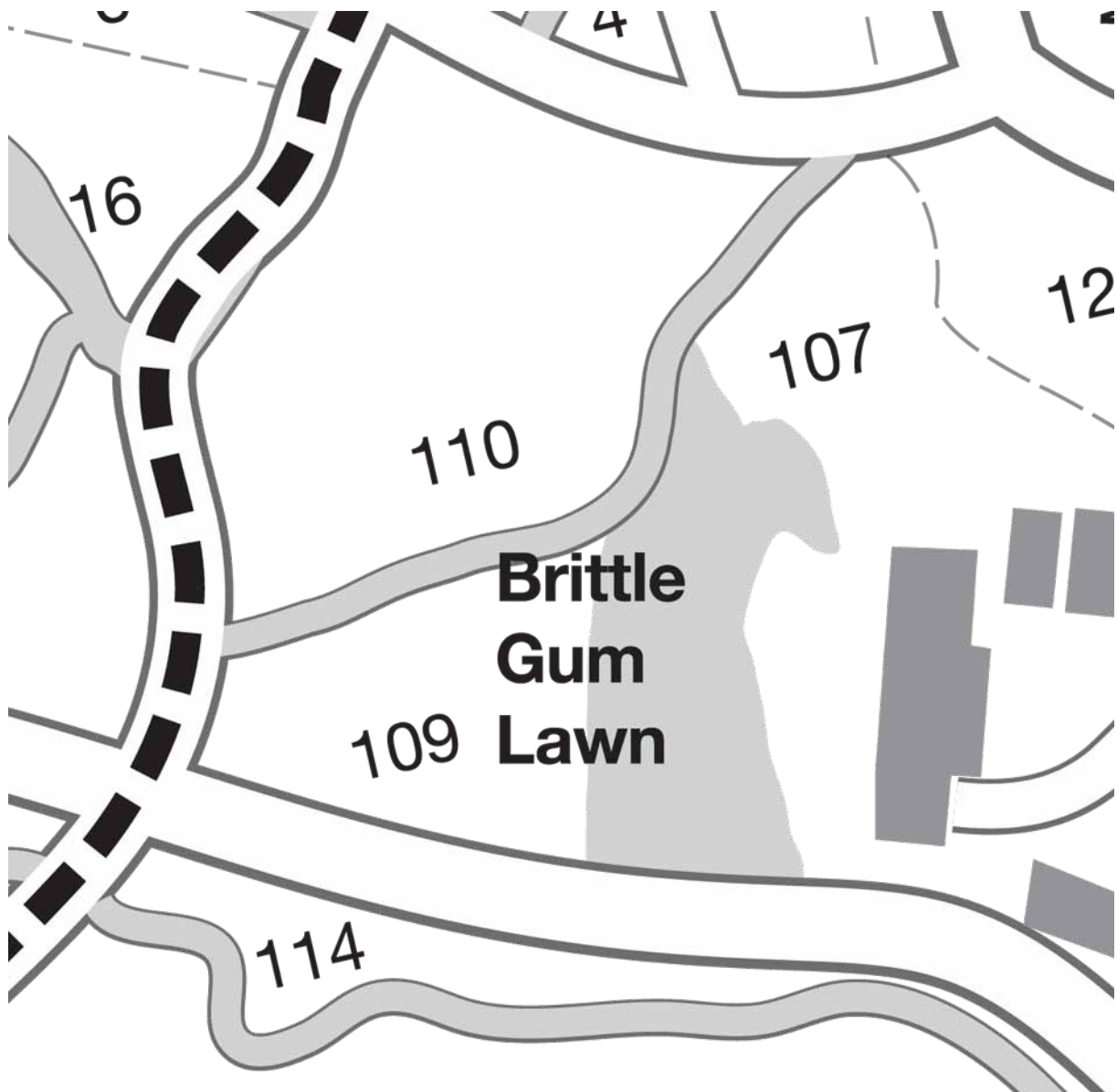
## BRITTLLEGUM LAWN

This grassed open area is frequently used for public events at the ANBG.

In its location and form, the Brittle gum Lawn offers particular opportunities for future use for changing site-specific temporary or ephemeral art installations of limited duration. The dramatic forms of the brittle gums (*Eucalyptus mannifera*) with their white trunks as local species in the Canberra region provide an opportunity for special interpretation of interest to residents and long-time visitors to the Gardens, as well as those from out of town and overseas.



The scale of this Lawn and the limitless interpretative and content-related opportunities of Eucalyptus in relation to the Gardens suggest its appropriateness for exploring site-specific musical performance, dance, and soundscape art.





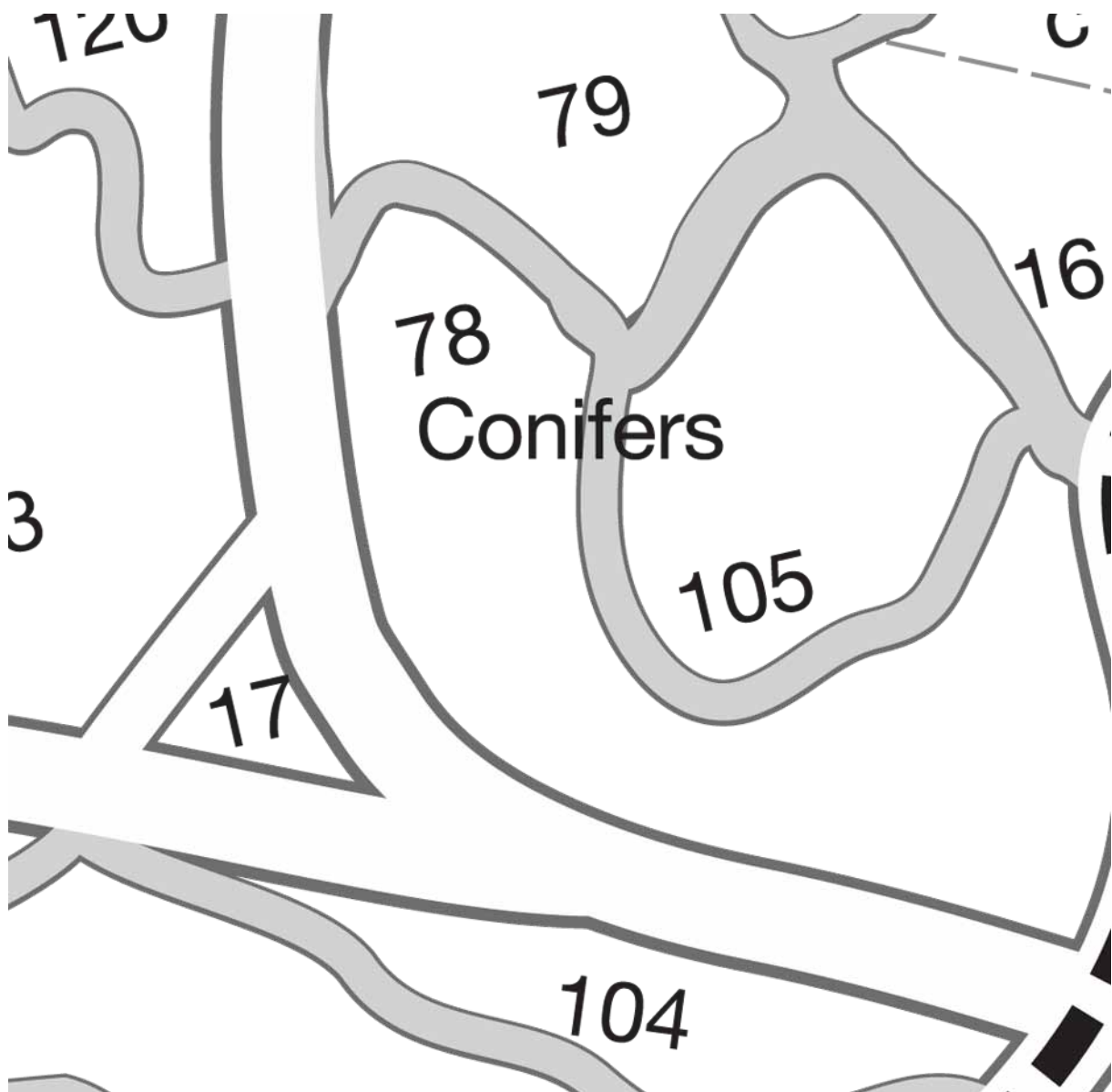
# Area #15

## GONDWANA

The wet forest “feel” of this zone of the Gardens makes it particularly appropriate for the exploration and interpretation through one or more site-specific commissions of the history and flora content of the once-joined lands of Australia, South America, and Africa.

This area’s location next to the main path, the Rainforest Garden, and an adjacent area of lawn makes it an appropriate interim destination and stopping-point for visitors along the main path’s itinerary. This function could be addressed and significantly enhanced by a site-specific commission, especially given the special ongoing interest of both Australian and overseas visitors in the concept and history of Gondwana.







# Area #16

## RAINFOREST

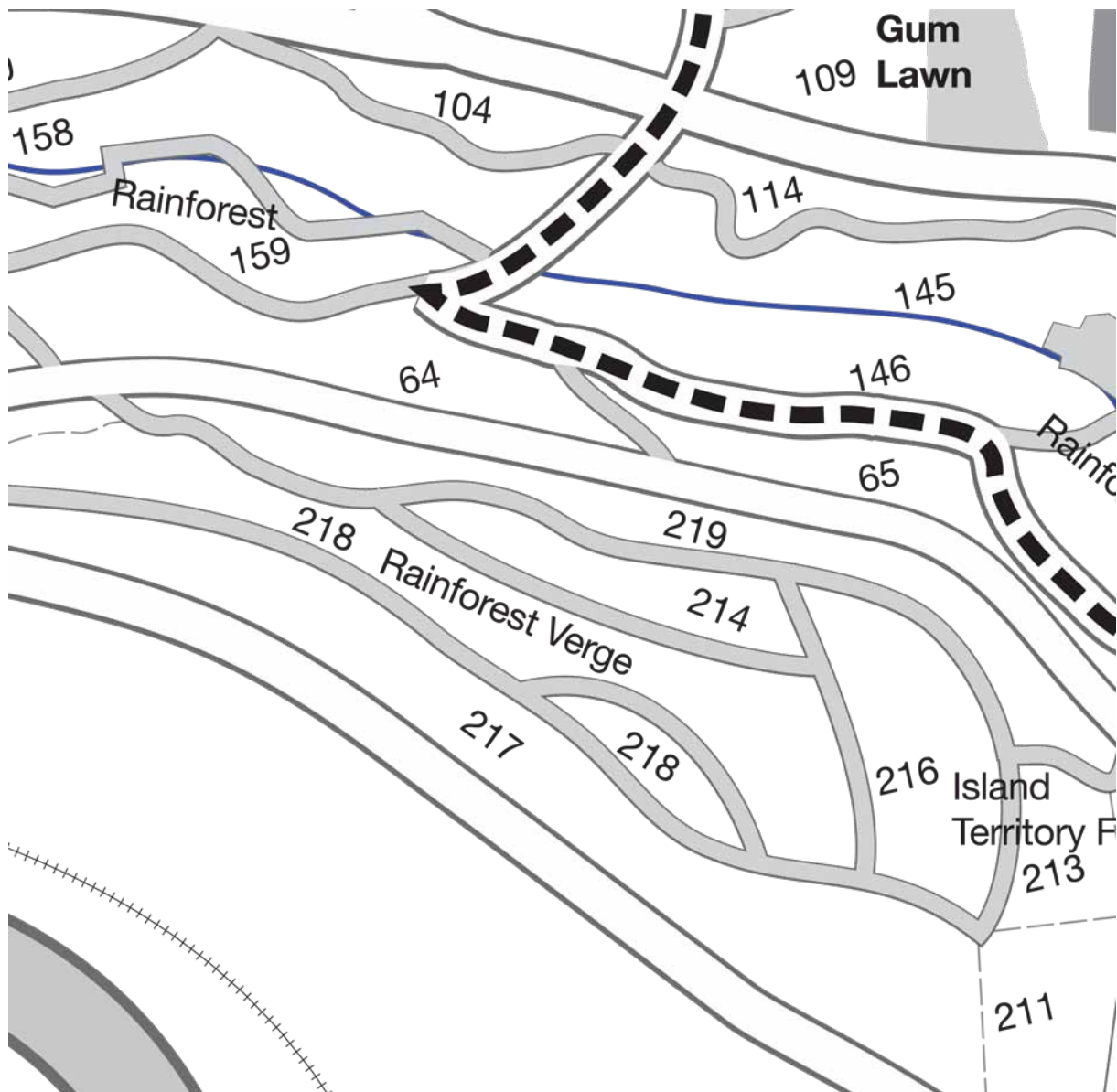
The rainforest area of the Gardens is one of the favourite locations of frequent visitors and a subject of delight by first-time visitors due to its moist, protected, highly atmospheric location and character.

The rainforest zone currently focusses on geographical and ecological themes including microclimate, ecology, the cooling effect of rainforest environments, and the simulated experience of walking through the rainforest areas of eastern Australia.

There are particular opportunities to be considered in possible site-specific commissions for this zone due to the presence of night lighting and the experience of commissioned works with night-time as well as daytime ambience.



As the rainforest's boardwalk is due for replacement in 2014-15, there is an important opportunity to explore a commission to a timber designer/maker which can take advantage of the replacement budget in commissioning special treatment in some form of portions of the new boardwalk slats and possibly areas of timber handrails. Commissioning opportunities may include (a) the edge-shaping of slats consistent with and determined by the cellular structure and growing characteristics of the species of timber use, (b) interpretation of the growth characteristics and habitat of the slat timber species in relation to its correct use, (c) possible carving of slats and/or handrails with incised letters with key quotations relating to conservation/preservation, or (d) the simultaneous commissioning of site-specific works adjacent to the boardwalk which enhance the use and interpretation of this zone.





# Area #17

## EASTERN MALLEE

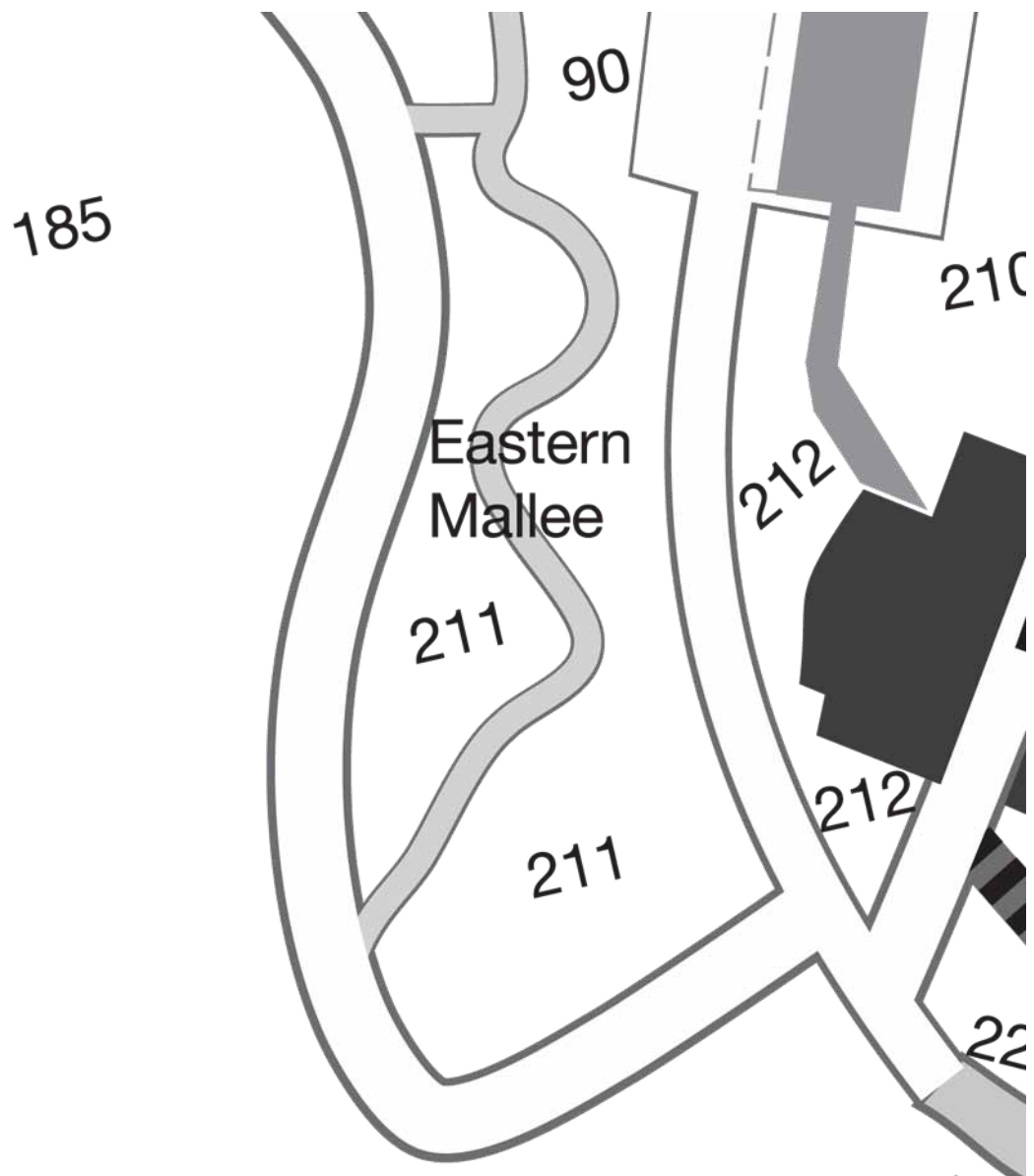
This zone in the southwest of the Gardens has a unique landscape and inhabitants which are partly secluded, less visited, and not on the main circulation path. It is a dry landscape with a walk-through path used by the ANBG guides in their tours. The themes of this portion of the Gardens are geographical and ecological.

This evocative landscape could have human-scaled site-specific works of art which are discovered along the curving pathway addressing issues about dry landscapes. There is an evocative opportunity here to explore the actual mallee timbers in one or more commissions to a selected designer/maker in wood or a project with the senior students of the Wood Workshop at the Canberra School of Art.



Mallee roots are frequently used by wood-turners to create large-scale bowls and sculptural forms which can be designed as the bases of tables, seats, and other functional external garden furniture. For visitors who understand little of the cellular structure and grain of different Australian timbers, such commissions are another way of communicating the science of Australian botanical species to visitors, both in growing form and in manufactured objects of use.

This is also an opportunity via the Art Program to re-use trees or roots of trees which die or need to be removed from this section of the Gardens, thereby communicating the messages about re-use and high-value recycling of timber, rather than woodchipping for mulch.



# Area #18

## TASMANIAN SECTION

The Tasmanian Section of the Gardens consists of a visually varied unique landscape and plants from Tasmania, ranging from rainforest through to heath species. This area is slated for redevelopment in the medium term to improve growing conditions, which would allow the opportunity for one or more site-specific commissions to artists, perhaps with correlative hours of consultation with a landscape architect working with Garden staff, to occur as part of the redesign and reconstruction of this section, rather than being a later addition.

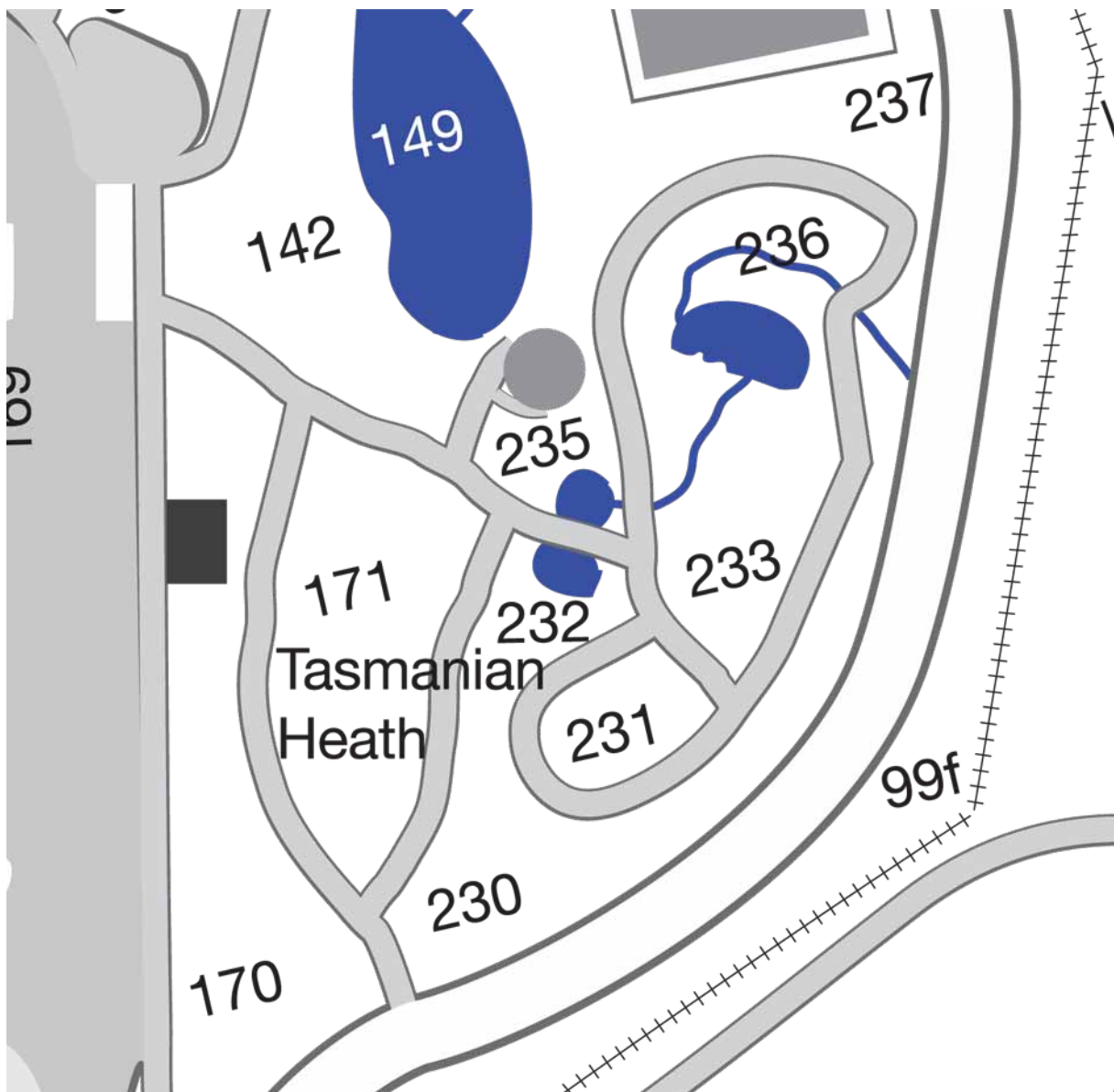
Tasmania has a long, vibrant, and internationally-known tradition of artists and designer/makers working in native Tasmanian timbers in highly interesting ways. This section of the Gardens could serve as a showcase for the site-specific work of one





or more of these timber designer/makers or artists working with the same species which grow within the Gardens, adding to its interpretive capacity.

The open heath section of this portion of the Gardens would allow prominent views for an “icon” commission serving as a visual attractor and way-finding point, drawing visitors catching a glimpse of this work in the distance to this southeastern portion of the Gardens. The Design Brief developed for such a work would need to specify that the work should support, not detract from or overpower, the presence of the low heath species.







## **PART FOUR**

### **ANNEXURES: CONCEPTUAL STARTING POINTS FOR COMMISSIONS AND SAMPLE ARTISTS' BRIEFS**

*Photo caption: (l. to r.) Canberra timber designer/maker Gordon Smith with Danish land-artist Alfio Bonanno assessing dead trees at a Canberra golf course offered as fabrication materials for a commission as the conceptual starting point for a site-specific sculpture (photo: Pamille Berg)*



## **ANNEX "A"**

### **Conceptual Starting-Points for the Preparation of Design Briefs for Public Art Commissioning in the Gardens**



## ANNEX "A"

### Conceptual Starting-Points for the Preparation of Design Briefs for Public Art Commissioning in the Gardens

This Annexure to the Master Plan provides a wealth of approved conceptual approaches to key ideas underlying possible commissions for sites within the Gardens. It is intended as an aid and guide for ANBG senior staff members and external public art coordinators engaged to prepare Design or Project Briefs for new commissioning projects within the Gardens.

Originating in the *2001 ANBG Public Art Master Plan*, these conceptual starting-points are not intended to be exclusively used as the background and basis for commission briefs, but have been endorsed as supportive of the Gardens' vision, mission, and key goals as stated in its *Management Plan 2013 – 2022*.

#### A. Art as a Means of Interpretation of Ideas

The essential role which contemporary art, craft, design, and artisanship can take in the Gardens is not one of "making attractive", but rather of interpretation. This interpretation process is defined by Freeman Tilden in relation to the National Park Service in the USA in his classic *Interpreting our Heritage* (University of North Carolina Press 1957), as:

*Interpretation is the revelation of a larger truth that lies behind any statement of fact,*

and

*Interpretation should capitalize mere curiosity for the enrichment of the human mind and spirit (ibid, p. 8).*

Artists and craftspeople are obviously entirely capable of participating in that role of interpretation and response through commissions for site-specific works. For millennia, whether in Western or Eastern cultures, art has continuously functioned to "reveal a larger truth which lies behind", and to draw upon the observer's "mere curiosity" in moving beyond to "the enrichment of the human mind and spirit".

Freedman Tilden amplified his concept of interpretation in relation to natural and man-made environments by describing what he saw as a "...new kind of group education based upon a systematic kind of preservation and use of national cultural resources", and by identifying six principles which he believed underlie any interpretive effort:

- i. Any interpretation that does not somehow relate what is being displayed or described to something within the personality or experience of the visitor will be sterile.*
- ii. Information, as such, is not interpretation. Interpretation is revelation based upon information. But they are entirely different things. However, all interpretation includes information.*
- iii. Interpretation is an art, which combines many arts, whether the materials presented are scientific, historical or architectural. Any art is in some degree teachable.*

- iv. *The chief aim of interpretation is not instruction, but provocation.*
- v. *Interpretation should aim to present a whole rather than a part, and must address itself to the whole [person] rather than any phase.*
- vi. *Interpretation addressed to children, (say, up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program (ibid, p. 9).*

Tilden acknowledges that his fourth principle arose from a passage from writings of Ralph Waldo Emerson, who stated *truly speaking, it is not instruction but **provocation** that I can receive from another soul* (ibid., p. 33).

The role of art in society as continuously providing intelligent “provocation” is also both timeless and extremely important to incorporate as a positive, confident part in the life of any institution having a cultural role in the community. As the former Adelaide Festival Director and performer Robyn Archer explains,

*...the muscle of the alternative, the poor, the radical, is developed out of the conflict with the conservative, the opulent, and the static. Eventually the old gives way to the new which in turn becomes the conservative of the new day. It is this vast network of push and pull, high and low, which must be taken into account when we speak of the arts. And all of it is absolutely necessary* (R. Archer in *Arts Action Update* (No. 1, 1991).

## **B. Art Which Explores the Definition of New Cultural Narratives and Myths Through Interpretation**

For the past century or more, Western society has ceased to invite and encourage its contemporary artists and craftspeople to perform the critical role of the community’s “imaging of itself to itself”, of actively exploring and repeatedly stating in contemporary ways “who” and “what” the community is and what it shall become. Unlike Greek city states in the fifth century B.C. or Florence in the fourteenth century, governments and individuals in the twentieth century have not actively and widely commissioned artists and craftspeople to promulgate, explore, and make seductively attractive in their public works of art the principles of communal life which support the long-term preservation of the community’s good.

There is a relative absence of public processes in contemporary democracies whereby artists and other “creative makers” are actively given the traditional role of examination and perpetuation of society’s venerable myths which reiterate long-term values and the good of the whole, rather than the interest of the individual. There are also few mechanisms where long-term interests are publicly and repeatedly placed in the consciousness of individual citizens. As described by US biologist, designer and inventor Stewart Brand:

*Civilization is revving itself into a pathologically short attention span. The trend might be coming from the acceleration of technology, the short-[horizon] perspective of market-driven economics, the next-election perspective of democracies, or the distractions of personal multi-tasking. All are on the increase. Some sort of balancing corrective to the short-sightedness is needed—some mechanism or myth that encourages the long view and the taking of long-term responsibility, where ‘the long term’ is measured at least in centuries... (S. Brand, *The Clock of the Long Now. Time and Responsibility* (New York 1999) p. 2).*

The mechanisms or “correctives” which Brand seeks in order to reinsert an emphasis on the long-term in society’s daily consciousness are being proposed in contemporary debate utilising a variety of starting-points and perspectives. For example, U.S.-based cultural historian Suzi Gablik describes an international contemporary movement among many cultural and social planners in government and private practice toward the conscious creation of new cultural models and new roles for contemporary artists:

*Most artists still see art as an arena in which to pursue individual freedom and expression. Under modernism this often meant freedom from community, freedom from obligation to the world and freedom from relatedness.*

*The emerging new paradigm reflects a will to participate socially: a central aspect of new paradigm thinking involves a significant shift from objects to relationships... Whereas the aesthetic perspective oriented us to the making of objects, the ecological perspective connects art to its integrative role in the larger whole and the web of relationships in which art exists.*

*A new emphasis falls on community and the environment rather than on individual achievement and accomplishment. The ecological perspective does not replace the aesthetic, but gives a deeper account of what art is doing, reformulating its meaning and purpose beyond the gallery system, in order to redress the lack of concern, within the aesthetic model, for issues of context or social responsibility.*

*...David Feinstein writes, ‘We need new myths; we need them urgently and desperately... Times are changing so fast that we cannot afford to stay set in our ways. We need to become exquisitely skilled engineers of change in our mythologies’. ...If modern aesthetics was inherently isolationist, aimed at disengagement and purity, my sense is that what we will be seeing over the next few decades is art that is essentially social and purposeful, art that rejects the myths of neutrality and autonomy (S. Gablik, *The Re-Enchantment of Art* (New York 1991) pp. 7 – 8).*

The art which Gablik sees as re-emerging in contemporary society falls clearly within Freeman Tilden’s precept of “interpretation as provocation”. It firmly embodies his principles of relating directly to the essential experience of the visitor, of including critical information, and of “aiming to present a whole rather than a part, and of [addressing] itself to the whole [person]”.

### **C. Art Examining the Exploration and Re-statement of Landscape Tradition as “Shared Culture”**

Professor Simon Schama, in his seminal cultural history, *Landscape and Memory* (London 1995), presents an alternative view of whether new myths are required, while nevertheless coming to a positive conclusion about how participants in contemporary culture can positively and actively engage in interpretation in relation to the environment. Writing about environmental history, Schama says:

*Once the archaic cosmology in which the whole earth was held to be sacred, and man but a single link in the long chain of creation, was broken, it was all over, give or take a few millennia. Ancient Mesopotamia, all unknowing, begat global warming. What we need, says one... impassioned critic, Max Oelschlaeger, are new ‘creation myths’ to repair the damage done by our recklessly mechanical abuse of nature and to restore the balance between man and the rest of the organisms with which he shares the planet.*

*It is not to deny the seriousness of our ecological predicament, nor to dismiss the urgency with*

*which it needs repair and redress, to wonder whether, in fact, a new set of myths are what the doctor should order as a cure for our ills. What about the old ones? For notwithstanding the assumption, commonly asserted in these texts, that Western culture has evolved by sloughing off its nature myths, they have, in fact, never gone away. For if, as we have seen, our entire landscape tradition is the product of shared culture, it is by the same token a tradition built from a rich deposit of myths, memories, and obsessions. The cults which we are told to seek in other native cultures—of the primitive forest, of the river of life, of the sacred mountain—are in fact alive and well and all about us if only we know where to look for them. And that is what Landscape and Memory tries to be: a way of looking; of rediscovering what we already have, but which somehow eludes our recognition and our appreciation. Instead of being yet another explanation of what we have lost, it is an exploration of what we may yet find.*

*In offering this alternative way of looking, I am aware that more is at stake than an academic quibble. For if the entire history of landscape in the West is indeed just a mindless race toward a machine-driven universe, uncomplicated by myth, metaphor, and allegory, where measurement, not memory, is the absolute arbiter of value, where our ingenuity is our tragedy, then we are indeed trapped in the engine of our self-destruction.*

*At the heart of this book is the stubborn belief that this is not, in fact, the whole story. The conviction is not born from any wishful thinking about our past or our prospects. For what it is worth, I unequivocally share the dismay at the ongoing degradation of the planet, and much of the foreboding about the possibilities of its restoration to good health.*

*The point of [my work] is not to contest the reality of this crisis. It is, rather, by revealing the richness, antiquity, and complexity of our landscape tradition, **to show just how much we stand to lose**. Instead of assuming the mutually exclusive character of Western culture and nature, I want to suggest the strength of the links that have bound them together. That strength is often hidden beneath layers of the commonplace. So [my work] is constructed as an excavation below our conventional sight-level **to recover the veins of myth and memory that lie beneath the surface...** (ibid., pp. 13 – 14).*

Schama obviously differs markedly from Gablik in his assessment of whether the contemporary community needs new myths which emphasise environmental and social sustainability or rather merely needs to fully understand the multiplicity of the old. Nevertheless, Schama's words reinforce the positive role which artists and craftspeople can actively be invited to play in the interpretation of sites and environments. To use Tilden's words again, that role lies in revealing the "larger truths behind" and expanding the mere curiosity of visitors to encompass "the enrichment of the human mind and spirit". Schama also endorses another of Tilden's key principles of interpretation in emphasising the exploration of and connection with what each viewer or visitor **brings to** a landscape environment, saying:

*For although we are accustomed to separate nature and human perception into two realms, they are, in fact, indivisible. Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from strata of memory as from layers of rock (ibid).*

In defining the role of contemporary art and craft in the ANBG in support of the Gardens' mission and role, the Master Plan's intention is that artists should be offered commissions which invite both the exploration of new myths or resonant metaphors relating to sustainability and biodiversity appropriate to our time, as well as the investigation and "remembering" of the richness of the 'landscape of the mind' of our pluralist cultures which visitors bring to the Gardens in its studying, growing, and promoting of Australian plants.



#### D. Art as Exploring Public Understanding of Co-Adaptation, Environmental Sustainability, and Custodianship in Australia

In view of the mission of the Gardens described in the *ANBG Management Plan* quoted above, what are some of the new “myths” or cultural truths which the Art Program of the Gardens should ask artists to explore, address, and present to visitors and staff alike? Dr. Timothy Flannery’s *The Future Eaters* (Melbourne 1994) proposes multiple essential issues closely related to the views of Tilden, Gablik, and Schama:

*[A] most vital change is occurring in Australia. It is a growing realisation of the way in which nature works there. For biologists are finally understanding that evolution in Australia is not driven solely by nature ‘red in tooth and claw’. Here, a more gentle force—that of coadaptation—is important. This is because harsh conditions force individuals to cooperate to minimise the loss of nutrients, and to keep them cycling through the ecosystem as rapidly as possible. Thus, entire ecosystems have evolved in Australia that, when untampered with, recycle energy and nutrients in the most extraordinarily efficient ways. Aboriginal people have long understood this and have shaped their culture accordingly*

*I...argue that these changes to our world view are an early, yet crucial step in the process of adaptation of an essentially European people to life in Australasia... Through...personal experience I have learned how important histories are to people, including myself. They define our place in the world and validate our claims to inheritance, both individual and national. The radically changed world view that many Australians possess today means that Australians can now define themselves through things that are uniquely Australian.*

*...Australians are caretakers of a disproportionately large share of the world’s biological riches and Australia is a land which tolerates few mistakes. If Australians do not possess a culture which values these things, they will be lost to the world (ibid., pp. 15-16).*

Flannery’s last two sentences quoted above and the following quotation can virtually serve as the substance and focus of the entire ANBG Art Program, describing in detail what the task of commissioned artists and craftspeople centres upon:

*It is ignorance of the past that dooms each new wave of immigrants to the ‘new’ lands to be future eaters. So certain are they of their superiority; so sure of their ability, that they do not think to learn from those who have gone before them, nor do they take the time to read the signs of the land until disaster has overtaken them. We, perhaps, are the first generation of future eaters who have looked over our shoulder at the past, but we have done so quite late in the process of environmental destruction. If we can change our ways before we have consumed all of the future that we are capable of, then we will have achieved something very precious.*

*It is true that the most recent immigrants are slowly being shaped by their new homes, but like Aborigine and Maori before them, the process is costing dearly in terms of biodiversity and sustainability. This, in turn, is severely limiting the future for their children. More than 60 years ago, Sir Keith Hancock wrote in his great work Australia:*

*‘When it suits them, men may take control and play fine tricks and hustle Nature. Yet we may believe that Australia, quietly and imperceptibly..., is experimenting on the men... She will be satisfied at long last, and when she is satisfied an Australian nation will in truth exist’.*

*If Australasians are happy to progress towards adaptation at the imperceptible pace of change at which evolution proceeds, it will be a long time indeed before an Australian or a New Zealand nation will in truth exist. But humans are different from all other creatures. We can think, understand, and act to make our lives better. Yet despite all of our advantages—our technology and our intellect—we seem to have made as disastrous a series of mistakes as any other species. Even now, we seem to be seeing only the very first glimmer of the change that Sir Keith foretold. For the moment, I hope that Australasians one and all will begin to ask the right questions. For this is the first, necessarily wobbly step on the road to discovering what it means to be custodians of the wonderful and enigmatic ‘new’ lands... (ibid., 405-406).*

These seminal ideas expressed by Tilden, Brand, Gablik, Schama, and Flannery are intended to form the conceptual basis of key conceptual ideas for commissions under the Gardens’ Master Plan.

#### **E. Key Conceptual Ideas for Exploration in the Garden’s Site Specific Commissions**

The following descriptions provide starting points for the preparation of Design Briefs for artists, craftspeople, and designer/makers within the Master Plan of possible sites for commissions in the Gardens.

**Key Idea #1. Simon Schama’s “Landscape is the Work of the Mind”: Commissions Exploring the Interlacing of Strata of Common Memory in Landscape**

As already quoted in Section “2” above, Schama says:

*For notwithstanding the assumption, commonly asserted..., that Western culture has evolved by sloughing off its nature myths, they have, in fact, never gone away. For if, as we have seen our entire landscape tradition is the product of shared culture, it is by the same token a tradition built from a rich deposit of myths, memories, and obsessions. The cults which we are told to seek in other native cultures—the primitive forest, of the river of life, of the sacred mountain—are in fact alive and well and all about us if only we know where to look for them...*

The commissions under this typology are to artists and craftspeople to mine the “deposit of myths, memories, and obsessions” with respect to the definition of special places and characters within the growing of plants in the Gardens. The resulting works may be ephemeral or more permanent, either in hard or soft landscape areas, may create objects or only a character or ambience of place, or could also include performance works in a variety of performing arts media, including music, dance, lighting design, etc.

The following are examples utilising this key idea for artists’ commissions:

<b>RECOMMENDED CONCEPTUAL STARTING-POINTS FOR THE COMMISSIONS</b>	
1.1	An artist’s site-specific commission responding to Schama’s statement: “Before it can ever be a repose for the senses, landscape is the work of the mind. Its scenery is built up as much from the strata of memory as from layers of rock”.
1.2	Artists’ site-specific commissions responding to Schama’s statement that: “...although we are accustomed to separate nature and human perception in two realms, they are, in fact, indivisible”.
1.3	Artists’ site-specific commissions responding to Schama’s statement that “...For if, as we have seen, our entire landscape tradition is the product of shared culture, it is by the same token a tradition built from a rich deposit of myths, memories, and obsessions. The cults which we are told to seek in other native cultures...are in fact alive and well and all about us if only we know where to look for them...”.
1.4	Artists’ site specific commissions based on a response to Schama’s statement that: “... By revealing the richness, antiquity, and complexity of our landscape tradition, [we can] show just how much we stand to lose [if we do not begin to reverse the degradation of the planet...]”.
1.5	Artists’ site-specific commissions responding to and interpreting Schama’s statement that: “Instead of assuming the mutually exclusive character of Western culture and nature, I want to suggest the strength of the links that have bound them together. That strength is often hidden beneath layers of the commonplace. So [my work] is constructed as an excavation below our conventional sight-level to recover the veins of myth and memory that lie beneath the surface...”.

**Key Idea #2. “Interpretation of Change” Commissions: Artists and Craftspeople Responding to the Science and Awareness of Lifespan Definition Among Plants, of the “Come and Go” Nature of Plants in Arid Environments, and the Science of Climate Change**

This commission has its origins in the principles in the approved conceptual basis for the Master Plan in which quotations from Gablik, Flannery, and others state that:

- “...we tend to pattern ourselves and our world view after our culture”, that
- “...the question [of social and environmental responsibility] is where can we possibly go, and how”, the concept that
- in local terms, the community can come to understand who it is, what it is, and what it is possible to become only if it also has an ever-increasing awareness of its origins and what it has been, and lastly that
- in Flannery’s words, “...it is ignorance of the past that dooms each new wave of immigrants to the ‘new’ lands to be future eaters. So certain are they of their superiority, so sure of their ability, that they do not think to learn from those who have gone before them, nor do they take the time to read the signs of the land until disaster has overtaken them...”

Commissions under this typology would be based upon the artists’ power alternately to respond to, celebrate, characterise, interpret, mourn, or otherwise inform residents and passersby in some way about our world community’s need to understand processes of change in the world of plants, of life-spans, and of how to “read the signs of the land” as good custodians living in the midst of this unique plant kingdom. The resulting works of art, craft, or design may be temporary and ephemeral responses to the process and sequence of change in a particular location in the Gardens, or may form permanent elements of the built form functional elements of the Gardens. The consulting Public Art Coordinator will refer to ANBG scientists in preparing the briefs for these typologies of commissions.

<b>EXAMPLES OF USE OF THIS CONCEPTUAL STARTING-POINT FOR COMMISSIONS:</b>	
2.1	A commission in which the scientific and horticultural staff of the Gardens identify several planting groups or areas of the Gardens which perform important roles or serve as indicators in some way in the science of climate change, and the artist creates one or more site-specific installations which respond to and highlight the “science of climate change” role
2.2	U.S. adman Regis McKenna has referred to the current generation’s sense of the compressing of time as “continuous discontinuous change”. This can be utilised as the basis of a design brief to be developed by Gardens’ staff and the Public Art Coordinator to request artists to address or respond to evidence of Nature’s “continuous discontinuous change” as evidenced in the Gardens
2.3	A commission in which the scientific and horticultural staff of the Gardens work with the Public Art Coordinator to develop commission briefs to artists which are about “taking the time to read the signs of the land” in a number of designated locations in the Gardens.



	<b>EXAMPLES OF USE OF THIS CONCEPTUAL STARTING-POINT FOR COMMISSIONS:</b>
2.4	Commissions to artists from design briefs prepared collaboratively by the Gardens' staff and Public Art Coordinator which will provide the basis from which artists can address Sir Keith Hancock's statement in his book <i>Australia</i> that: "When it suits them, men may take control and play fine tricks and hustle Nature. Yet we may believe that Australia, quietly and imperceptibly..., is experimenting on the men... She will be satisfied at long last, and when she is satisfied an Australian nation will in truth exist" (Flannery, <i>ibid.</i> p. 405). What is the evidence of the Gardens' planting, species, and groupings of what has happened in the past in Australia when people "hustle Nature", and what serves as evidence of Nature experimenting on people until "she is satisfied at long last?"
2.5	A commission to an artist to respond to the ideas behind Stewart Brand's statement that:  "Responsibility, these years, means mastering long lead times, long lag times, and the hidden effects of cumulative change. In the domain of atmosphere and climate the delay between cause and effect can be thirty years. One climatologist notes, 'We are the first generation that influences global climate, and the last generation to escape the consequences'".

**Key Idea #3. Commission to Artists to Create a Visual Icon or Identity Points To Aid Way-finding, Make Identifiable “Places” Within the Gardens, or Initiate an Itinerary along Pedestrian or Streetscape Paths**

The conceptual basis of this commission is to allow artists to take a substantial role in identity-making within important places in the Gardens, to reinforce the commitment to visual connectivity, diversity, and interdependency of landscape and planting environments, and to provide the opportunity for the work in its aesthetic to bear out the conceptual basis of the quotations in Section 2 above that “... the sub-text of social responsibility is missing in our aesthetic models, and the challenge of the future will be to transcend the disconnectedness and separation of the aesthetic from the social that existed within modernism...” (Gablik, *ibid.*)

The Gardens is in serious need of “icon” elements which can be utilised to complete the scale of the three-dimensional spaces of many of the planting areas of the Gardens, particularly when those areas are in a state of change or with immature plants or horticultural development. The Entry areas to the Gardens could particularly benefit from a careful itinerary of commissions based upon the science and horticulture of the plants under cultivation in these areas, but providing a visually-calibrated series of views for occupants of cars and pedestrians entering the ANBG and drawing them back to the planting and study beds for closer views.

	<b>POSSIBLE CONCEPTUAL STARTING-POINT OF COMMISSION</b>
3.1	A site-specific icon commission to an artist to give a focal point for visitors arriving by car and on foot to the arid-landscape/grassland garden to the west of the Main Entry gates to the Gardens
3.2	A site-specific icon commission at the confluence of paths at the entry to the Eucalypt Lawn area of the Gardens
3.3	Site-specific commissioned works with way-finding functions which create a stronger itinerary through the acacia plantings of the Gardens, interlacing appropriate visual and conceptual content
3.4	Major icon commissions whose presence can be “flagged” as being in the upper reaches of the pathway system of the Gardens (e.g. above and visible from the new Red Centre Garden), thereby serving as inherent “destinations” on visitor maps which draw visitors into the upper, less visited areas of the Gardens

**Key Idea #4. Commission to Artists to Create a Visual Icon or Identity Points To Aid Way-finding, Make Identifiable “Places” Within the Gardens, or Initiate an Itinerary along Pedestrian or Streetscape Paths**

In the *ANBG Management Plan 2012 – 2022*, two of the nine goals of the Plan relate to research, being the gateway for knowledge, and the “studying” of plants.

Of course “studying” is done by individuals, and particularly by scientists among the many collaborators in the botany and environmental science of the ANBG. The importance and nature of that “studying” is one of the areas in which interpretation by artists in the Gardens can be particularly productive for visitors.

Scientist Stephen J. Gould, in his “Preface” to his seminal book *The Lying Stones of Marrakech* (London 2000), has a number of ways in which he characterises what a scientist does which is so fascinating to the lay-person, and the ways in which the scientist’s work can be made accessible to non-scientists. In the various processes of making science accessible to people, as in the popular scientific article, Gould notes that

*...We lose nothing of science’s factual beauty and meaning [when] we add the complexity of how we come to know (or fail to learn) to conventional accounts of what we think we know.*

To make science and its methodologies penetrable and exciting to the lay-person, the addition of that “how we come to know” to the bare facts of the discovery is often the handle or “way in” by which the non-scientist is drawn to the conclusion. Gould continues to describe his search for the means of making science accessible:

*...I experimented with many styles for adding this humanistic component about how we learned (or erred) to standard tales about what, in our best judgment, exists ‘out there’ in the natural world—often only to demonstrate the indivisibility of these two accounts, and the necessary embeddedness of ‘objective’ knowledge within worldviews shaped by social norms and psychological hopes. But so often, as both Dorothy and T.S. Eliot recognized in their different ways, traditional paths may work best and lead home (because they have truly withstood the test of time and have therefore been honed to our deep needs and best modes of learning, not because we fall under their sway for reasons of laziness or suppression).*

*Despite conscious efforts at avoidance, I find myself constantly drawn to biography—for absolutely nothing can match the richness and fascination of a person’s life, in its wondrous mixture of pure gossip, miniaturized and personalized social history, psychological dynamics, and the development of central ideas that motivate careers and eventually move mountains.*

*...So I have struggled, harder and more explicitly than for anything else in my life as a writer, to develop a distinctive and personal form of essay to treat great scientific issues in the context of biography—and to do so not by the factual chronology of a life’s sorrows and accomplishments (a noble task requiring the amplitude of a full book), but rather by the intellectual synergy between a person and the controlling idea of his life. In this manner, when the conceit works, I can capture the essence of a scientist’s greatest labor, including the major impediments and insights met and gathered along the way, while also laying bare (in the spare epitome demanded by strictures of the essay as a literary form of limited length) the heart of a key intellectual concept in the most interesting microcosm of a person’s formulation and defence (pp. 2 – 3).*

In a similar way, this commission typology asks artists to perform a unique role of “biography” when needed or desired in the Gardens, not by portraiture or the preserving of the image of the person of

the scientist, but like Gould, to find the means of making strong reference to the “central ideas that motivate careers and eventually move mountains” in important scientists’ lives.

Particularly potent in the context of the ANBG as a unique botanic garden focussing almost exclusively on native Australian plants would be for those “central ideas which move mountains”, in Gould’s words, to be selected from the work of those scientists whom Flannery identifies as reversing the process of the “future-eaters” in Australasia.

How this might be done in a rich variety of approaches by artists is perhaps suggested by Gould’s description of his methodology:

*[I attempt to create] a distinctive voice based on applying biographical perspectives to the illumination of key scientific concepts and their history (following the basic strategy, in each essay, of linking a person’s central operating idea, the focus of a professional life in development, to an important concept in human understanding of the natural world—in other words, to summarize the range and power of a principle by exemplifying its role in the intellectual development of a particularly interesting scientist). Thus I have tried to encapsulate, in the unforgiving form of an essay, the essence of both a person (as expressed in the controlling idea of his scientific life and a concept (through the quintessentially human device of displaying its development in an individual life) (ibid., 3 – 4).*

In the commissions to artists utilising this key idea, the desire to memorialise certain important botanists and other scientists in the Gardens would occur not with sculpture busts or plaques, but rather through an artist designing an installation or other work of art which, through making references on many levels to the key concepts of his/her science and ideas, is capable of providing a highly resonant memorial to the scientist’s life.

In each case, the reference to and revealing of the brilliance and contributions of the scientist’s ideas is a far more dignified and fitting memorial, since it captures that essence which “lives on” rather than the ephemeral casing which dies and falls away.

These commissions in many cases will require or substantially benefit from a formal, close working relationship between the nominated artist and a scientist on the Gardens’ staff who understands the ideas, concepts, and contributions to the field by the person being memorialised. This collaboration, if carefully managed, will add considerable vibrance and value to the work of art while at the same time allowing key ANBG staff members to more fully understand the potent role which artists and craftspeople can have in the Gardens’ efficacy and interest for the public.

Particular resonance can be gained in the Gardens through the obvious process of locating commissions based on the memorialising of key ideas of important scientists in the context of the plant material or ecosystem which they studied. This co-location adds richness to the creating of individual “places” in the Gardens with content which can be built upon by multiple means.

Starting points and possible locations appropriate for commissions exploring this key idea are:

	<b>POSSIBLE LOCATION OR CONCEPTUAL STARTING-POINT OF COMMISSION</b>
4.1	A site-specific commission in which an artist creates a work which focuses on the 18th century age of exploration in relation to “discovery” in a broad sense with respect to Australian plant life: Banks, Cook, etc.



	<b>POSSIBLE LOCATION OR CONCEPTUAL STARTING-POINT OF COMMISSION</b>
4.2	A site-specific commission which relates to the exploration of the continent (e.g. Flinders, etc) and the mapping of the “nature” of the continent, including the 19th century interest in diversity
4.3	A number of site-specific commissions over time which relate to the biographers of the plant kingdom—the writers of the great Flora, and the great taxonomers—through reacting to, memorialising, or responding to the nature and value of their work, rather than their “persons”
4.4	A site-specific commission which in some way relates to the art of botanical illustration as a key element of the “studying” of plants, and the important illustrators in Australia: a celebration of and commentary on the skill of observing
4.5	A site-specific commission which relates to the “big picture” ideas embodied in the very existence of the Gardens of collecting and recording: e.g. the herbarium idea
4.6	Site-specific commissions which over time relate to the work of those scientists who have studied the evolution of plants in Australia: the celebration of the acts of discovering “what is here” and how and why
4.7	A site-specific commission which relates to, celebrates, and/or characterises the important work done by plant geneticists, both past and current
4.8	Site-specific commissions which characterise the work of contemporary scientists engaged in the current processes of classification: where plants grow, what they are called, etc., in the expansion of the still-very-sketchy picture of botanical life in Australia
4.9	A site-specific commission which helps the public understand the value of the work of scientists who are working to understand ecological pressures and habitat, both past and present: e.g. what plants are the environmental “filters”, those that hold environments together, and the “establishers” (e.g. the keen interest in mosses, lichens, ferns, native orchids, etc.)

**Key Idea #5. Commissions to Artists to Explore the Gardens’ Mission for “Connecting People to Australian Flora”: Commissions Whose Content Focusses on, Amplifies, and Makes Accessible to Visitors the Remarkable Accomplishments and Projects of the Gardens in Propagation and other Plant Growth Areas**

This key idea for commissions for artists is intended to explore the “why” of the Gardens’ work in the area of **growing** and ex-situ conservation: i.e. its unique projects and roles in relation to the preservation, enhancement, and development of native plant growth.

The work of artists can often be founded on a spark of excellence, of intellect, of a wonderful story, of an itinerary through time or adversity of purpose, or of a marvellous fact or truth. These commissions could in fact be generated by scientists, horticulturalists, or education officers in the Gardens saying, “If only the public could realise what a remarkable process of ----- this is...”. The artist and her/his work, properly selected, can be the means by which that fact can be demonstrated in a clear but non-didactic way, with an overlay of wonder, of excitement, and of creative expression.

Like the commissions relating to Key Idea #4, these commissions are likely to require the collaboration with and participation of one or more interested scientists or horticulturalists with the Art Program Coordinator in the development of the Design Brief, the proposed location and landscape/plant setting, and in the provision of background documents to be given to the artists. Furthermore, their collaboration may be highly important in a “critique and comment” role at key points in the commissioned work’s development.

Starting points and possible locations appropriate for commissions under this typology are:

	<b>POSSIBLE CONCEPTUAL STARTING-POINT OF COMMISSION</b>
5.1	A site-specific commission which focuses on what is fascinating to the public about “growing” and ex-situ conservation: e.g. why are there greenhouses at the Gardens, and why is propagation always taking place?
5.2	A commission which addresses in some way why individuals are interested in “growing plants”: what is the fascination, and where does it come from in humans?
5.3	A site-specific commission which relates to the public’s abiding interest in the plant world’s complex process of “constructing”: the important things which happen underground with plants, rather than those which are visible above-ground
5.4	A site-specific commission responding to and characterising some aspect of the Gardens’ vision for conservation, with growing understood as the creating of a live repository, and what constitutes the “edges” of the processes of growing in the Gardens
5.5	A commission to an artist which addresses in some way the public’s interest in the idea of the re-creation of habitat: i.e. the artist’s response to what a “native habitat” is, how one can construct a habitat, and to a child’s delight in the concept that the Gardens “is a fake” as a constructed environment
5.6	A site-specific commission which celebrates horticulturalists in the context of the Gardens as experimenters, savers, and "knowers"

	<b>POSSIBLE CONCEPTUAL STARTING-POINT OF COMMISSION</b>
5.7	A site-specific commission to an artist which responds in some way or dramatises the “bush garden” ethos: where the ANBG sits in garden design, its adoption of landscape principles evolved in the 1960s, of naturalism and what it is as an aesthetic, and/or the linkages with Edna Wallings’ ideas
5.8	Artists’ site-specific commissions over time to respond to the Gardens’ “extraordinary stories” in the growing sense, addressing the public’s fascination with the remarkable
5.9	A site-specific commission which in some way relates to the Gardens’ connections with the new commercialisation of native plants: ecological services, the creation of alternative crops, the Gardens’ complex role of science/nature/culture in the city
5.10	A site-specific commission which draws upon the public’s perennial fascination with pests and weeds and the concept of a “weed”

**Key Idea #6. The Gardens’ Mission for “Promoting”: Commissions to Artists in the Area of Land-form Installations and Other Works which Make Creative Responses to Places in the Gardens and Plant Materials**

The third element of the mission of the Gardens’ Management Plan is “connecting people” to the Australian flora.

What the process is of involving artists in the Gardens’ mission of “connecting people ” with Australian flora can be suggested in part through passages from an interview of environmentalist Christopher Manes by cultural historian Suzi Gablik in her book, *Conversations Before the End of Time* (New York 1995), where he says

*We have the hope that the ideas we’ve created over the last five hundred years can be used toward preserving the earth, preserving biological diversity, and getting back into communication with the other biological communities around us... [We as humans are] just a plain member of the biological community. We’re here like anything else. Which is greatly liberating, if you ask me. We can enjoy ourselves. We don’t have to be the vanguard of evolution any more...*

*I really think that it’s time for our culture and artists to change the subject. For the last five hundred years, all we’ve talked about is Man—his psychological existence. And that’s all part of the fabric of this story. I think we have to take that subject and just put it aside, not talk about it anymore. We need to start talking about this other kingdom... (pp. 93 & 102).*

In the broadest sense, these commissions to artists are to “talk about this other kingdom”—i.e. to make reference on a wide variety of levels through integrated works of art to our “one-ness” as living things with the plant kingdom, our unity with other species, our integration as just one living species in the world. Many visitors to the Gardens have stated in surveys that they come to the Gardens to relax, to be free of stress, to have a sense of release. These commissions are intended to explore and amplify that sense of release and connection through being a means by which visitors are brought closer to immersion in the wonder and complexity of species in the plant world, and are released, at least momentarily during their visit, from the one-sided contemplation of Man and the human-only side of the world around us.

The other way in which the commissions to artists within this typology are intended to address the “promoting” of plants which is an essential part of the Gardens’ mission is through requesting the employment of the artists’ perceptions and responses to reveal in more richness those aspects of plants and plant life which are most fascinating to visitors: the wonders of form in individual plants, of the mystery of “place” made by groupings of plants, of the connections of memories of the past with certain plants or flowering species, of the aroma of plants, etc.

Examples of starting points for commissions under this typology are:

	<b>POSSIBLE CONCEPTUAL STARTING-POINT OF COMMISSION</b>
6.1	An artist’s commission to call people’s attention to aspects of plant form in a part of the Gardens which otherwise might not be seen or understood by visitors
6.2	An artist’s commission to select among nominated locations in the Gardens and create a commissioned work of art which responds to and amplifies the sense or mystery of a particular “place” in the Gardens



	<b>POSSIBLE CONCEPTUAL STARTING-POINT OF COMMISSION</b>
6.3	An artist's commission to respond to and amplify visitors' delight and intense interest in what is perceived as "the bizarre" in nature, whether as aberration or as unique characteristics of plant species
6.4	An artist's commission to deal with memory and plants, playing upon visitors' intense memories of places and aspects of places by means of their association with or characterisation by plants
6.5	An artist's commission to respond to, characterise, or amplify visitors' fascination with the extreme age associated with certain plants in the Gardens, or with the entire concept of plants and time
6.6	An artist's commission to select one of several nominated locations in which to create a work which is based in some central way upon the aromas or smells of plants
6.7	An artist's commission which seeks to "connect" visitors to the Gardens more fully, closely, or intensely with some aspect of the planting through the placement and creative making of a seat, stone wall, bench, an object which channels visitor's views to see in a new way, etc.
6.8	An artist's commission to shape the land-form, planting beds, species selection, and other aspects of one of several nominated areas of the Gardens to dramatise the plantings in a manner which allows visitors to more fully appreciate the characteristics of the planted species
6.9	An artist's commission which contributes to the promotion of the Gardens through the creation of a meaningful but light-hearted element for children's play related to a particular place in the Gardens

**Key Idea #7. The “Long Now” and “Future-eaters” Commissions: Responses by Artists Towards Understanding Custodianship of the Land in Australia**

This section of this Master Plan provides a conceptual basis for the presence of public art in the Gardens according to which commissioned artists will be requested to respond to various issues of environmental identity, of sustainability, and of the Gardens’ broadly related missions of “growing”, “studying”, and “promoting” plants.

Utilising this key underlying idea for commissions, artists would be offered design briefs which encourage them to respond to and address making the “long now” characteristics and issues presented in the Gardens more apparent to the public. The concept of the “long now”, a phrase coined by US biologist and inventor Stewart Brand, comes from his view, noted in Chapter Two, that “some sort of balancing corrective to the short-sightedness [characterising our current culture] is needed—some mechanism or myth that encourages the long view and the taking of long-term responsibility, where ‘the long term’ is measured at least in centuries” (op. cit., p. 2).

Also included within the exploration of this key idea would be commissions which respond to the urgency of Dr Timothy Flannery’s concept of Australians as “future-eaters”, in which he believes that Australians have a crucial environmental care-taking role in the world, and that to the extent that we remain incapable of performing that role adequately, we are destroying future viability for ourselves and the rest of the world.

Commissions in this typology would be intended to “provoke” in Tilden’s language of interpretation: to make the visitors to the Gardens more aware of the richness and remarkable systems in which we live, and how very much we have to lose.

<b>EXAMPLES OF CONCEPTUAL STARTING POINTS FOR COMMISSION</b>	
7.1	A commission in which the scientific and horticultural staff of the Gardens identify aspects of the Gardens, planting areas, or of particular species or groups of species which relate to Flannery’s concept of two hundred years of immigrants to Australia as “future-eaters”, with the artist preparing site-specific designs which respond to or dramatise that concept: “So certain are [each new wave of immigrants to the ‘new’ lands] of their superiority, so sure of their ability, that they do not think to learn from those who have gone before them, nor do they take the time to read the signs of the land until disaster has overtaken them” (Flannery, <i>ibid.</i> , p. 405).
7.2	A commission in which the scientific and horticultural staff of the Gardens work with the Public Art Coordinator to develop commission briefs for artists which are about Flannery’s descriptions of “...entire ecosystems have evolved in Australia, that, when untampered with, recycle energy and nutrients in the most extraordinarily efficient ways”. The briefs will be intended to allow artists to design site-specific works which highlight the presence of plants and plant relationships from these ecosystems in ways that bring the public to understand their huge significance more fully.
7.3	Commissions to artists from briefs prepared collaboratively within the Gardens’ staff and consultants that encourage artists to highlight and dramatise the idea that “...Australians are caretakers of a disproportionately large share of the world’s biological riches and Australia is a land which tolerates few mistakes. If Australians do not possess a culture which values these things, they will be lost to the world” (Flannery, <i>ibid.</i> , p. 16).

	<b>EXAMPLES OF CONCEPTUAL STARTING POINTS FOR COMMISSION</b>
7.4	Commissions which, through design briefs developed collaboratively between the Gardens' scientific and horticultural staff and the Public Art Coordinator, seek to make apparent those aspects of plants in the Gardens which measure the "long term" in centuries, not years or decades
7.5	Commissions which respond, through making reference to plants and plant groups in the Gardens, to Stewart Brand's observations about the extreme emphasis on short-term views and considerations in our society, e.g.: "Velocity itself became the dominating characteristic of the world's quicksilver economy [in the last decades of the 20th century]. 'We are moving from a world in which the big eat the small', remarked Klaus Schwab, head of the World Economic Forum, 'to a world in which the fast eat the slow'" (op. cit., pp. 14 – 15). What is the concept of "slow" and "fast" in plants, and in aspects of culture associated with plants?

**Key Idea #8. Commissions Relating to the Recognition, Interpretation, & Celebration of Indigenous Culture in Relation to the ANBG’s National Collection of Australia’s Native Flora and its Site on the Slopes of Black Mountain**

The *ANBG Public Art Policy & Master Plan* is based in part on the exploration of a new role for artists working in special public places, in which

*...what is being advocated [within a new approach to public art in our time]...is the [artist’s] individual professional and personal choice to find new forms which emphasise essential interconnectedness rather than the illusion of separateness... (S. Gablik, *The Re-Enchantment of Art*, New York 1991).*

In that spirit, a critical element of the revealing of identity and purpose of the ANBG in its location on the slopes of Black Mountain is the acknowledgment of the indigenous presence in this place prior to European occupation, and its connection to the rich past and contemporary history of indigenous cultures in Australia. It is particularly critical in the reinterpretation of “place” involved in the revealing of the unique origins and identity of the ANBG as contrasted with other Botanic Gardens in Australia, and in helping the public to understand the mission and purpose of the ANBG.

Significant response, reference to, and “honouring” of this Aboriginal presence and its more than 60,000 years of sustainable use of environments in Australia can be made by both Aboriginal and non-Aboriginal artists within the ongoing ANBG Public Art Program. The inspiration and conceptual basis for the exploration of these commissions should not be merely “who they were and are”, but rather “who we were, are, and must be” in relation to the expansion of our knowledge and interpretation of the ANBG as constituting the world’s most comprehensive display of living Australian native plants.

Little has changed in Australia since the statements in the Draft National Code of Public Art Practice by the National Association for the Visual Arts (November 2000), produced with funding from The Australia Council, which documented the lack of opportunities for professional Aboriginal artists to train or obtain experience in the field of public art. The listing below of possible commissions recommends the creation of one or more “partnering” commissions at the ANBG when appropriate, in which a national Expression of Interest or specific commission of offer to one or more artists would invite artists with experience in public commissioning processes to “pair themselves” with a professional Aboriginal artist who has not yet had the opportunity of a public art commission for the creation of a work acknowledging or interpreting the host culture presence, past and/or contemporary.

<b>POSSIBLE CONCEPTUAL STARTING-POINTS FOR COMMISSIONS</b>	
8.1	A commission to an artist to respond to and commemorate the presence and information known about the location of early occupation sites in the general vicinity or area of the ANBG as an expansion of the existing public education interpretive itinerary relating to Aboriginal culture and ecological relationships throughout the Gardens.
8.2	A commission for an artist’s response to, commemoration, or interpretation of the contemporary Aboriginal memory of views from the ANBG into the extended landscape and distant land relationships from the site.



	<b>POSSIBLE CONCEPTUAL STARTING-POINTS FOR COMMISSIONS</b>
8.3	An artist's commission acknowledging the focus, presence, itinerary, and "gateway" proximity between the ANBG with its mission and the national Aboriginal cultural presence at the National Museum nearby at the lake-front.
8.4	A "partnering" commission between an Aboriginal artist without experience in public commissioning processes and an established artist experienced in public commissioning for the design and fabrication of one of the "visual icon" commissions which forms part of the Commission Listing
8.5	An invited paid national submission for a short-list of established or senior Aboriginal artists for the design of a major work of public art for a specific site within any future redevelopment areas of the Gardens
8.6	A commission honouring, commemorating, and/or interpreting the millennia of environmental sustainability inherent in indigenous cultures
8.7	A commission interpreting, honouring, and/or commemorating indigenous cultures' successful social interdependency (in relation to and as exemplifying the key principles of the ANBG mission)
8.8	A commission for indigenous performance art at a site of particular botanic or environmental significance, determined in collaboration with local Aboriginal cultural elders, NP Aboriginal rangers, etc., whether historical or contemporary, within the Gardens

**Key Idea #9. Commissions Based upon an Ongoing Partnership with the Wood Workshop at the Canberra School of Art, Institute of the Arts, ANU: The Recovery of Fallen Trees and Surplus Plant Material at the Gardens as an Opportunity for Research, Study, and the Crafting of Objects in Wood for the Gardens**

Commissions under this key idea would arise through the opportunities identified in a formal ongoing partnership between the Gardens and the Wood Workshop at the Canberra School of Art, which teaches the arts of designer/makers in wood, but which also has a strong interest on sustainable use of furniture timbers, wood technology, and the re-use of plant materials.

The Wood Workshop has the means and capacity to use the services of one of its past graduates who provides a commercial service in the recovery of “downed” trees in the urban environment in Canberra for sawing, removal, milling, and seasoning into usable timber elements for construction of objects ranging from fence posts and sleepers to fine joinery timbers and wood sections for turning of bowls and other objects.

These commission typologies would be based upon the Gardens offering all “downed” trees or other large-scale plant material to the Workshop for assessment about the potential for study and re-use.

If re-usable, the Workshop in collaboration with the Gardens could arrange for the removal and milling of the timber, for research in its proper joinery or sculptural uses and finishes, and the possibility of the design and fabrication of functional elements to be re-installed in the Gardens in proximity to living examples of the same tree or plant species.

This series of projects would be related to but would go far beyond the previous site-specific designs prepared for ANBG timber benches and tables utilising environmentally sustainable timber sources designed collaboratively by MGT Architects and craftsperson Michael Gill and fabricated by local artisans for the Gardens some years ago.

**Key Idea #10. Children Interacting With the Gardens: Commissions Reinforcing the Goals of the Environmental Education Centre Programs, Involving Artists Working Alone, With School Groups, and in Some Cases With an Interested Community**

It is clear that the Gardens' role with respect to its thousands of repeat visits each year from schoolchildren and families with children is extremely important. As with all formative experiences in early life, either the child's experiences at the Gardens will shape a positive attitude towards the wonderment of the plant world throughout the child's future life, or it will serve as an ongoing negative influence and memory with respect to future contacts and connections with any issues relating to botanical matters.

As Freeman Tilden states, the approach to shaping how children interact with the Gardens must be singular and carefully directed:

*Interpretation addressed to children (say up to the age of twelve) should not be a dilution of the presentation to adults, but should follow a fundamentally different approach. To be at its best it will require a separate program... (op. cit., p. 9).*

The reasons in our own time for why the success of this approach with children is so important are obvious: In Stewart Brand's words, the key question for the future is:

*How do we make long-term thinking automatic and common instead of difficult and rare? How do we make the taking of long-term responsibility inevitable? (op. cit., p. 2).*

The likely role of the artist in the process of children's interaction with the Gardens is most important in its capacity to provoke, to stimulate, to expand ways of thinking and sensing, and to "make fun". The ways in which this may occur are myriad, but must be very carefully focussed to be of significant value: there may be individual, site-specific commissions to artists to create objects or series of objects within an environment, to create safe but stimulating "play-scapes" which nevertheless teach, to work with students and teachers in the making of creative projects, or to work with students as part of the community in the making of more permanent elements within the Gardens.







## **ANNEX "B"**

Sample Design Brief for Attachment to the Design Agreement as Appendix "1"

[The following Brief was the formal Annex “A” to the Australian National Botanic Gardens’ contractual “Design Agreement” for a public art commission in 2002, which was advertised nationally. This example of a Design Brief should be read concurrently with the Design Agreement for full understanding of all requirements and guarantees to the Artist.]

## **DESIGN BRIEF FOR SCULPTURAL BOLLARDS FOR THE AUSTRALIAN NATIONAL BOTANIC GARDENS**

### **A. Scope of the Commission and Locations in the Gardens**

This Brief covers the design by up to three three Artists of a series of sculptural bollards which are intended to replace existing commercially-produced bollards at three highly visible locations in the Botanic Gardens:

- at the entry to the Main Pedestrian Path to the south of the Visitors Centre, adjacent to the southern public carpark;
- at the entry to the Pedestrian Path to the north of the Visitors Centre, adjacent to the northern carpark and the Tasmanian Gully; and
- at a location along the primary bitumen service lane above the Rainforest Gully, which despite being a service lane for Gardens’ vehicles, is used by the public as a major pedestrian route to the upper Gardens areas and major functions at the Eucalypt Lawn.

The three sites will be shown to the selected Artists at the Design Orientation in Canberra at the outset of the Schematic Design process, and copies of reference photographs will be provided documenting the existing condition of each site and the site lines to and from the bollards from surrounding circulation paths and visitation points.

The bollards shall be designed to be attached during fabrication to a standard, commercially-produced, removable-bollard metal base assembly, specifications and details of which shall be provided to the selected Artists at the Design Orientation.

The “base” portions for each bollard will be purchased and installed separately by the Gardens, with the locating “pins” forming the base of each bollard being provided separately and at no cost to the Artist at the beginning of the Fabrication Phase, should the Artist’s design be selected to proceed.

A sample of the entire bollard assembly will be demonstrated to the three Artists at the Design Orientation, and if possible, each will be lent one of the base pins for reference during the duration of the Design Phase. The required maximum and minimum heights and widths of the bollards will also be supplied to the Artists at the Orientation; these will be formulated to ensure that adequate passage dimensions are maintained between the bollards themselves and between adjacent kerbs or planting beds for Gardens’ service vehicles, standard wheelchairs, and the needs of physically-challenged visitors with crutches or walking frames.

The bollards should be designed to have a minimum lifespan of ten years in the Canberra environment, where winter frost, relatively high summer temperatures, extremes of temperature change within periods of a few hours, and high levels of ultraviolet radiation from the sun are normal. The required maintenance of the bollards during the minimum ten-year lifespan should be as low as possible, and surface finishes to materials should be as resistant to abrasion, damage, or intentional vandalism as possible and should mask or celebrate the changes to the bollard surfaces which will be inherent in the minor wear and tear and exposure to the elements over the bollard’s lifespan.

Materials, finishes, and any coating systems selected by the Artists shall not be subject to “run-off”

and staining of surrounding road surfaces and planting beds, and the potential electrolysis between incompatible metals in the sculptural bollard shaft and the specified commercially-produced base and locating pin shall be prevented by the design, fabrication, and installation methods which the Artist specifies.

The bollard design should incorporate a simple means of separating the bollard shaft from the bottom locating pin, so that if the sculptural shaft is damaged and needs replacement, the locating pin can be removed and re-attached to another shaft.

The Artist's Design should recognise and respond to the fact that the bollards are to be placed in locations where members of the public, often including both the very young and elderly, are moving at leisure, with their attention primarily focused on surrounding planting beds and vistas. While this Brief encourages the bollard design to invite touching, examination, and tactile exploration by passersby, it should not contain sharp projecting elements or other surfaces which, if a pedestrian accidentally bumps into the bollard, a child falls against it, or a Gardens' horticultural staff member is working with or adjacent to it, represent a significantly heightened risk of injury. Due to the functional nature of the sculptural bollards, a reasonable risk assessment process will be inherent part of the evaluation and selection among the Artists' designs.

Within these design objectives and constraints, the materials and finishes for the bollards can be selected at the Artists' discretion within the specified budget limits below. These materials include but are not limited to cast, fabricated, and wrought metals and profiled, carved, laminated, turned, or textured timber. Plastics and resins shall be avoided, since their capacity to age with grace is often unpredictable and limited. Timbers proposed for use by the selected Artists shall be consistent with the ANBG's commitment to environmental sustainability.

The Artist should recognise that the Gardens has very limited budgets for the ongoing development, maintenance, and enhancement of the Gardens.

To the extent that the Artists' designs for the bollards can "do much with little" while still creating an imaginative and content-filled addition to the visual environment in which they are to be placed, with a consequent reduction in the unit price for each bollard, the opportunity to extend the bollards' three specified locations to include other highly public locations or for the Gardens to acquire "spares" of the sculptural shafts from the Artist will be enhanced.

The Commission Budget requires the production of a minimum of nine bollards for use in the two locations in the Gardens. The nine bollards may be produced as a limited production series, identical to each other, or may be individually designed and made, as in carved or sculptural forms.

## **B. Conceptual Basis for the Bollard Design for the Botanic Gardens**

The bollards in their selected locations are seen at long and close views by hundreds of the Gardens' visitors every day, who approach them, pass them, and touch them in the process. They offer a unique opportunity to:

- be "made special", in the spirit that any object can be designed and fabricated to "matter" and contribute as an integral part of its environment, as opposed to degrading or offering no contribution to its surroundings other than performing its most basic function;
- contribute to the visual quality and care of definition of the entire Gardens' environment,
- provide conceptual content or elements of environmental interpretation which reinforce the purpose and mission of the Gardens, and/or



- be objects of visual and tactile interest, delight, and intense memory for visitors.

Attached to this Design Brief are:

- a copy of Chapter Two, the “Summary of the Conceptual Basis of the ANBG Public Art Master Plan”, which represents the approved conceptual basis for the integration of commissioned public art, contemporary craft, and design into the environment of the Gardens over the next decade, and
- a copy of Chapter Three, “The ANBG Public Art Program Annual Commission and Program Element Typologies”, which describes in detail the ten approved conceptual “typologies” or starting-points for design by Artists in the Gardens.

The selected Artists are requested to have read and considered these two briefing documents prior to the initial Design Orientation for the commission.

These briefing documents make clear that the purpose of the inclusion of commissioned art, craft, and design in the Gardens is not for decoration and embellishment, but rather is for its contribution to interpretation. It arises from the fact that, as the introduction to Chapter 3 notes,

“...Despite the intermittent nature of funding which is expected to be available for the implementation of the Public Art Master Plan for the Gardens and the consequent lack of control over the planning and timing of commissions on an orderly basis, the key area over which the Gardens can have control is the conceptual grounding of each commission to an artist or craftsman, and the balancing of commissions annually within a conceptual strategy which is designed to stimulate, engender, and shape the interpretive role of art in the mission of the Gardens” (ibid.)

These documents also explain that the intent of introducing art, craft, and design into the Botanic Gardens is to allow Artists to “speak” about potent ideas and creative “making” in public in ways which are especially pertinent to the mission of the Gardens. The role of art in society as intelligent provocation, of exploring the definition of new cultural narratives and myths through interpretation, of examining the exploration of landscape traditions as “shared culture”, as exploring public understanding of co-adaptation, environmental sustainability, and the individual’s role in shared custodianship in Australia are all at the basis of the commissioning of artists to design special bollards for the Gardens, rather than merely ordering standard bollard systems “out of the catalogue”.

The Artist is invited to address any of the conceptual aims of the Art Program documented in these two Chapters, including the ten basic typologies for commissions, in the design of the bollards, particularly as they relate to each of the three specific sites for the bollards.

### **C. Commission Budget**

The total budget available from the ANBG for the design, fabrication, and installation of the bollards is \$24,000.

The budget has been allocated as follows:

- |    |   |          |
|----|---|----------|
| a) | Design Fee (three artists @ \$1500/each): | \$ 4,500 |
|----|---|----------|

b)	Design Development Fee: ca. \$2,500 (to be determined in relation to the required scope of development work for the selected design):	
c)	Fabrication Allowance (including the Artist's salary, fabrication costs, etc):	\$13,320
d)	Artists' Travel and Shipment of the Bollards to the ANBG Site (if required):	\$ 3,000
e)	Installation Allowance: 8 hours @ \$85/hr. for labour & equipment, either to the Artist or an installation contractor selected by the Art Coordinator in collaboration with the Artist: \$ 680	
TOTAL:		\$24,000

This budget allows a fabrication cost of a maximum of \$1,480 each for nine bollards.

#### **D. Time Program**

The proposed schedule for the commission is as follows:

- a) Advertisement of the Expression of Interest in Selected Newspapers: June 2002
- b) Receipt of Artists' Expressions of Interest & Art Advisory Committee selection of three Artists to receive the Design Brief; 15-25 July 2002
- c) Artists' Design Orientation in Canberra at Inception of the Design Process; 8 August 2002
- d) Six-Week Design Process: 8 Aug./3 Oct. 2002
- e) Art Advisory Committee Selection Process & ANBG Approval to proceed Into the Design Development Phase: 11 October 2002
- f) Nominal Design Development Phase (two months) 14 Oct./6 Dec. 2002
- g) Art Advisory Committee Consideration of the Developed Design & ANBG Approval to Proceed into Fabrication: 12 – 18 December 2002
- h) Artists' Fabrication Phase (four months maximum): Jan. – April 2003
- i) Installation/Dedication of the Bollards; May 2003

#### **E. Submission Requirements Under the Brief**

The Artists' Design Submission shall include the following elements:

- Drawings, sketches, or models at a minimum scale of 1:5 (or larger) sufficient to express the Artist's design intent and intended detailing of the bollards, both in their visual relations to each other as well as individual bollard elements;
- A brief written description of the bollard design, describing the Artist's intent with respect to the way the bollards are meant to be "read" and seen by passersby, and the manner in which they

relate to the approved conceptual basis of the ANBG Art Program;

- A description of the intended materials, finishes, fabrication method, connections of the sculptural shaft to the locating pin, likely weight of each bollard unit, and method of transport and installation of the bollards;
- A detailed cost breakdown for the Design Development, Fabrication, and Installation Phase of the commission, including a description of the scope of work and the Artist's fee/costs during the Design Development Phase, an itemisation of the Fabrication Phase costing including the Artist's salary, materials costs, workshop overheads, packing and shipping costs, etc., and the costs of any travel to and from the ANBG if the Artist resides outside the general Canberra area;
- a detailed Time Program for the Design Development and Fabrication Phases, consistent with the Artist's other professional and family obligations;
- a 1:1 scale sample of the proposed material, finish, and sculptural detailing of the bollards, sufficient to provide the Art Advisory Committee and senior Gardens staff with an understanding of the Artist's intent for the bollards; and
- a brief description of the annual maintenance requirements for the bollards.

The Design Submission must be complete and submitted on time to the Commission Coordinator if it is to be considered for selection, and must be consistent with the Commission Budget. No Design Fee will be paid to the Artists for incomplete or late submissions, or submissions which exceed the budget available for the project.

#### **F. Queries During the Design Process**

Any technical or design queries which the selected Artists may have during their design process should be directed to the Commission Coordinator as follows:

-----  
-----  
Tel. (02) ----  
FAX: (02) ----  
e-mail: ---







## **ANNEX "C"**

Sample Design Development Brief for Attachment to the  
Design Development Agreement as Appendix "1"

## Sample Design Development Brief to Accompany the Design Development Agreement as Appendix "1"

### ANNEXURE "--": DESIGN DEVELOPMENT PHASE BRIEF: THE -- COMMISSION

The following Design Development Phase Brief is for the development and documentation of the proposed "-- commission designed by artist -- which is integrated within the -- Foyer.

This Design Development Phase Brief refers to and includes the information contained in:

- the "Design Brief" provided to the Artist for the first stage of the design process, formally attached as Annex "A" to the Artist's Design Agreement;
- Annex "B" to this Agreement (Pro Forma Commission Agreement);
- Annex "C" to this Agreement (the Artist's Design Phase Submission);
- Annex "D" to this Agreement (the Architect's documentation drawings for the -- structure and related architectural elevations).

#### 1. Design Development Phase Scope of Work & Submission Requirements

In most general terms, the purpose of this Design Development Phase is for the Artist to refine the design and resolve the construction of -- commission, including the Work's structural and cladding requirements, to produce convincing evidence to the Client of the final resolved materials, effect, aesthetic, and lighting operation of the Work.

The Client has agreed to proceed with the Design Development of --- based on the stated Design Development/Fabrication Phase Budget of \$-- **ex GST**, plus the reserved allowance within the Cost Plan Budget for --.

The Client has confirmed that the Artist's Installation date for the completion of the Artist's fabrication and installation of the -- element of the Work is --.

Within this Design Development Phase of work, the Artist shall:

- Liaise and collaborate with** the Commission Coordinator and the Architect to ascertain and provide information with respect to the structural framework and cladding of --.
- Resolve and document** the final details of the -- with respect to the architectural and buildability advice provided by the Architect and Builder;
- Prototype** at 1:1 scale a portion of the leather cladding of -- and bring it to the site for viewing by the Client and Coordinator in situ;
- Provide** a detailed description of the intent of any interior lighting within the -- for comment and fixture recommendations by the Client's designated Lighting Consultant;
- Describe in detail the complete sequence of installation** of the Work on site from the point of arrival through to completion. The description provided of the installation process shall clearly specify the personnel required, the items of equipment required on site, and any preparatory work to be overseen by the Commission Coordinator in collaboration with the Builder and/or Client's Project Manager.

The purpose of the provision of this description is to allow the Client to be certain that the -- can be properly installed without OH&S implications or an uncertifiable result;

- f) **Provide the proposed full draft of a Maintenance Manual for the Work** which the Artist will deliver to the Client as part of the completion of the Fabrication/Installation Phase of the proposed Work. This Manual will contain the required detailed information (to the extent which can be known at this preliminary phase of the Work) for the Client's consideration pertaining to the level of required monthly or annual maintenance to keep -- in a presentable condition during the designated minimum -- life-span for the Work specified in the Design Brief.

The submission of the draft Maintenance Manual is required so that the Client can consider in advance the viability of the Work from a building management maintenance perspective, prior to any decision for the Work being approved to proceed into the Fabrication/Installation Phase;

- g) **Submit the Artist's proposed Time Program for the Fabrication/Installation Phase of the --**, including an allowance for "float time" or extensions to accommodate any possible slippage by Artist or any Sub-consultant Fabricators' time sequences or delays to shipment; and
- h) **Provide of the final confirmed detailed quotation and detailed costing** for the Work, including a proposed Payment Schedule during the Fabrication/Installation Phase of the work, should it be approved to proceed.

This costing shall clearly demonstrate how the Work can be fully developed as a design, prototyped, fabricated and delivered to site **within** the Client's specified budget covering the work under the Design Development and Fabrication Phases.

## 2. **Date of Submission of the Design Development Phase Requirements**

The **date for the completion** of this Design Development Phase and the submission of all specified deliverables is on or before --.

Following the Artist's submission of the completed Design Development Phase scope of work to the Commission Coordinator, a presentation by the Artist to the Client and Commission Coordinator will be scheduled to occur in -- at a mutually convenient date.

Any complex, fragile or bulky elements which will be used by the Artist in his presentation of the Developed Design to the Client need not be submitted to the Commission Coordinator by the submission deadline, but rather may be brought to the presentation to be scheduled at the end of the Phase. However, the written Design Development Phase submission deliverable to the Commission Coordinator by that date must nevertheless be understandable to the Client and the project's Art Advisory Committee and must be conceptually complete (including photographs of the bulky components, etc) without those physical elements.

## 3. **Artists' Design Development Phase Fee & Invoicing Schedule**

A Design Development Phase Fee of \$-- **ex-GST** shall be paid to cover the Artist's and any Subconsultants' costs and time of preparing this submission for the Client's approval via the Commission Coordinator. As stated in the original Design Brief, this Design Development Phase Fee



shall be comprised **within** the Artist's breakdown of the total \$-- **ex GST** Budget for the Work, plus the reserved Cost Plan amount for the internal lighting.

#### **4. Invoicing Schedule for the Design Development Phase Fee**

The Design Development Phase Fee shall be invoiced by the Artist in one payment of \$-- ex GST following the submission of the full requirements under this Brief.

It should be noted that **no** Design Development Phase Fee will be paid by the Client for:

- an incomplete submission;
- a Design Development Phase submission not submitted on time without extensions of time granted in writing in advance by Council via the Commission Coordinator; or
- a completed submission whose budget does not **clearly** demonstrate that the Work can be fabricated within the \$-- **ex GST** Design Development/Fabrication Budget.





## **ANNEX "D"**

Sample Fabrication/Installation Brief for Attachment to  
the Fabrication/Installation Agreement as Appendix "1"



## **Sample Fabrication/Installation Brief to Accompany the Fabrication/Installation Agreement as Appendix “1”**

The following Fabrication/Installation Phase Brief is for the development and documentation of the “-- work designed by artist -- which is integrated within the --.

This Fabrication/Installation Phase Brief refers to and includes the information contained in:

- the “Design Brief” provided to the Artist for the first stage of the design process, formally attached as Annex “A” to the Artist’s Design Agreement;
- the “Design Development Brief” provided to the Artist for the second stage of the design process, formally attached as Annex “A” to the Artist’s Design Development Agreement;
- Annex “B” to this Agreement (the Artist’s Design Phase Submission);
- Annex “C” to this Agreement (the Artist’s Design Development Phase Submission); and
- Annex “D” to this Agreement (the Architect’s documentation drawings for the Foyer and related architectural elevations).

### **1. Fabrication/Installation Phase Scope of Work**

In response to the Artist’s Design Development Phase Submission, the Client has agreed that the Developed Design shall be fabricated under this Fabrication/Installation Agreement.

In accord with the Artist’s Design Development Submission, the Main Contractor shall provide a -- for use as the supporting component for the Artist’s work, --.

Under this Fabrication/Installation Agreement, the Artist shall complete the following Scope of Work.

- Liaise and collaborate with the Main Contractor, Architect and Client via the Commission Coordinator.
- Fabricate a total of -- works (the --) using the medium and method detailed in the Artist’s Schematic Design and Design Development Submissions.
- Fabricate and incorporate the necessary tolerances into the -- Works in accord with the installation specification details (i.e. size of screw, screw-head and installation tool tolerances, clearance hole tolerances etc.) provided by the Artist in collaboration with the Commission Coordinator during the Design Development Phase.
- Facilitate planned inspections of the Works by the Commission Coordinator and Client during the fabrication of the Works.
- Package, protect, insure and transport the five Works to the site in time for the planned installation of the Works.
- In collaboration with the Artist’s specialist installation contractors, install the Works on the --of the -- in accord with the sequence of installation steps detailed in the Artist’s Design Development Submission.
- comply with (and ensure that the Artist’s contractor’s/assistants comply with) the Main Contractors on-site requirements such as the wearing of Personal Protective Equipment and the supply of a Safe Work Method Statement for the on-site scopes of work.
- Provide the Commission Coordinator with the final Maintenance Manual for the Work.

### **2. Fabrication/Installation Phase Fee & Payment Schedule**

A Fabrication/Installation Phase Fee of \$-- **ex-GST** shall be paid to the Artist for Fabrication/Installation Phase of work.

The Artist shall invoice the Client via the Commission Coordinator in accord with the Payment Schedule below.

<b>Payment No.</b>	<b>Milestone</b>	<b>Amount</b>
Payment #1	Upon signing the Fabrication/Installation Agreement for the advance purchase of materials and labour until --.	\$-- ex-GST
Payment #2	Upon the Commission Coordinator's certification of the successful completion of 50% of the fabrication of the Work (estimated for --).	\$-- ex-GST
Payment #3	Upon the Commission Coordinator's certification of the successful completion of 100% of the fabrication of the Work (estimated for --).	\$-- ex-GST
Payment #4	Upon the Commission Coordinator's certification of the successful installation of the Work and the hand over of the final Maintenance Manual to the Commission Coordinator	\$-- ex-GST
<b>TOTAL</b>		<b>\$-- ex-GST</b>

### **3. Fabrication/Installation Phase Time Program**

In accord with the Artist's Design Development Phase Submission Time Program, the finished Work shall be completed and installed on-site by --.





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