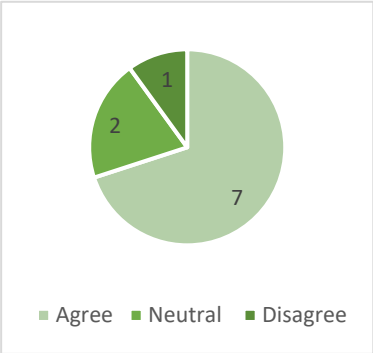
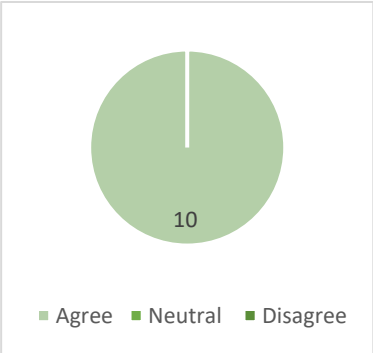


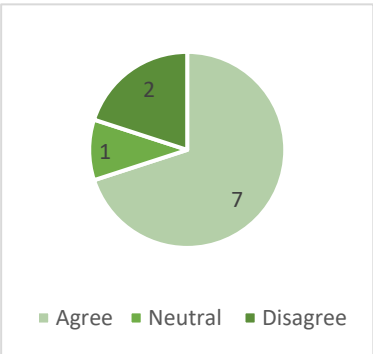
|   | Submitter's Comments | Administration's Comments |       |   |         |   |          |   |   |   |
|---|----------------------|---------------------------|-------|---|---------|---|----------|---|---|---|
| <p><b>Public Art Definition</b></p> <p><b>Question 2:</b> Do you agree that ephemeral and temporary artworks should be encouraged as percent for art contributions?</p>  <table border="1"> <caption>Survey Results for Question 2</caption> <thead> <tr> <th>Response</th> <th>Percentage</th> </tr> </thead> <tbody> <tr> <td>Agree</td> <td>7</td> </tr> <tr> <td>Neutral</td> <td>2</td> </tr> <tr> <td>Disagree</td> <td>1</td> </tr> </tbody> </table> | Response             | Percentage                | Agree | 7 | Neutral | 2 | Disagree | 1 | <p><b>Question 3:</b> Do you have any other comments or feedback regarding ephemeral and temporary public artworks?</p> <p><b>Submission Summary:</b><br/>                     Majority of submissions indicated support for the inclusion of ephemeral and temporal public artworks as they diversify public artworks, deliver conceptually responsive artworks, adapt to unique locations, activate public spaces, and allow for greater creative expression.</p> <p>Submitters who were neutral or disagreed raised concern about the control of quality and the type of public artworks which would be delivered. They also indicated that ephemeral and temporary artworks can lessen the impact of art and the Percent for Art Policy.</p> <p><b>Submission Detail:</b><br/>                     S1. Submitter agreed with the definition, supporting the inclusion of ephemeral and temporary public artworks as they provide a greater diversity and can suit the uniqueness of particular locations. They indicated their support for more ephemeral and temporary public artworks.</p> <p>S3. Submitter indicated that ephemeral and temporary public artworks should be managed by the City using cash-in-lieu funding from Option 2 of the Policy. This would ensure that the quality and type of projects are delivered in a more controlled manner.</p> <p>S4. Submitter agreed with the definition as it would be a healthy and progressive way of enabling a wider variety of artistic expression. The Pickle District in West Perth was noted for its current work in this field. Submitter suggested that further supporting this area would enable a precedent for this form of artwork.</p> | <p>Expansion of the public art definition to include temporary and ephemeral artworks is anticipated to introduce greater diversity of artworks to the community and provide better community outcomes. Artworks of temporary or ephemeral nature are assessed and approved by the City according to the assessment criteria set out in the Policy:</p> <ul style="list-style-type: none"> <li>- They must demonstrate that the Public Art will deliver a significant arts and cultural activation that provides short-term and long-term outcomes for the local community; and</li> <li>- They should provide measurable outcomes that the activation will increase audience accessibility to an engaging arts and cultural experience.</li> </ul> <p>This criteria ensures that the public artwork delivered through the Policy is of a high quality, acts to enhance and engage Vincent and its community, and provides greater accessibility for the public to arts and cultural experiences.</p> |
| Response  | Percentage           |                           |       |   |         |   |          |   |   |   |
| Agree   | 7                    |                           |       |   |         |   |          |   |   |   |
| Neutral   | 2                    |                           |       |   |         |   |          |   |   |   |
| Disagree  | 1                    |                           |       |   |         |   |          |   |   |   |

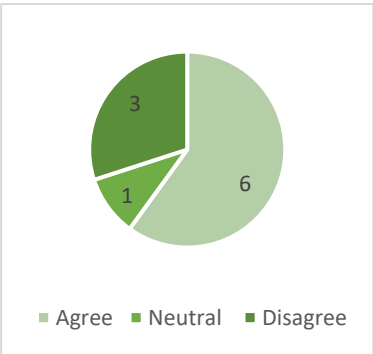
Attachment 1 – Summary of Submissions – Percent for Art

|  | <b>Submitter's Comments</b>   | <b>Administration's Comments</b>  |
|--|---|---|
|  | <p>S5. Submitter agreed that diversity of public artworks was an important and necessary progression from the stand-alone 'brooch' type sculptures that currently exist. This diversification will act to ensure that public artworks are created with more cultural and community input, in turn delivering more relatable arts concepts for the public.</p> <p>S6. Submitter agreed with the definition, further suggesting that projects over a determined monetary value, could have a percentage of their budget used for non-permanent works.</p> <p>S7. Submitter raised concern over the inclusion of ephemeral and temporary artwork viewing this as a loophole for lessening the impact of art and the Percent for Art Policy. The submitter emphasised the importance of the Percent for Art Policy in fostering cultural growth, noting that the inclusion of ephemeral and temporary public artworks should be conscious of maintaining that connection, and not be seen as an arts money pool.</p> <p>S10. Submitter strongly agreed with the definition adding that there are some instances in which ephemeral and temporary public artworks would be more appropriate than physical, long-lasting artwork. Submitter also noted that there are instances in larger projects where the percent for art budget is large enough to accommodate both physical, long-lasting artworks and events-based artworks to help activate an area.</p> |   |
| <b>Mentorship and Upskilling for Emerging Artists</b>  |   |   |
| <p><b>Question 4:</b> Do you agree that percent for art projects that involve mentorship and upskilling by Professional Artists for emerging artists should be</p> | <p><b>Question 5:</b> Do you have any other comments or feedback regarding percent for art projects that involve mentorship and upskilling for emerging artists?</p>  |   |
|  | <p><b>Submission Summary:</b> All submissions were supportive of the inclusion of mentorship and upskilling for emerging artists in the delivery of percent for art projects.</p>   | <p>The Policy allows Public Art projects that include mentorship or upskilling for emerging artists who do not have</p> |

Attachment 1 – Summary of Submissions – Percent for Art

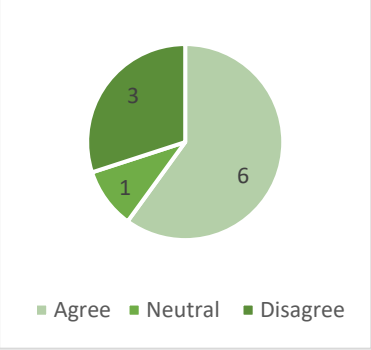
|   | Submitter's Comments   | Administration's Comments   |
|---|--|---|
| <p>delivered as percent for art projects in Vincent?</p>  <p>A pie chart with a legend below it. The legend has three items: 'Agree' with a light green square, 'Neutral' with a medium green square, and 'Disagree' with a dark green square. The pie chart is almost entirely medium green, with a very thin slice of light green at the top. The number '10' is written in the center of the pie chart.</p> | <p><b>Submission Detail:</b></p> <p>S3. Submitter agreed and suggested that the practice of mentorship or upskilling in arts projects would best be supported through the provision of guidelines or criterion determined by the City to ensure a suitable standard of excellence is maintained, and to ensure the projects' success.</p> <p>S4. Submitter agreed, and further noted the work of West Perth based Public Arts Company, VOXLAB in this field, and encouraged the City to be aware of leaders in this area and support their ambitions to provide more of these opportunities.</p> <p>S5. Submitter agreed, noting the work of VOXLAB in providing opportunities for young emerging artists to work on large public art projects, adding that there should be greater support by the Percent for Art Policy for this type of mentorship.</p> <p>S6. Submitter strongly agreed, noting that experience in government percent for art processes is often limited. Submitter further suggested that this could be addressed within the mentorship of a public artwork project, or it could be advice that the City provides or helps facilitate.</p> <p>S10. Submitter strongly agreed, noting the difficulties that many young emerging artists face when trying to break into the sector, such as financial stresses which often lead to renting and working out of non purpose-built spaces.</p> | <p>extensive Public Art experience as an alternative option to the standard public art project applications where the criteria clause 1.4 isn't met.</p> <p>As this is an alternative option, applications will be dealt with individually and these types of projects will be guided by administration and the Arts Advisory Group to ensure project success. Due to project types within this category being varied, it is difficult to work up a specific guideline document to encompass all.</p> <p>All remaining submissions noted.</p> |
| <b>Public Art Infrastructure</b>  |  |   |
| <p><b>Question 6:</b> Do you agree that public art infrastructure projects are acceptable as percent for art contributions?</p>   | <p><b>Question 7:</b> Do you have any other comments or feedback regarding percent for art projects that involve public art infrastructure?</p>  |   |
|   | <p><b>Submission Summary:</b></p>  | <p>The Policy has expanded the public artworks that the City would support</p>  |

|   | Submitter's Comments   | Administration's Comments   |
|---|--|---|
|  <p>A pie chart illustrating the distribution of responses regarding the acceptability of Public Art Infrastructure as a percent for art contribution. The chart is divided into three segments: a large light green segment representing 'Agree' (7), a smaller medium green segment representing 'Neutral' (2), and a very small dark green segment representing 'Disagree' (1). A legend below the chart identifies the colors: light green for 'Agree', medium green for 'Neutral', and dark green for 'Disagree'.</p> | <p>Submissions were mixed regarding the acceptability of Public Art Infrastructure as a percent for art contribution. Most submissions agreed that Public Art Infrastructure was a much-needed asset in the community, but concern was raised over the ongoing funding and management of these spaces. There was also concern over the delivery of Public Art Infrastructure which was not fit for purpose.</p> <p><b>Submission Detail:</b></p> <p>S1. Submitter agreed that Public Art Infrastructure was an acceptable percent for art contribution, querying whether there could be further mechanisms to make the process more achievable such as supporting land and business owners to facilitate these spaces.</p> <p>S4. Submitter agreed, calling for support for the Pickle District and their endeavours and leadership in this field.</p> <p>S5. Submitter agreed with the inclusion, noting the importance of having artists living and working in the community. Submitter raised concern over the delivery of such spaces, stating that this could provide developers with an easy opportunity to create space for art to happen with a commercial price tag, or provide small, unsuitable spaces which do not allow large-scale art to be created. It is suggested that there be measures in place to control the delivery of public art infrastructure.</p> <p>S6. Submitter disagreed, noting that this is a good idea in theory, but in practice, the delivery of Public Art Infrastructure can be shown on a Development Application, and the long-term management of these spaces is often unsuccessful or not well managed.</p> <p>S7. Submitter disagreed, noting the critical role these spaces play in vibrant and mature communities and suggesting that Public Art</p> | <p>through the percent for art scheme to meet demand for creative arts spaces throughout Vincent.</p> <p>The delivery and ongoing management of this infrastructure is guided by the provisions in the policy. Applicants must also liaise with the City's Arts Team and Arts Advisory Group to determine a reasonable and mutually acceptable means of calculating the value of Public Art Infrastructure. While the City will not deliver the infrastructure themselves, they still have a role in the assessment and approval of these spaces.</p> <p>Funding contributed through this option is held in a reserve account, in accordance with Part 6, Division 4, section 6.10 of the <i>Local Government Act 1995</i>. Under this legislation, changes to the purpose or, or use of the money held in this account requires an Absolute Majority vote by Council, requires one month's local public notice of the proposed change of purpose or proposed use. This is to ensure transparency and accountability in the management of local government funds.</p> |

|   | Submitter's Comments   | Administration's Comments  |
|---|--|--|
|   | <p>Infrastructure be considered and funded through means other than percent for art funding. Submitter raised concerns of the impact of this inclusion on the integrity and voracity of the Percent for Art Policy, suggesting that the Policy remain planning related to protect this, and maintain the critical connection between development and art outcomes.</p>   |  |
| <b>Professional artist definition</b>   |  |  |
| <p><b>Question 8:</b> Do you support the proposed change to the Professional Artist definition in the draft Policy?</p>  <p>A pie chart illustrating the responses to Question 8. The chart is divided into three segments: a large light green segment representing 'Agree' with a value of 6, a medium dark green segment representing 'Neutral' with a value of 3, and a small dark green segment representing 'Disagree' with a value of 1. A legend below the chart identifies the colors: light green for 'Agree', dark green for 'Neutral', and a darker green for 'Disagree'.</p> | <p><b>Question 9:</b> Do you have any other feedback or comments regarding the Professional Artist definition?</p> <p><b>Submission Summary:</b><br/>                     While predominantly in support, submissions were varied in their views on the definition of professional artist. Submissions suggested that:</p> <ul style="list-style-type: none"> <li>- Reference be made to young emerging artists, and that the criteria be weighted towards local arts providers and fabricators.</li> <li>- The inclusion of Aboriginal and Torres Strait Islander Artists in the criteria gave preferential treatment to Aboriginal and Torres Strait Island people.</li> <li>- The delivery of public artwork as one of the criteria for professional artist should be removed.</li> </ul> <p><b>Submission Detail:</b><br/>                     S2. Submitter disagreed with the inclusion of "Aboriginal and/or Torres Strait Islander Artist" as one of the categories that could be met to satisfy the definition of professional artist. Submitter stated that this promotes preferential treatment, does not focus on talent and does not believe that cultural heritage should be included in the definition of a professional artist.</p> <p>S3. Submitter was neutral, querying the exclusion of terms of reference relating to emerging artists.</p> | <p>The definition of professional artist refers to public art as a suggested means of income to meet the criteria.</p> <p>While young and emerging artists are not referred to in the professional artist criteria options, the City seeks to provide opportunities for emerging artists through mentorship and upskilling.</p> <p>The City's Reconciliation Action Plan refers to the Reconciliation Australia guidelines which includes:<br/> <i>Opportunities; Providing opportunities for Aboriginal people to actively participate in the social, economic and political activities within the City of Vincent. One of the intentions of this Policy is to provide ample opportunity for Aboriginal and Torres Straits Islander artists in engaging in public artwork projects within the City.</i><br/>                     The inclusion of "Aboriginal and/or Torres Strait Islander Artist" as one of the criteria that can be met to satisfy the definition of</p> |

Attachment 1 – Summary of Submissions – Percent for Art

|  | <b>Submitter's Comments</b>  | <b>Administration's Comments</b>  |
|--|--|---|
|  | <p>S4. Submitter agreed, noting that support and recognition of local content is vital. Suggested that the criterion could be weighted for local arts providers who employ and fabricate locally.</p> <p>S6. Submitter disagreed stating the definition is purely wrong stating that someone can be a professional artist without having delivered public art. Suggesting the two matters, being a professional artist and having public art should be separated through the policy requirements rather than the definition.</p> <p>S7. Submitter disagreed, raising concern over the authenticity of developer proposals, suggesting that the artist definition may be a key component of this. Submitter suggested that there is plenty of scope for commissions and arts projects within the community that do not need to be funded by percent for art funding. Submitter emphasised that the intent of this Policy is addressing the impact of development and the need for art within the community preferably within the developments' locality, and recommends that Council do not lose sight of this.</p> | <p>professional artist is strongly aligned with this endeavour and with the City's Reconciliation Action Plan.</p>  |
| <b>Cash-in-lieu framework (Option 2)</b>   |  |   |
| <p><b>Question 10:</b> Do you agree that more developers should be encouraged to take Option 2, a cash contribution in lieu of public art, in order to achieve a more strategic approach to public art in the City of Vincent?</p> | <p><b>Question 11:</b> Do you have any other feedback or comments regarding the cash-in-lieu framework?</p> <p><b>Submission Summary:</b><br/>                     Submissions were mixed on whether developers should be encouraged to take Option 2 of the cash-in-lieu framework. Submissions in support focused on the strategic outcomes that Option 2 would facilitate. Submissions opposed were largely concerned with the discount provided for choosing Option 2, indicating that this discourages independent commissioning, and acts as an easy out for developers. Submissions also questioned the process itself, raising concerns about the management and integrity of fund distribution and allocation.</p>  | <p>The Policy includes a cash-in-lieu framework to provide transparency as to how and where the cash contributions will be spent.</p> <p>Funding contributed through this option is held in a reserve account, in accordance with Part 6, Division 4, section 6.10 of the <i>Local Government Act 1995</i>.</p> |

|  | Submitter's Comments  | Administration's Comments   |
|--|---|---|
|  <p>A pie chart illustrating the distribution of responses from submitters. The chart is divided into three segments: a large light green segment representing 'Agree' with a value of 6, a medium dark green segment representing 'Disagree' with a value of 3, and a small medium green segment representing 'Neutral' with a value of 1. A legend below the chart identifies the colors: light green for 'Agree', medium green for 'Neutral', and dark green for 'Disagree'.</p> | <p><b>Submission Detail:</b></p> <p>S1. Submitter agreed, indicating that they would love the opportunity to contribute to the strategic approach of Public Art in their locality.</p> <p>S2. Submitter disagreed with a discount being offered for Option 2 and indicated that the developer has the right to choose what artwork is supported.</p> <p>S3. Submitter disagreed with a discount being offered for Option 2 suggesting it is an opt-out option for a developer, and easier than providing artwork for their project, adding that there should be no difference in developer contribution regardless of which option is chosen.</p> <p>S4. Submitter disagreed with the inclusion of Option 2, adding that the discount provided discourages developers from independent commissioning. Concerns were raised over the City's tendency to create and over-manage conceptually poor arts outcomes.</p> <p>S5. Submitter disagreed with the inclusion of Option 2 raising concern over the framework directing money away from the art and into managing the process of delivering art. Submitter further suggested that it is the work of artists in the management of art that leads to better art outcomes, and not consultants.</p> <p>S6. Submitter was neutral but raised concern over the integrity of funding allocation and distribution, and potential for funds to be used for other purposes. Submitter suggested that encouraging developers to provide art on their sites strengthens the Policy intent should it be challenged.</p> | <p>Under this legislation, changes to the purpose or, or use of the money held in this account requires an Absolute Majority vote by Council, requires one month's local public notice of the proposed change of purpose or proposed use. This is to ensure transparency and accountability in the management of local government funds.</p> <p>The intent of the Percent for Art Policy is to increase the social, heritage, cultural and economic value of the City through improved public amenity and enhanced built form. The provision of a value cap in the cash-in-lieu framework would act to provide constraint to the delivery of public artworks through this policy. Larger developments are a welcome opportunity to provide greater benefit for the community.</p> |

Attachment 1 – Summary of Submissions – Percent for Art

|                         | <b>Submitter's Comments</b>  | <b>Administration's Comments</b>   |
|-------------------------|--|--|
|                         | <p>S7. Submitter agreed suggesting that increasing the proportions of the total cost of development to 1.25% for Option 1, and 30% for Option 2 would offer greater incentive for Option 2.</p> <p>S10. Submitter agreed, noting that Vincent is saturated with public artworks which are of varying impact and strongly agreed with the notion of pooling funds for a more strategic outcome.</p>   |  |
| <b>General comments</b> | <p>There is a large amount of public art within Vincent at present. A developer should be permitted to choose whether to include public art as part of their development.</p> <p>An analysis of the 330-submissions made to City independent of this survey in response to the Bunnings development application in the Pickle District should be included. This is a perfect test case for Percent for Art going directly into cultural infrastructure and a precedent to enable progressive arts sanctuary concepts complimenting urban infill.</p> | <p>Through the preparation of the planning framework for the Pickle District the City is reviewing:</p> <ul style="list-style-type: none"> <li>• the provision of art; or the provision of art and infrastructure through development incentives for community benefit provisions; and</li> <li>• the 330 submissions for context of the place and for strengths and opportunities.</li> </ul> |