

CORPORATE **ARTSCHEME**



Enquiries about the Corporate Art Scheme should be directed to one of the following Public Art Officers:

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CORPORATE **ART**SCHEME

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Aurora Mural, 2002
Acrylic house paint
Peter Gouldthorpe

Commissioned by Aurora Energy for
Denison Lane Hobart

Image © Peter Robinson

FOREWORD

The Tasmanian Government has been investing in public art projects since 1979 and introduced the Corporate Art Scheme in 2005 to attract private sector investment. The Corporate Art Scheme recognises the importance of taking artworks out of traditional gallery spaces and sensitively placing them into the public realm. This transition stimulates community engagement with civic culture, nurtures a sense of place, informs our identity as Tasmanians and develops cultural expression.

The Corporate Art Scheme, through art commissions, delivers benefits to its clients through increased corporate reputation, enhanced marketing and branding, networking and community engagement. The scheme recognises that innovative, creative and animated spaces have a competitive economic edge and enhance social interaction and quality of life. Engaging in art commissions builds a company's reputation and acknowledges that corporate success relies on creativity and innovation.

The Corporate Art Scheme has been widely embraced by many of Tasmania's private organisations and developers as they recognise the potential to value add to their business and improve Tasmania's cultural landscape. Artists working with corporate clients create meaningful work that has a relationship to the environment and the organisation's vision. For example, John Vella and Stephen Hurrell's stainless steel sculpture *SCAPE*, commissioned by Hydro Tasmania Consulting for its five-star green rated premises, articulates Hydro's sensitive relationship with the environment and has provoked increased discussion about corporate responsibility.

The Corporate Art Scheme is accessible to a broad range of artists and projects, focuses on the commissioning of world-class artworks, encompasses a wide variety of art forms and attracts collaborations between local, national

and international artists.

The Corporate Art Scheme works to promote a diverse, dynamic and creative culture through its business relationship with leading Tasmanian artists and corporate clients.

BACKGROUND

Arts Tasmania is a business unit of the Tasmanian Government's Department of State Growth. Arts Tasmania's industry development program develops economic and employment opportunities for Tasmanian artists statewide.

As the administrator for the Corporate Art Scheme, Arts Tasmania seeks to:

- develop, monitor and promote significant and valuable art commissions by outstanding Tasmanian contemporary artists, across all areas of the state;
- increase the profile of Tasmanian contemporary artists nationally and internationally through their participation in the Corporate Art Scheme;
- extend resident Tasmanian contemporary artists' current practice through collaboration with national and international artists;
- create an understanding that commissioning art can enhance corporate reputation, marketing, branding, networking and community engagement;
- partner with the private sector and other levels of government to challenge, extend and develop people's perception of art; and
- partner with the private sector and other levels of government to create policy and strategic planning which integrates contemporary art into the corporate environment.

The role of the Public Art Officer includes:

- commission project management;
- sourcing and commissioning site specific

- artworks – temporary and permanent;
- sourcing Tasmanian artists for specific projects;
 - sourcing collaborations between Tasmanian, national and international artists for specific projects;
 - project scoping and preparation of briefing documents;
 - advice on commissioning artists, contracts, conservation and collections management; and
 - development of art policies and strategies.

Many of the procedures detailed in this document are applicable to the provision of these services but are tailored to suit the particular project and the needs of the client.

The Arts Tasmania website contains general listings of new and recently completed projects under the Corporate Art Scheme as well as Arts Tasmania's range of services for both Corporate and Government clients.

www.arts.tas.gov.au/industry_development

PROMOTING PROJECTS

More than 3,700 artists are registered to receive Arts Tasmania's electronic newsletter. As projects arise they are advertised in the fortnightly newsletter as well as the monthly public art newsletter.

In addition, some projects are advertised nationally to encourage collaboration between Tasmanian artists and artists living outside of the state.

Projects are open to professional, contemporary artists.

FEE STRUCTURE

A project management fee is charged by Arts Tasmania. The fee is set at 15 per cent of the total artwork commission budget, with a minimum artwork budget of \$10 000 excluding GST per project.

Constellation, 2004
steel, fibre optic cable
Ian Bonde

Commissioned by Aurora Energy for
Aurora Corporate Office Moonah

Image © Peter Robinson



THE COMMISSION

The Public Art Officer identifies each client's specific needs and ascertains how they can best be met by art procurement. The Public Art Officer works with the corporate client to determine possible art forms that could fulfil the client's requirements regarding vision impact, budget and creation of an inspiring space. Once the scope of the artwork has been decided the Public Art Officer then develops the Artist's Brief.

The focus of the Corporate Art Scheme is towards the commissioning of new artworks. In exceptional circumstances the purchase of existing work will be considered.



Jerry, 2008
mosaic, concrete, bronze, black granite
Tony Woodward

Commissioned by
Robert Ruckerfeller, Mekon Pty Ltd for
Greenpoint Shopping Complex

THE ARTIST'S BRIEF

In developing the Artist's Brief the Public Art Officer identifies the stakeholders in the project. This may include representatives nominated by the client from their community or contractors. The Public Art Officer then consults with them as required.

The Artist's Brief is developed and once approved by the client is advertised by the Public Arts Officer. The Artist's Brief includes:

- possible locations for artwork;
- project background;
- type and scale of artwork (media) appropriate to the location;
- whether the work will be commissioned or purchased;
- time frame for completion of artwork;
- artwork budget;
- thematic possibilities;
- health and safety requirements for the proposed artwork;
- requirements for resistance to mechanical, solar, climatic or organic damage;
- format for applications; usually comprised of a written submission, a CD ROM with jpegs of recent works and a concise resume;
- selection criteria and process; and
- any other special inclusions or considerations.

Where the proposed approach involves close integration of the artwork into the building fabric, the Public Art Officer and client must ensure that the costs attributed to this are negotiated beforehand and addressed in the Artist's Brief.

SELECTING THE ARTIST

Process for application

The Public Art Officer:

- advertises projects to artists through

the Arts Tasmania website, the Arts Tasmania email newsletters, by directly approaching artists and on occasion through other advertising media;

- provides copies of the brief to interested artists (interested artists are encouraged to ask questions and discuss their application with the Public Art Officer before making a submission and
- processes and distributes applications to the project Selection Committee prior to meeting.

Selection Criteria

Applications are assessed against the following criteria:

- quality of the artist's previous contemporary artwork as demonstrated by support material;
- relevant experience and qualifications as a professional contemporary artist as outlined in the artist's resume;
- suitability and viability of artist's proposed media/techniques and thematic approach to the commission, as detailed in the project brief; and
- evidence of how a collaboration with an interstate or overseas artist would align with and extend the artist's current practice if relevant.

On occasion there may be additional criteria as discussed with the client. These will be detailed in the Artist's Brief.

ASSESSMENT AND CONTRACTING

Applications are assessed by a Selection Committee. The make up of this Committee varies from project to project but is generally comprised of a representative from the client, the Public Art Officer and other relevant stakeholders.

The Public Art Officer convenes a meeting with the Selection Committee to review the expressions of interest against the selection criteria. An artist or artists are then selected for the project.

If the Committee cannot choose between two or more artists then the Committee may elect to seek

detailed design drawings from a shortlist of two or three artists. Design fees will be paid to those artists and will be deducted from the artwork budget.

Once the Selection Committee has reached a decision, it may then identify any issues to be negotiated or clarified with the artist. The Public Art Officer actions this on behalf of the Selection Committee, working with the artist to resolve any issues to the satisfaction of the Committee. The selected artist is then contracted to deliver the commission.

Artists may not commence work on the project until contractual arrangements have been finalised. Commencement and completion dates for the project are determined with reference to the schedule for the building works and written into the contract.

Artists are responsible for their own insurance and evidence of a minimum of \$10 million public liability insurance must be provided to Arts Tasmania along with the signed contract.

DEVELOPING THE DESIGN PROPOSAL

As part of the design phase of the commission contract, artists are required to develop a detailed design proposal for approval by the selection committee.

The detailed design proposal specifies the details of the proposed artwork including:

- materials;
- dimensions;
- installation method and schedule;
- themes;
- colours;
- drawings and/or models for three dimensional works;
- preliminary work prints or sketches for two dimensional works;
- sample swatches of materials and colours where practicable or useful; and
- budget.

Artworks including furniture, sculpture and glass

works must be developed in accordance with relevant Australian Standards.

As part of this detailed design proposal, artists are required to compile a detailed budget. This will include costs associated with:

- materials;
- construction and fabrication;
- insurance;
- design fee;
- labour;
- installation;
- travel and accommodation expenses;
- engineering certification if required;
- a project management fee if subcontractors are used; and
- contingency sum

Artists are also required to submit a risk assessment plan at this stage.

The detailed design package will be assessed and approved by the client, the Public Art Officer and other relevant stakeholders. In considering the themes and aesthetic qualities of the design, it is important to bear in mind the purpose and objectives of the scheme. In considering the technical specifications of the design, it is important to consider the safety, lifespan and maintenance requirements of the artwork.

MAKING THE ARTWORK

Once the detailed design has been approved the artist may start making the artwork.

Artists are expected to liaise directly with the client and to maintain regular contact with the client and the Public Art Officer through the construction and the installation phases.

Good communication is vital to the success of the commission. All parties are encouraged to respond promptly to any communications related to the project. Copies of all correspondence involving the commission, by all parties, should be provided to the Public Art Officer for filing, to ensure that an accurate record of all decisions and

agreements is maintained. All parties are encouraged to keep detailed diary notes of any meetings, discussions and agreements and should contact the Public Art Officer immediately with any concerns or questions, or if any changes to the scope of the artwork are proposed.

Any changes to the scope of the artwork must be approved in writing by the Public Art Officer.

Should a dispute arise between the artist and the client, the Public Art Officer will attempt to resolve the matter. Failing this, the dispute will be referred to an arbitrator.

ARTIST PAYMENTS

Artists are paid in three instalments – design fee, construction fee and completion fee. The design fee is processed when the contracts have been signed by both parties. The construction fee is processed when the detailed design package has been finalised and approved. The completion fee is processed when the artwork has been handed over to the client. This occurs after the work has been completed and installed, inspected and documented by the Public Art Officer and certified by the client to have been completed substantially in accordance with the approved design.

COMPLETING THE COMMISSION

On completion and installation of the artwork, the Public Art Officer inspects the artwork to ensure it meets the agreed detailed design package and photographs the artwork. If the artwork has been completed satisfactorily and substantially in accordance with the agreed design, the Public Art Officer recommends the artwork for acceptance by the client. If not, the Public Art Officer notifies the artist of issues to be resolved.

Three copies of a hand-over certificate are signed by the Public Art Officer, the client and the artist. One copy is kept by the Public Art Officer, one copy is retained by the artist and one is sent to the client with information detailing the client's



Claudio Alcorso Memorial Sculpture, 2007
laminated plywood, stainless steel Simon Ancher

Commissioned by Moorilla Pty Ltd for Moorilla Estate Berridale

legal rights and responsibilities about the care of the artwork. Once the client has accepted the the artwork the artist receives the final payment.

Artists must provide details including the title and materials of the artwork for the artwork plaque which will be organised by Art Tasmania and paid for by the client. Plaques should be installed by the artist or client. Moral rights legislation requires that the artist is properly acknowledged, so it is important that the plaque be ordered and installed promptly.

Some publicity for the commission may be arranged by Arts Tasmania and the Department's Communication's Unit. The clients are encouraged to host an event to unveil completed commission, or to include unveiling of the artwork in the building opening ceremony if relevant and to acknowledge the artist and the scheme in any media releases. The Public Art Officer will advise on appropriate wording.

ONGOING RESPONSIBILITY

Artworks should be added to the client's inventories. Monitoring and implementation of maintenance and conservation requirements is the responsibility of the client. The artist is expected to provide information about maintenance requirements where relevant.

In accordance with the commission agreement, repairs and restoration (excepting ordinary maintenance of the work) cannot be made during the lifetime of the artist without the artist's written approval. The artist must be offered, at a reasonable fee, a first option to undertake repairs and restorations. Should such a situation arise, the Public Art Officer should be contacted, who will in turn contact the artist.

Display of the work is limited to the purpose of permanent display at the nominated location unless written permission has been sought and granted from the Public Art Officer.

Moral rights legislation applies, specifically the right of attribution. Should photographs of the artwork be used in any of the client's publications, the artist's name, title of the artwork and year of the artwork are to be credited. It is also advisable to contact the artist to inform them of an intention to publish an image, ensuring that the artist is satisfied that the caption details and context are appropriate.

Relocation of the artwork should not be undertaken without consultation with the Public Art Officer.

COPYRIGHT

The artist retains copyright in the artwork except for providing the client with limited rights to reproduce the artwork and design proposal for the purposes of giving fair publicity to the artwork.

MORAL RIGHTS

Both artists (authors of works of art) and owners of artworks need to be aware of legislation that protects moral rights.

Moral rights are protected through an amendment to the Copyright Act 2000. This legislation protects the rights of attribution and integrity belonging to authors of literary, dramatic, musical and artistic works and cinematograph films.

The following three rights are recognised:

- the right to attribution of authorship;
- the right not to have authorship falsely attributed; and
- the right of integrity of authorship (the right of integrity)

Moral rights are additional to the economic rights already provided for by the Copyright Act. Only individuals have moral rights. This means that corporate bodies cannot claim moral rights under Australian Copyright law.

ATTRIBUTION

The right of attribution of authorship impacting on art requires a person to identify the author of an artistic work – if reproducing it, publishing it, transmitting it or exhibiting it in public. Identification of the author can be made in any reasonable way and must be clear and reasonably prominent.

FALSE ATTRIBUTION

An artistic work can be falsely attributed by using a person's name in connection with the work, as well as by affixing or inserting the name in or on the work in such a way as to falsely imply that the person is the author of the work. It is also false attribution to deal with an altered artistic work, or reproduction of the work, as if it were unaltered, knowing that the work or reproduction is in fact altered. The right not to have authorship of a work falsely attributed is infringed if a person

Coles Old World, 2003
steel, acrylic paint
John Vella

Commissioned by
Coles Pty Ltd for
Coles Supermarket Sandy Bay

Image © Peter Robinson



does an act of false attribution in respect of an artwork.

INTEGRITY

The right of integrity establishes that an author has the right not to have his or her work subjected to derogatory treatment. Derogatory treatment is a material distortion or alteration, mutilation, or anything else which is prejudicial to the honour and reputation of the author. A public exhibition of an artistic work that is prejudicial to the author's honour and reputation because of the manner or place in which the exhibition occurs is also derogatory treatment.

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SCAPE, 2008
Stainless steel
John Vella and Stephen Hurrel

Commissioned by
Hydro Tasmania Consulting for
Corporate Offices Cambridge Park

Image © Jonathan Wherrett