INTEGRATING VIEWS
A REVIEW OF THE STATE GOVERNMENT’S PERCENT FOR ART SCHEME

Department of Culture and the Arts
Department of Housing and Works
During 2002 and 2003 a review of the State Government's Percent for Art scheme was undertaken by the Planning and Policy Division of the Department of Culture and the Arts, with the support of the Department of Housing and Works.

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Related publications also available:
- Independent Facilitator’s Report: Review of the Percent for Art scheme - Margaret Moore
- Background Paper: Review of the Percent for Art scheme - Department of Culture and the Arts
- Percent for Art scheme packs – brochures documenting selected Percent for Art scheme projects

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MINISTER’S FOREWORD

The State Government’s Percent for Art scheme was established in 1989. Since then more than 203 separate projects have been initiated. The scheme has provided opportunities for 200 individual artists, and has greatly enhanced the value and amenity of public buildings with over 400 contemporary art works commissioned. In 2003, a further 18 new infrastructure projects will continue to provide artists with new public art opportunities.

An integral part of the review process has been extensive consultation with stakeholders. Artists, galleries, arts organisations, client departments, building users, architects and project managers were all engaged in this process. I am heartened that the stakeholders highly value the Percent for Art initiative and regard it as an effective program. It is a fact that fostering creative relationships between artists, architects and design professionals has resulted in artworks, buildings and environments which are enduring, distinctive and loved.

The scheme has provided opportunities for artists to work in new and exciting ways through the development and expansion of networks, the testing of artistic ideas and the development of new skills to realise those ideas.

This initiative is the result of a successful and ongoing partnership. The Government supports the collaborative spirit and commitment of each of the agencies and departments, which have worked to implement creative projects in a whole-of-government approach. In addition, it is wonderful to see the expansion of West Australian public art that has been undertaken by local governments and private commissioning bodies, further stimulating cultural, economic and artistic development.

The recommendations made in this review continue to build on the commitment the Labor Government has made to improving access to, and the quality of, our public spaces and buildings and creative opportunities for our talented artists. As a result of the review more artists will work with local networks to realise projects that add vitality to our cities and towns. Access and participation in the scheme will be transparent, as will all decision-making processes. Importantly, there will be opportunities to increase the inclusion of artists from a range of diverse cultures. Common goals and strategies have been established, for the next eight years to support the ongoing sustainability of the Percent for Art scheme.

May I take this opportunity to acknowledge the time, effort and willingness of the community to provide feedback and ideas as part of this process.

Sheila M'C-Hale MLA
Minister for Culture and the Arts
The review of the Percent for Art scheme is an opportunity to learn from experience, recognise what has been achieved and continue to develop productive ways to work together into the future.

Over 22 government agencies have demonstrated considerable foresight by supporting the inclusion of a Percent for Art component in their building projects and participating in the scheme. The key findings of the review are a strong confirmation of the social and economic benefits gained from the collaborative efforts of the artists, commissioning agencies, art coordinators and the departmental partners.

The achievements and challenges of the scheme have been realised in 203 projects spread across the State. Our regional towns and communities have benefited from the scheme, with 36% of commissioned projects located in regional areas. Focus must now be given to increasing levels of aesthetic excellence, developing the range of artworks being commissioned and expanding the scheme into new areas such as public infrastructure.

The quality of our civic buildings is a tangible example of how the State Government serves the community; in many ways they can be seen as a measure of our cultural and creative development. The built environment should not only be well designed and functional, it should make a positive aesthetic contribution to its broader context for subsequent generations to appreciate. The integration of art by contemporary artists and craftspeople is an essential element of the built environment. The Percent for Art scheme has contributed to a heightened public profile for contemporary West Australian artists and has increased employment opportunities. It has placed the work of artists into our everyday experiences.

Extensive consultation has been undertaken as part of this review. We thank all who have taken the time to provide feedback through the consultation process. Your views have informed the recommendations and strategies identified as critical to the ongoing development of the scheme.

Alastair Bryant
Director General
BACKGROUND TO THE REVIEW OF THE PERCENT FOR ART SCHEME

The Minister for Culture and the Arts, the Hon Sheila M cHale MLA, announced a review of the Percent for Art scheme in 2001. The aim of the review was to examine the success of the scheme against its objectives and develop a plan for the further development of the scheme.

It was generally agreed, by all involved in the program, that the scale of the scheme and the large number of artists involved provided a significant group of projects which could be evaluated for both the effectiveness of its administrative systems and processes and the quality of the art works commissioned.

In 2001 the Government identified an ongoing commitment to the scheme in Our Creative Community: Rebuilding the Arts.

Labor will maintain and encourage the expansion of art in public places and create awareness of the environmental design of public spaces and buildings to which the public has general access. This will include encouraging local art components in all public buildings.¹

The State Government Percent for Art scheme was established in 1989 with two key objectives identified by the Ministerial Taskforce on Public Art (1988-1997). The two objectives are underpinned by a number of supporting goals.

Key Objectives
• Improve the quality of the built environment and value of public facilities; and
• Identify and create new professional and economic opportunities for West Australian artists.

Supporting Goals
• Establish new design partnerships between artists, architects and other professionals;
• Create new opportunities for community expression;
• Enliven and enhance public buildings and spaces;
• Heighten a public profile for the arts;
• Enhance the tourist potential of our towns and cities;
• Increase employment opportunities for West Australian artists;
• Increase public awareness of the value of art and design; and
• Further the integration of contemporary art and daily life.

The review was conducted throughout 2002. The process was coordinated by the Planning and Policy Division of the Department of Culture and the Arts, with support from the Department of Housing and Works.

A range of research and consultation strategies were undertaken to ensure the inclusion of a diverse group of stakeholders. This included the visual art sector, artists, client departments, building users, fabricators, contract managers and art coordinators. This qualitative information was combined with quantitative data collated from administrative records.

¹Australian Labor Party, 2001b, Our Creative Community: Rebuilding the Arts, policy commitment, ALP Perth
An independent facilitator, Ms Margaret Moore, was appointed to facilitate four focus groups and one discussion session, with 69 participants in total. The issues raised in the focussed sessions informed the development of the Independent Facilitator’s Report: Review of the Percent for Art scheme, and the final 16 recommendations. In addition, the Department researched and documented records of completed projects and called for public comment, by written submission. The Department also conducted a number of one-to-one follow up interviews to further clarify the key issues.

This report encompasses those projects commissioned through the Western Australian State Government Percent for Art scheme and include public capital works intended for specific communities such as, hospitals and health facilities, courthouses, education facilities and police stations. The scheme also includes projects with limited or restricted public access, such as correctional facilities. It does not include public artwork commissioned by local government and private bodies.
HOW THE PERCENT FOR ART SCHEME OPERATES

The Percent for Art scheme is implemented through a partnership between the Department of Culture and the Arts and the Department of Housing and Works using an innovative procurement process. The scheme uses an allocation of up to one percent of the estimated total cost of building projects to commission public artworks from West Australian artists. Public building projects identified from the State Government’s capital works list with an estimated total cost in excess of $2 million are eligible for the consideration and inclusion of a Percent for Art component.

All associated costs of commissioning and installing the artwork is met within the commissioning agency’s total project budget. Projects below $2 million may still incorporate a Percent for Art component at the discretion of the commissioning agency. On completion of the project the commissioning agency accepts responsibility for the ongoing maintenance of the artwork.

The review found that 203 projects, as at June 2003, have been commissioned as part of the scheme. Further, another 18 projects, will be commissioned with New Metro Rail and the Public Transport Authority between 2003-2007. Data collected throughout the review indicates that the estimated amount of the total project cost of the 203 commissioned projects is in excess of $1.5 billion. Of the $1.5 billion invested by State Government in these public capital works projects, over $11 million has been allocated to the procurement of West Australian artworks. This represents a significant economic contribution towards a robust and sustainable arts and cultural sector in Western Australia.

Over 200 artists have been awarded commissions within the scheme. More than 411 separate artists have had the opportunity to be listed within the artwork selection process or received a fee for a design proposal in the second stage of short-listing within the scheme. The number of artists included increases to 461 with the New Metro Rail, Public Transport Authority projects.

In the pilot stages of the scheme, commissioned artwork budgets for each project typically ranged from $3,000 to $60,000, with the majority $20,000 to $30,000. As the scheme has matured, artwork budgets have increased and the majority of projects now typically range from $30,000 to $60,000, with the average artwork budget being $55,000.

A number of major commissions have been undertaken within the scheme with total artwork budgets from $80,000 to $100,000, 13% of the projects have had an artwork budget of $100,000 or higher.

Thirteen projects have had a total artwork budget ranging between $100,000 to $150,000, eleven between $150,000 to $200,000 and three projects with total artwork budgets over $200,000.

Data indicates that as total artwork budgets increase and move beyond $100,000 more artworks are commissioned from a greater number of artists within a single project. This adjusts the artwork commission budget for any single artist or design team on these projects to between the $30,000 to $50,000 range and at times has been substantially lower.

Given the data available, the average percentage allocated to the commissioning of artworks is 0.7%. When considering the average percentage allocation it must be taken into account that projects with smaller artwork budgets tended to have 0.7% and higher allocated to the commissioning of artworks, with the majority allocating 0.8%. The larger commissioned projects tended to have 0.7% or lower allocated to the commissioning of artworks, with a number allocating 0.2%. These large projects whilst allocating smaller percentages remain some of the largest artwork budgets, typically $100,000 and over. These large infrastructure projects do lower the average percentage allocated.
Of the 203 projects, 65 or 32% has achieved a percentage allocation for the commissioning of artwork of 1%, with 29 or 14% of projects achieving a percentage allocation for the commissioning of artwork of 0.9%. Therefore 46% of all commissioned projects have achieved a percentage allocation for the commissioning of West Australian artworks between 0.9 and 1%.

It is agreed by all stakeholders that strategies should be developed that target the increase of the number of projects allocating 1% to commissioning artwork.

Discussion throughout the review focused on the need to instil new levels of aesthetic quality and diversity into the procurement processes of the scheme. This was applicable for both the artist and art coordinator selection processes.

Suggested improvements include the expansion of the number of firms appointed to the DHW Art Coordination Services panel and increasing the number of arts and cultural sector members on the Art Coordinator Selection panel. An information briefing session is also considered necessary to assist those art consultants interested in navigating the Government tender process. This will improve the procurement process and expand stakeholder involvement in decision-making roles within the scheme.

Advertising opportunities through professional art sector organisations, such as Artsource, for artwork projects under $50,000 is considered a way to improve the artist selection process. In addition appointing consultants with heritage, curatorial and technical expertise, when required, to the project’s Artwork Selection committee is thought to be a way to better inform artist selection processes and provide additional support to communicate artist’s design proposals.

Two charts follow which highlight the existing procurement practices for the DHW Art Coordination Services Panel (Fig 1) and the Artist/Artwork Selection Process (Fig 3). These are supported by two charts which highlight the new improvements to the procurement processes of the DHW Art Coordination Services Panel (Fig 2) and the Artist/Artwork Selection Process (Fig 4). These new improvements are supported by the key findings of the review.
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<thead>
<tr>
<th>Art Coordination Services Panel appointed every 12 months</th>
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<td>DHW can action the option of 2, twelve-month extensions</td>
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<th>Public Advertising (Request for Proposal) of DHW Art Coordination Services Panel supported by State Supply Commission Guidelines</th>
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<td>Expression of Interest submitted by art coordinators</td>
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<th>Art Coordination Services Panel, selection panel convened to assess RFP submissions from art coordinators</th>
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<tbody>
<tr>
<td><strong>Panel Members</strong></td>
</tr>
<tr>
<td>1 Professional artist representative</td>
</tr>
<tr>
<td>1 Arts and Cultural sector representative</td>
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<tr>
<td>Representative from Department of Culture and the Arts Planning and Policy Division</td>
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<tr>
<td>Representative from Department of Housing and Works Asset Management Division</td>
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<tr>
<th>Department of Housing and Works appoint firms to the Art Coordination Services Panel</th>
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<td><strong>Firms appointed to the DHW Art Coordination Services Panel</strong></td>
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**Figure 1** Percent for Art Scheme: Existing Selection Process of the Department of Housing and Works (DHW) Art Coordination Services Panel
Art Coordination Services Panel appointed every 12 months
DHW can action the option of 2, twelve-month extensions
Maximum time before re-tendering the DHW Panel is 3 years.
No limit to number of times a firm can tender

Public Advertising (Request for Proposal) of DHW Art Coordination Services
panel supported by State Supply Commission Guidelines
Expression of Interest submitted by art coordinators

Information Briefing Session
For potential art coordinators widely advertised through
arts and cultural networks and organisations and public advertisement

Art Coordination Services Panel, selection panel convened to assess
RFP submissions from art coordinators

Expand arts and cultural sector members on the selection panel

Expand Panel Members
Representative from Department of Culture and the Arts
Planning and Policy Division
Representative from Department of Housing and Works
Asset Management Division
2 Professional artist representatives
2 Arts and cultural sector representatives

Department of Housing and Works appoint firms/individuals to the
Art Coordination Services Panel
Increase the number of firms appointed to the panel to 6

Figure 2. Percent for Art Scheme: New Improvements to the
Selection Process of the Department of Housing and Works (DHW)
Art Coordination Services Panel
Figure 3  Percent for Art Scheme: Existing selection process of commissioned artist(s) stages of a typical artwork project commission

- Percent for Art scheme Artwork project identified from the State Government capital works list.
- Department of Housing and Works (DHW) and commissioning agency establish percentage allocation and artwork budget.
- DHW appoint art coordinator to project from the DHW Art Coordination Services panel. Commissioning of artist(s) is active.
- Artworks brief established by art coordinator, with commissioning agency.

<table>
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<th>Artwork Project Value</th>
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<tr>
<td>less than $50,000</td>
<td>greater than $50,000</td>
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</table>

- 5-12 Artists are short-listed by art coordinator from their existing networks. Interested artist(s) submit a Registration of Interest (ROI).
- Expressions of Interest (EOI) Advertised Public Tender Process. EOI submitted by interested artists.

**Artwork Selection Committee**

- convened for each project to select artist/team for artwork commission
- Members (commissioning agency, building user, project architect, art coordinator [non-voting member] and DHW contract manager).

- Stage 1 short-listing of between 5-12 artist(s) from EOI or ROI by Artwork Selection committee
- Stage 2 short-listing of between 3-4 artist(s) from Stage 1 ROI or EOI, by Artwork Selection committee
- Each artist/team submits a design proposal and receives a nominal design proposal fee.
- **Stage 2 is not always activated.**
- **Artists can be commissioned direct from Stage 1 process.**

Artwork commission awarded to one or more artists. DHW artist contract signed.

- Commissioned artist/team begins the process of artwork design, community workshops (when required), fabrication and installation.

- Artist submits documentation and maintenance schedule of the artwork project to DHW. DHW forwards maintenance schedule to commissioning agency.

Full transfer of ownership of artwork to commissioning agency. Artwork project complete.
**Figure 4** Percent for Art Scheme: New Improvements to the selection process of commissioned artist(s) stages of a typical artwork project commission

| Percent for Art scheme Artwork project identified from the State Government capital works list. |
| Department of Housing and Works (DHW) and commissioning agency establish percentage allocation and artwork budget. |
| DHW appoint art coordinator to project from the DHW Art Coordination Services panel. Commissioning of artist(s) is active. |
| Artworks brief established by art coordinator, with a range of stakeholders. |

**Artwork Project Value less than $50,000**
Artwork Project opportunities are broadly advertised through key professional arts organisations. Art Coordinator shortlists from Registrations of Interest (ROI).

**Artwork Project Value greater than $50,000**
Expressions of Interest (EOI) Advertised Public Tender Process EOI submitted by interested artist/teams.

**Artwork Selection Committee**
Convened for each project to select artist/team for artwork commission

*Members* (commissioning client, building user, project architect, art coordinator [non-voting member] and DHW contract manager)

*Appoint additional members as required* (heritage, cultural, curatorial).

Stage 1 short-listing of between 5-12 Artist(s) from EOI or ROI by Artwork Selection committee.

Stage 2 short-listing of between 3-4 Artist(s) from Stage 1 ROI or EOI, by Artwork Selection committee.
Each artist/team submits a design proposal and receives a nominal design proposal fee.

*Stage 2 is not always activated.*

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Artwork Commission awarded to one or more artists. DHW artist contract signed.

Commissioned Artist/team begins the process of artwork design, community workshops (when required), fabrication and installation.

Artist submits documentation and maintenance schedule of the artwork project to DHW. DHW forwards Maintenance Schedule to commissioning agency.

Full transfer of ownership of artwork to commissioning agency. Artwork Project Complete.
KEY FINDINGS

Overview
The findings of the review demonstrate that the scheme is meeting its objective of positively affecting, and often improving, the quality of the built environment and the value of public facilities, and is successful in creating economic and creative opportunities for West Australian artists. This is seen as a significant outcome, however as a result of feedback received during the consultation period, it is necessary to reassess and expand the scheme’s objectives.

The stakeholder groups who participated during the consultation period included artists, arts organisations, client departments, building users, fabricators, contract managers and art coordinators. The review of the scheme’s goals was considered both timely and overdue by those consulted, particularly the arts sector.

A strength of the review process is that opportunities for debate occurred, stimulating genuinely open discussion on the future of public art in the State.

The Built Environment
The review found that the scheme has been instrumental in changing the culture of the public building sector, improving public awareness of art and of what artists offer society, improving awareness of urban renewal, increasing the professionalism of some aspects of arts practice, contributing to new streams in the higher education sector and leading some private developers to engage artists within both the design and building process.

Key supporters of the 22 State Government agencies who have benefited from involvement in the scheme are Health, Justice, Education and Training and the Western Australian Police Service. Each of these agencies has commissioned major artwork projects with multiple commissioning stages.

Two such examples are the partnership with the Western Australian Police Service which has enhanced 22 police stations across the State, from remote projects such as Nullagine in the North to projects commencing this year in Albany. The partnership with the Department of Education and Training has realised Percent for Art scheme projects on 89 campuses throughout Western Australia, from Broome TAFE Campus to Albany Senior High School.

The reciprocity, good will and enduring partnerships that are innate in many projects prove an effective example, with the scheme being emulated and adopted as a commissioning model by a number of local governments, other government departments and the private sector. Over the last decade considerable growth has occurred in Western Australia regarding the number of opportunities made available for artists to engage in public art projects.

The Creative Contribution of Artists
One of the most significant benefits of the scheme to the community is the creative and cultural contribution from artists. Commissioned projects are considered to have aligned with community values at every stage of the scheme’s development. Public art is considered a valuable community resource and is linked as a measure of the creative health and maturity of our society.

The development of strategies to aid the ongoing succession of artists and art coordinators is suggested. It is essential to increase the numbers of coordinators on the DHW Art Coordination Services panel and to ensure a range of artists have opportunities to develop in both the creative and operational functions of the scheme. It is essential to include professional artists in the decision-making processes which affect artwork commissioning.
It was thought that involving artists in the design team during the earliest stages of the project is necessary, to realise projects of greater cultural significance. Whilst this has been achieved in a number of projects, inclusion of artists at the earliest stages must happen more often.

It is recognised that innovative and distinctive public artworks can support a number of social and economic aims. The artworks commissioned to date through the scheme are largely considered to successfully meet both community aspirations and a range of stakeholder needs. However, some of the commissioned artworks are considered less successful in realising artistic intent. In part this is thought due to the attempt of the artist to meet and manage competing requirements. It is generally considered that those artworks that are both innovative and culturally significant do retain and communicate the artistic intent of the professional artist commissioned.

**Economic Impact**

Value and supply chains have been created between commissioned artists, art coordinators and a number of small businesses in Western Australia. Manufacturing and fabrication processes are influenced by the relationships artists develop with the contractors they engage to realise projects.

The arts and cultural sector expressed a hope that the review is an indication of the continued commitment by Government to the value of art in West Australian public spaces. Arts organisations and artists indicate that the scheme as a development model has significantly contributed to sustaining their professional practice and economic health.

The review determined that the public highly values the initiative and regard it as an effective model. It is recognised that the Percent for Art scheme contributes to a sense of ownership and cultural pride in communities throughout the State.

It is agreed that changes in the insurance sector resulting in rising costs and applicability of public liability and public indemnity insurance, for both the DHW Art Coordination Services panel and artist groups alike, is a cause of uncertainty and concern. Changes in the insurance sector and the impact these changes has on the activities of artists and art coordinators must be investigated by the management of the scheme. Any amendments to the processes of the scheme must be informed by the investigation.

**Accountability, Transparency and Equity**

A significant amount of comment throughout the review related to the management and implementation of the scheme. One of the biggest concerns of stakeholders regarding the future is that of identifying the dedicated resources needed to realise the ongoing sustainability and continued consolidation of the management of the scheme. The management and implementation of the scheme are interdependent.

Improved levels of accountability, transparency and equity are considered essential to strengthening the scheme. This feedback is applicable to management, art coordinators, selection of artists and service organisations alike. It is thought that the success of the scheme lies in recognition by these groups of their interdependence and the need to work together effectively to develop innovative and sustainable networks.

Many of the nuances that cause confusion regarding the scheme’s operational processes and relationships were highlighted as able to be improved through stronger communication, advocacy and promotion.

The development of strategies to aid the ongoing succession of artists and art coordinators is suggested. There is a strong view that increasing the number of art coordinators appointed to the DHW Art Coordination Services panel will provide additional opportunities for professional art consultants and align the scheme with other State Government appointed panels.
New approaches to the artwork selection process are seen as potentially contributing to the meaning and relevance of public art in public facilities and the built environment. It is thought this could be achieved by encouraging the expansion of the type of arts professionals engaging with public art projects to involve a range of expertise, such as curatorial, heritage and technical. Continued awareness raising of the range of factors that need to be considered by the artwork selection committee, to make the most informed and appropriate selection, is also considered necessary.

It is considered timely that alternative methods of advertising artwork projects under $50,000 be explored, to demonstrate greater equity and probity in the procurement of commissioned artworks. There is significant support from stakeholders to advertise opportunities through professional arts service organisations, such as AFWA through their ArtSource program, rather than maintain the current selection processes of the DHW Art Coordination Services panel. Such a strategy should target the range of professional West Australian artists working in areas such as visual arts, craft and design, writing, new media and technologies, dance and the performing arts.

**Cultural Diversity**

The scheme endeavours to continually expand commissioning to include regional communities, to represent the cultural diversity of the State and to include artists with varied levels of experience. A number of regional communities have positively benefited from projects, with 36% of projects completed in regional Western Australia. However, more can be done to improve professional development opportunities for regional artists.

Many stakeholders, particularly Indigenous artists, indicate that the broad involvement of the Indigenous community, at both artistic and administrative levels, in the scheme must be improved. Indigenous cultural norms and traditions must also be afforded greater respect and acknowledgement in the process. A need to explore additional avenues of funding and support for the training, mentorship and identification of professional development opportunities outside of the scheme, for artists and art coordinators is agreed.

**Management of the Scheme**

Stabilising the scheme is considered essential by stakeholders. Public art is considered a valuable community resource and a measure of the creative health of our diverse culture. With this in mind, the growth of the scheme and the mechanisms that will provide permanence are of central concern.

The scheme is thought to have proven the benefits of a genuine commitment, rather than an imposed legislative requirement. It has demonstrated a sustainable approach, achieved economic and social goals whilst realising quality contemporary artwork.

Models such as a bipartisan statement, a legislative framework or identifying improvements to the current model are generally agreed as ways the scheme could sustain.

Any progress made toward a legislative framework would need to reconsider a number of factors including the percentage allocation. Many artists and arts organisations questioned whether the allocation of a full 1% is an effective commitment to achieving the key objectives of the scheme. Some suggested that an allocation of 2 or 3% is more appropriate to realise artworks of enduring cultural significance.

In the longer term achieving a legal framework is seen as the ultimate goal to realise the full implementation of the scheme, across all appropriate Government departments and agencies.
Feedback received considered it essential that the DHW Art Coordination Services panel has a central role in conducting assessments of the completed commissioned artwork. The assessment would provide the commissioned artist with a mechanism for structured feedback. Such assessments ought to cover areas such as context, site, the durability of materials, de-accessioning guidelines, material selection and appropriateness of technique. This will encourage dialogue between art sector professionals on the role of art in the public realm. The art coordinator will include in the assessment, where appropriate, feedback received from the client agency, the artist and other relevant technical, heritage and curatorial expertise. The management of the scheme will be responsible in developing the parameters and implementation of the artwork project assessment tool.

The effective partnership between the Department of Housing and Works and Department of Culture and the Arts is acknowledged, as is the contribution of service organisations such as the Artists Foundation of Western Australia through its ArtSource program, which continues to collaborate with the partners, to sustain the scheme.

It is thought that the commitment to the departmental partnership must be reaffirmed to ensure the continuation and expansion of the Percent for Art scheme. The recommendations made in this review combine the key thoughts of the scheme’s stakeholders. They have shared views to establish the way forward and to develop a vision of how the scheme could take shape.

The key findings are discussed in greater detail in the Issues section of this report.
The scheme has much to celebrate. From the first pilot project in 1991 over $11 million has been allocated to 203 artwork projects, commissioning 200 individual artists who have created over 400 artworks.
STATISTICS

Table 1  Percent for Art Scheme Data Summary

<table>
<thead>
<tr>
<th>Number of Percent for Art scheme projects commissioned</th>
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<tbody>
<tr>
<td>Total estimated amount of the building cost for the 203 projects</td>
<td>$1.5 billion</td>
</tr>
<tr>
<td>Total estimated amount allocated to the commissioning of WA artworks</td>
<td>$11.2 million</td>
</tr>
<tr>
<td>Total number of artists awarded a commission</td>
<td>200</td>
</tr>
<tr>
<td>Average percentage allocation</td>
<td>0.7%</td>
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<tr>
<td>Number of projects achieving 1% allocation</td>
<td>65 projects or 32% of total projects</td>
</tr>
<tr>
<td>Number of projects achieving between 0.9 to 1% allocation</td>
<td>94 projects or 46% of total projects</td>
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Data is current as at June 2003.

Over 200 artists have been awarded commissions within the scheme, with the estimated amount allocated to the commissioning of artworks in excess of $11.2 million. The average artwork budget is $55,000.

Of the 203 projects, 65 or 32% has achieved a percentage allocation for the commissioning of artwork of 1%, with 29 or 14% of projects achieving a percentage allocation for the commissioning of artwork of 0.9%. Therefore, 94 or 46% of all commissioned projects have achieved a percentage allocation for the commissioning of West Australian artworks between 0.9 and 1%.

The total estimated amount of the building cost of the 203 projects is in excess of $1.5 billion. Of the $1.5 billion invested by State Government in public buildings, over $11.2 million has been allocated to the procurement of West Australian artworks. When considering the average percentage allocation it must be taken into account that projects with smaller artwork budgets tended to have 0.7% and higher allocated to the procurement of artworks, with the majority allocating 0.8%. The larger commissioned projects tended to have 0.7% or lower allocated to the procurement of artworks with a number allocating 0.2%. These large projects, whilst allocating smaller percentages, remain some of the largest artwork budgets, typically $100,000 and over. These large infrastructure projects do lower the average percentage allocation.
Of the 203 projects commissioned 36% or 73 commissions, are located in regional Western Australia. Of the $11.2 million, $3.5 million or 31.5% of the total artwork budget has been allocated to regional projects. Of the 200 artists commissioned 25% or 50 separate artists, living in regional areas have been awarded commissions. Many of these regional artists have relocated, some to metropolitan areas, since they were awarded a commission. Data has been calculated to record events at the time of commissioning. One or more artists may be employed on any one commissioned project.

There have been 34 or 17%, separate Indigenous artists awarded commissions or mentored within a commission in the scheme. The majority of Indigenous artists were engaged as part of an artist team, or mentored, rather than awarded commissions as a separate artist. Local consultants have been engaged on a number of projects to facilitate language and cultural barriers.

Analysing the artists by gender shows that of the total number of commissions awarded artists 103 or 51%, were awarded to female artists and 94 or 47%, were awarded to male artists. The remaining 2% represents design firms, which have been awarded commissions, therefore gender cannot be determined.

Accurate data on the number of young and emerging artists participating in the scheme or awarded commissions is not available. Demographic data, such as the age of artists, is not collected.

Existing administrative data shows that 8% or 16, of the artists commissioned have been involved in 41% or 85, of the total amount of commission projects. Of this group 6 artists have undertaken 7 or more commissions. Assumptions cannot be made that 8% of the commissioned artists have received 41% of the total artwork budget, as the figures do not directly correlate. Equity within this group of 16 artists, with regard to gender division, reflects the scheme in general, with 9 female artists and 7 male artists. One of these artists is Indigenous. Data shows that the 16 artists consistently made submissions in the ROI or EOI stages of commissioned projects, and on average at twice the rate of all other artist’s submissions.

Of the 6 artists who have undertaken 7 commissions or higher all have worked within partnerships or design teams of between 2 and 4 people for the majority of those commissions. Many have been the lead artist or undertaken a role as mentor during the commission.

Table 2  Number of artwork commissions awarded to a single artist

<table>
<thead>
<tr>
<th>Number of artists</th>
<th>Total number of commissions awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>12</td>
</tr>
<tr>
<td>1</td>
<td>9</td>
</tr>
<tr>
<td>1</td>
<td>8</td>
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<tr>
<td>3</td>
<td>7</td>
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<tr>
<td>5</td>
<td>5</td>
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<tr>
<td>5</td>
<td>5</td>
</tr>
</tbody>
</table>
### Table 3  Total number of commissions awarded by type of artist

<table>
<thead>
<tr>
<th>Type of commissioned artist</th>
<th>Total number of commissions awarded</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional artist</td>
<td>73 projects and 50 separate artists awarded commissions</td>
</tr>
<tr>
<td>Indigenous artist</td>
<td>34 separate artists mentored or awarded commissions</td>
</tr>
<tr>
<td>Male artist</td>
<td>94 separate male artists</td>
</tr>
<tr>
<td>Female artist</td>
<td>103 separate female artists</td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>200 separate artists commissioned</strong></td>
</tr>
</tbody>
</table>

### Table 4  Highest number of artwork commissions awarded by type of artist

<table>
<thead>
<tr>
<th>Type of commissioned artist</th>
<th>Highest number of multiple commissions</th>
</tr>
</thead>
<tbody>
<tr>
<td>Regional artist</td>
<td>5</td>
</tr>
<tr>
<td>Indigenous artist</td>
<td>8</td>
</tr>
<tr>
<td>Male artist</td>
<td>9</td>
</tr>
<tr>
<td>Female artist</td>
<td>12</td>
</tr>
</tbody>
</table>

### Table 5  Total number of artists and estimated number of artworks commissioned

- Total number of artists registered interest for an artwork commission: 411
- Total number of artists registered interest for an artwork commission: inclusive of the New Metro Rail Artists Panel: 461
- Total number of artists awarded an artwork commission: 200
- Estimated number of artworks commissioned: 400
The scheme importantly focuses on commissioning work created by professional artists that engages an audience within a specific environment. This work is competitively sought by artists and selected competitively, with the best work being commissioned. This structure to my mind is open, fair and above all sensible. It should be noted that it is not a model in which all artists thrive, as it calls for serious engagement with an audience and a specific environment, and not all artists are interested in these things. However, many artists are vitally interested in these components and the Percent for Art scheme has opened up a landscape in which an increasing number of artists can work and generate positive outcomes for our society.

I thought I would try to give some figures to quantify the positive impact the Percent for Art scheme has had on my life and practice. Since 1992, when I first started to apply for public art commissions, the Percent for Art scheme enabled me to generate an arts income that previously was not available. It has both directly and indirectly created a market for not only site-specific artworks but also for the services of artists in many various design fields.

I have embraced these markets, and since 1992 I have been commissioned 18 times with some of these commissions planned to continue over the next two years. I have applied for 58 commissions in total. Some projects were unsuccessful at the EOI stage and some unsuccessful at the design proposal stage. This represents a little worse than a 1 in 3 success rate. It is important to acknowledge that in a competitive system you have to put the work into applying for commissions in order to gain commissions. In gaining success with some you are often unsuccessful with many (twice) more. Importantly when I have been unsuccessful, the structure of the system has still succeeded in commissioning a better proposal/artist for the site/brief. I tend to think that better ideas win the commissions and not that the system has failed when it does not commission me.

Of the 18 successful commissions 6 have been part of the Percent for Art scheme with the other 12 being private, local government and related commissioning bodies. I believe these other non-scheme commissions are the direct result of the Percent for Art scheme through advocacy and as an institutional example. This seems to me to be one of the key successes of the scheme.

I have employed 6 artists as assistants to date with more to be employed on continuing commissions. I have worked collaboratively with another 6 artists (one established artist working on a public art commission with me earned more than twice the direct arts income than they had earned from other direct arts activities in any year of their practice).

I have employed numerous general assistants and contracted out many thousands of dollars worth of work to specialist contractors that are increasingly supplying Percent for Art scheme commissions. In addition to the work above I have been employed on 6 occasions as part of design teams or to supply items for urban design contracts. These have been because of experience and exposure within the public art field of which the Percent for Art scheme has been an important component.

Stuart Green, commissioned artist, written submission, Oct 2002
The Impact of Public Art on Suppliers

I recently completed a public artwork for the Eastern Goldfields Senior High School in Kalgoorlie. The artwork developed over many stages and involved a different number of suppliers that contributed either raw materials or services that combined into producing the finished product.

These wholesale suppliers have contributed in their way to public art in Western Australia, and through interaction with artists, they have developed an understanding and appreciation of public art that they previously did not have.

In one instance I developed a process that suppliers, a screen printer and reprographic company, had not experienced before. Through our collaboration the screen printer is now able to assist other textile artists he had as clients in being able to print large-scale fabrics. The reprographic company also realised more clients and discovered more avenues for the business.

Another service provider in the process of this project I utilised was an electroplater.

He enjoyed receiving the etched panels for the public artwork as a relief from his normal work, which can be 1000 hinge fittings for fan housings! Normally electroplaters only see the work as a single piece; in this case they were interested in seeing the smaller pieces all put together and installed into a large finished product. They received a large photo of the artwork, which they could then see how their work combined to complete the finished article. The manager actually travelled to Kalgoorlie to see the installed public art.

I supplied images of the finished artwork to all the wholesale companies I had sourced my supplies from, as a sign of my appreciation. In the case of the Kalgoorlie project, I also included the names of the businesses on the credits on a panel that is to be placed on the finished artwork.

Since the project in Kalgoorlie, future interaction with these businesses has become more personal and the interest they show is heartening. They now ask about the artworks that will be completed from the raw materials I am purchasing from them.

Word of mouth is a very important tool in promoting art. The businesses that I come into contact with are spreading the word about public art because they have been involved in the creation of the artwork. They tell their friends and other business colleagues about the current project they may be working on.

They also are able to learn new processes, which they can pass onto their customers so that they can improve their product. This is community involvement from a business perspective. I believe that developing an acknowledgment of the wholesale suppliers of raw materials and services in future public art projects will create greater appreciation and public interaction of the Percent for Art Scheme.

Tony Pankiw, commissioned artist, written submission, Oct 2002
SUMMARY OF RECOMMENDATIONS

Recommendation 1
Update the objectives of the Percent for Art scheme to recognise:
• Aesthetic excellence and quality;
• The social value added by artists across government and the broader community;
• The multidisciplinary qualities of contemporary art practice;
• Stimulating the curatorial assessment and critical analysis of commissioned artworks;
• The role of art and artists in sustainable cultural development; and
• The diversity of community groups and importance of local perspectives in commissioned artwork projects.

Recommendation 2
Identify strategies toward increasing the representation and involvement of West Australian Indigenous groups in the administrative and artistic delivery of the Percent for Art scheme and supporting key arts service organisations.

Recommendation 3
Clarify the roles and responsibilities of the Department of Culture and the Arts and the Department of Housing and Works regarding the management and implementation of the scheme. Update the procedures manual to reflect current procurement processes and to support greater transparency, accountability and equity in the implementation of the Percent for Art scheme.

Recommendation 4
The Department of Housing and Works and the Department of Culture and the Arts to increase the allocation of appropriate operational resources to effectively manage the strategic implementation and delivery of the scheme.

Recommendation 5
Appoint the full quota of 6 positions on the DHW Art Coordination Services panel. Review the DHW Art Coordination Services panel selection criteria, prior to re-advertising the panel, to ensure that the arts and cultural professionals selected represent the highest levels of skill and diversity and the broadest range of art coordination services available.

Recommendation 6
Art Coordinators appointed to the DHW Art Coordination Services panel to conduct a curatorial and critical assessment of artwork projects completed from Jan 2004. The appointed art coordinator, as part of their curatorial role, will coordinate such an appraisal on a project-by-project basis.

Recommendation 7
Work with commissioning agencies and artists to investigate ways to secure the allocation of the full 1% to artwork commissions in all suitable projects. Encourage the commissioning agency, on suitable projects, to increase the percentage allocation for West Australian artworks.
SUMMARY OF RECOMMENDATIONS

**Recommendation 8**
That all Percent for Art scheme projects under $50,000 be advertised through key arts service organisation, the Artists Foundation of WA through its ArtSource program, and where appropriate, Community Arts Network WA, Craftwest, Country Arts WA and the WA State Literature Centre, to support opportunities for the broad inclusion of professional artists seeking to undertake public art opportunities.

**Recommendation 9**
Attract new government agencies to undertake artwork commissions and identify alternative public spaces and opportunities, in addition to typical building projects.

**Recommendation 10**
Conduct a periodic audit of existing artworks commissioned within the scheme. Build a Percent for Art scheme database and establish an inventory of artworks to complement the existing image archive managed by the departmental partners.

**Recommendation 11**
Aim to expand the types of artwork and the art forms commissioned within the Percent for Art scheme. Introduce, where appropriate opportunities for temporary and experimental solutions to allow for ideas that extend the nature of artwork projects.

**Recommendation 12**
Assess the impact of insurance costs, in particular that of public liability insurance and professional indemnity insurance on professional artists undertaking public art opportunities.

**Recommendation 13**
Stabilise the Percent for Art scheme and investigate appropriate models to ensure its ongoing sustainability.

**Recommendation 14**
Increase the levels of advocacy and promotion of the Percent for Art scheme. Develop and implement an advocacy and communication strategy for the scheme’s sustainable development.

**Recommendation 15**
Explore additional avenues of funding and support for training, mentorship and professional development opportunities, outside of the scheme, for artists and art coordinators seeking employment through public art opportunities.

**Recommendation 16**
Conduct an appraisal of what is being offered or mooted in the higher education sector, in relation to courses dedicated to public art.
The Issues:

The Built Environment
The review found that the scheme has been instrumental in changing the culture of the public building sector. It has improved public awareness of art and of what artists offer society, of urban renewal, increasing the professionalism of some aspects of arts practice, contributing to new streams in the higher education sector and leading some local governments and private developers to engage artists within the design and building process.

The scheme’s role in instigating such a cultural change in the State is thought to be a considerable achievement. It is now considered that the scheme has developed to a stage that it needs to be reaffirmed, with new targets set.

Key supporters of the 22 State Government agencies who have benefited from involvement in the scheme are Health, Justice, Education and Training and the Western Australian Police Service, each commissioning major artworks with multiple commissioning stages.

For example, the partnership with the Western Australian Police Service has enhanced 22 police stations across the State, from remote projects such as Nullagine in the north, to projects commencing this year in Albany.

Public artworks developed through the Percent for Art scheme have made a valuable contribution to new police facilities across the State. In nearly every case the local community has participated in the creation of the artwork in some way. This activity has improved the working environment for police officers, enhanced the already strong relationship between the Police Service and the community and made police stations more accessible and friendly places to visit.

Alex Taylor, Director Land and Building Management Branch
Western Australian Police Service

The partnership with the Department of Education and Training has realised Percent for Art scheme projects on 89 campuses throughout Western Australia, from Broome TAFE Campus to Albany Senior High School.

The involvement of talented West Australian artists in the creation of artwork as part of new school campuses and the upgrading of existing campuses has been of great value to these school communities and to the Department of Education and Training. The inclusion of the arts and artworks through the Percent for Art scheme serves to remind students and educators alike of the infinite capabilities and potential waiting to be unlocked in each one of us.

Stephen Harvey, Director Facilities and Services,
Department of Education and Training

When embarking on major infrastructure projects such as the recently completed Acacia Prison, the Department of Justice was swift to recognise the potential for using the Percent for Art scheme to humanise an otherwise utilitarian prison environment. The artworks created for Acacia Prison add an element of normality and imagination, and tell evocative stories of the land, from both Indigenous and non-Indigenous perspectives.

Geoff Zimmer, Director Asset Management
Department of Justice

The reciprocity, good will and enduring partnerships that are innate in many projects has proved an effective example, with the scheme being adopted as a commissioning model by a number of local governments, other government departments and the private sector. Over the last decade, considerable growth has occurred in Western Australia regarding the number of opportunities made available for artists to engage in public art projects.

Commissioned artists have worked on projects as part of a design team, collaborating and sharing skills with other artists, designers, architects, interior designers, multi-media specialists, engineers, fabricators and manufacturers. Many small businesses in Western Australia have forged ongoing
and rewarding working relationships with artists, realising quality artworks encompassing digital imaging, steel fabrication, metallic coating, finishes and welding. These public artworks have been integrated into a number of buildings, streetscapes and surrounding environments throughout the State.

An inventory of commissioned projects is considered essential to reflect the contribution the scheme has made to affect the built environment. It would include descriptive information about the project such as the title of the artwork, materials and techniques used, commissioning agency and other stakeholder details, maintenance history, de-accessioning details, attribution, environmental factors, condition assessments, and other appropriate background information.

In addition to the commissioned permanent artworks, the scheme has supported projects that include a temporal artwork component. This has afforded a degree of experimentation and flexibility, underpinned by strong client relationships. Works that include water elements, movement and dance, soundscapes, writing, theatre and digital technologies have been commissioned through the scheme. It is considered that evidence of commissioned works of this type, temporal, digital and kinetic, are necessary as the scheme matures.

The expansion of the type and diversity of art forms in the scheme must continue to be improved. Opportunities for high quality, experimental, temporal and permanent artworks should be included in all public commissions. Innovative and distinctive public artworks are recognised as linked to developing cultural identity and tourism opportunities.

While the commissioned artworks have met both community aspirations and need, some are considered less successful at realising levels of excellence and artistic intent. Whilst the creative development needs of West Australian artists had also been met in the majority projects, it is thought that a higher level of aesthetic quality or integration with the site could have been achieved.

Introduction of a curatorial and critical appraisal of the commissioned artworks, conducted at the completion of a project, by the assigned art coordinator, will contribute to the continued improvement of the aesthetic quality of projects.

**Recommendation 1**

Update the objectives of the Percent for Art scheme to recognise:

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- The social value added by artists across government and the broader community;
- The multidisciplinary qualities of contemporary art practice;
- Stimulating the curatorial assessment and critical analysis of commissioned artworks;
- The role of art and artists in sustainable cultural development; and
- The diversity of community groups and importance of local perspectives in commissioned artwork projects.

**Recommendation 9**

Attract new government agencies to undertake artwork commissions and investigate sourcing alternative spaces and opportunities in addition to typical building projects.

**Recommendation 11**

Aim to expand the types of artwork and the art forms commissioned within the Percent for Art scheme. Introduce, where appropriate opportunities for temporary and experimental solutions to allow for ideas that extend the nature of artwork projects.
Stakeholder Views

'My immediate response is that the Percent for Art scheme is one of the best initiatives that the WA Government has made in supporting art in this State. I believe that it has handsomely achieved its objectives.'

Written submission No.49

'I am a strong supporter of the Percent for Art concept which has enlivened our cities, including Geraldton, and provided many outlets for the creative talents of our artists.'

Written submission No.56

'The site preparation, installation and transportation of the commissioned artworks was nothing short of extremely proficient and well coordinated. The installation of the artwork occurred in the areas recommended by the [commissioning agency’s] staff. This was greatly appreciated and has in fact provided the maximum opportunity for all community members, visitors and clients alike to benefit from the artwork itself. The experiences of the [commissioning agency] have clearly added value to health service delivery and has enabled the health service to take on a more friendly, community orientated image, which is essential in maximising accessibility of all services available.'

Written submission No.42

'The Percent for Art scheme as undertaken by [our organisation] has resulted in the incorporation of artworks which have, in some instances, raised the profile of the particular locales or buildings to the extent that it has fostered investment into public art by the private sector. This indicates the positive impact that public art is having with respect to attracting people into [our region] and the sense of local identity that it is cultivating.'

Written submission No.6

'Many WA artists have had the opportunity to participate in the scheme, and have created artworks of a scale, and in a context that they previously did not have access to. This level of commissioning activity is unprecedented in WA, in terms of money going to artists (and flowing on to others engaged in manufacturing, transporting etc), and in terms of the number of artworks created. The scheme has also contributed to the art industry as a whole.'

Written submission No.29

'The [organisation] applauds the Percent for Art scheme for its vision. It has resulted in a heritage of outstanding artworks that has enriched many communities in the State and work and exposure for artists and a wide range of other participants. In addition, it has raised the awareness of the value of arts in building our communities and has created points of interest and enjoyment for visitors. One of the valuable spin-offs from this scheme is the number of commercial property developers who have followed suit. They have recognised the importance of reflecting community values through public artwork within their development. The scheme remains a strong and valid concept.'

Written submission No.4
The Development of Professional Artists

One of the most significant benefits to the community is the creative and cultural contribution from artists, through the scheme. Commissioned projects are considered to have strongly aligned with community values at every stage of the scheme’s development. Public art is considered a valuable community resource and linked to a measure of the creative health and maturity of our society. Artists are considered able to interpret our everyday human experiences and are seen to greatly influence our spiritual and emotional well being through their resulting artworks.

The intellectual property of our creative artists must be valued and provided with the means to thrive. A new source of monies has been realised, through the scheme, and made available to artists. Many artists welcomed the scheme as an alternative income source to grants funding. It has been identified that the scheme has increased artists’ creative and economic options and developed artists’ capacities to engage with creative work opportunities.

The scheme heralds a shift towards the commissioning of contemporary public artworks which involve a diverse range of arts activity with the purpose of integrating art and design into the everyday world. Commissioning agencies spoke with confidence about the transformative qualities creative professionals imbued the commissioned building projects. This is supported by a flexible and responsive procurement process which addresses a range of stakeholder needs.

The scheme is considered successful in bringing diverse groups together. These groups would not usually have the opportunity, or need, to work toward a common goal or be exposed to artist’s perspectives. Value chains have been created between the public sector, art coordinators, artists, small business, particularly tradespeople, and other specific communities. New opportunities for cultural and economic development are afforded through public art commissions.

The scheme is considered by the commissioning agencies to be a progressive way of working across government and using limited resources effectively. It is thought that the involvement of artists in the design team during the earliest stages of the project is necessary to realise projects of greater cultural significance. Inclusion of artists at the earliest stages must happen more often.

It is recognised that innovative and distinctive public artworks can support a number of social and economic aims. The artworks commissioned to date through the scheme are largely considered to successfully meet both community aspirations and a range of competing needs. However, some of the commissioned artworks are considered less successful in realising artistic intent. In part this is thought due to the attempt of the artist to meet and manage competing stakeholder requirements. It is generally considered that those artworks that are both innovative and culturally significant do retain and communicate the artistic intent of the professional artists commissioned.

It is thought that the artistic intent of artworks could be better retained with less prescriptive artwork briefs, and greater involvement of the commissioned artist in establishing the creative parameters of the artwork project.

Whilst the creative development needs of West Australian artists are met in the majority of projects, a higher level of aesthetic quality and integration with the chosen project site could be achieved in the commissioned artworks. Striving for aesthetic excellence is thought as an essential goal.

Per project, artists can either be commissioned as individuals or as part of an artist team, with some developing professionally to become the lead artist in an artist team. These artists tended to be more experienced in the range of public art processes and have undertaken mentoring in a number of the scheme’s projects. Some artists have established small businesses, working exclusively in public art or are creating public artworks as part of their core arts practice. This is seen as both a strength and weakness, influenced by the scheme.

In the first instance it is perceived that the scheme has contributed to developing artists’ professional practice, increasing the potential rate of success in future creative projects. In the second instance, it is perceived that the resources required to establish and maintain a business that can realise a public art project has placed pressure on artists to remain a going concern, limiting their creative choices.

This is considered in general terms to be a pragmatic reality of running any business and largely related to the scale and medium the artist chose to work with. The opportunity to be paid as a creative professional is commonly sited as a motivator and incentive for artists to participate in the scheme. Due recognition as a creative professional and exposure to a wider audience is also considered a positive outcome for artists.
Skills developed by working on a project are reported by artists to be broadly applicable, in part supporting the sustainability of their art practice. Stakeholders agreed that rich partnerships have been formed through the scheme. Involvement with a range of design professionals and exposure to specific community groups has afforded new and unexpected alliances to flourish.

Commissioning agencies and artists mentioned that the art coordinators often smoothed the way for new networks and sustainable partnerships to form. This is considered a largely unrecognised and potentially undervalued role of the consultancy firms appointed to the DHW Art Coordination Services panel.

Artists seek greater recognition and equity for their professional contribution, their intellectual and aesthetic approach and acumen, encouraging a shift away from the current system that aligns more closely with that of the artist as a contractor or labourer. This is perceived as an outdated artisan type model.

The development of strategies to aid the ongoing succession of artists and art coordinators is suggested. It is essential to broaden the numbers of coordinators appointed to the DHW Art Coordination Services panel and to ensure a range of artists have opportunities to develop in both the creative and operational functions of the scheme. It is essential to include professional artists in the decision-making processes affecting artwork commissioning.

Participants agreed that training, mentorship and educational opportunities are essential in the development of any professional artist’s career. As the scheme has evolved, informal mentoring opportunities have been created between artists and art coordinators; commissioned artists and other professional artists; and art coordinators with prospective art coordinators. Consensus was not reached by stakeholders on the issue of whether training and mentorship strategies should be funded through the scheme, conducted by arts sector service organisations or addressed through links with the education sector. For the scheme to remain a competitive process, alternative avenues for the introduction of formalised training programs must be explored.

**Recommendation 1**

Update the objectives of the Percent for Art scheme to recognise:

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**Recommendation 8**

That all Percent for Art scheme projects under $50,000 be advertised through key arts service organisation the Artists Foundation of WA through its ArtSource program, and where appropriate, Community Arts Network WA, Craftwest, Country Arts WA and the WA State Literature Centre, to support opportunities for the broad inclusion of professional artists seeking to undertake public art opportunities.

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**Recommendation 15**

Explore additional avenues of funding and support for training, mentorship and professional development opportunities outside of the scheme for artists and art coordinators seeking employment through public art opportunities.

**Recommendation 16**

Conduct an appraisal of what is being offered or mooted in the higher education sector in relation to courses dedicated to public art.
Stakeholder Views

'I have enjoyed presenting work to a wide and varied group of clients and would hope that for those panels the role of the consultant and perhaps the architects could be more proactive in advocacy, for more difficult works as perceived by the client. The scheme has enabled me to work as a full time sculptor, develop a significant studio complex and asset. It has released me from full time teaching.'

Written submission No.20

'The employment of regionally based artists as opposed to the bringing in of established metropolitan artists is greatly appreciated. I think a lot more work needs to be done in the area of advocacy for regional artists. The art consultants I have worked with through the Percent for Art scheme foster a positive attitude to working regionally as their brief is to search out those actually working in their community, for the projects they undertake. The Percent for Art scheme has done much for regional artists and regionalism. The continued brokering of partnerships between government departments will only enhance what has been achieved so far.'

Written submission No.27

'The opportunity to be properly paid as a professional in one's field remains one of the biggest incentives for me to be involved in public art. In two major projects I was in a de facto mentor relationship. I have no doubt I would not have got such a major work on my own. The collaboration was initiated because we liked each other's work and had collaborated before on exhibition work. The knowledge and experience they had was very valuable and hard won, and shared very generously.'

Written submission No.26

'As valuable members of our communities, young people should be better-represented and accepted within public artwork projects. The Percent for Art scheme should be a major player in increasing young artists' access to public artworks, and young people's sense of relating to public facilities generally.'

Written submission No.23

'I have enjoyed my experiences in Public Art because it is an arena where the work of artists is recognised and valued. Very few commissions offer the artist the chance to translate their personal work in a civic work of art.'

Written submission No.18

'The most important thing that needs to be said about the scheme is the immense positive impact it has had on the ability of artists to gain an audience, to gain an income from arts practice and to develop new skills and networks. It has also helped provide an increasing market for cultural products at many levels, raising the standard of our lived environment.'

Written submission No.24

'Public art has allowed me to develop an array of business skills and creative/artistic skills which are not taught at art schools.'

Written submission No.17
Artwork Selection

An improved level of accountability, transparency and equity is considered essential to strengthening the scheme. This feedback is applicable to management, art coordinators, selection of artists and service organisations alike. It is thought that the success of the scheme lies in recognition by these groups of their interdependence and the need to work together effectively.

New approaches to the selection process is seen as potentially contributing to the relevance of public art in public facilities and the built environment. It is thought this could be achieved by encouraging the expansion of the type of arts professionals engaging with public art projects.

It is considered timely that alternative methods of advertising artwork projects under $50,000 be explored, to demonstrate equity and probity in the procurement of commissioned artworks. There is significant support from stakeholders to advertise opportunities through professional arts service organisations, rather than maintain the current selection processes of the DHW Art Coordination Services panel. It is considered that such a strategy should target the range of professional West Australian artists working in areas such as visual arts, craft and design, writing, new media and technologies, dance and the performing arts.

The development of strategies to aid the ongoing succession of artists and art coordinators is suggested. It is essential to ensure a range of artists and art consultants have development opportunities in both the creative and operational functions of the scheme. There is a strong sense that increasing the number of art coordinators appointed to the DHW Art Coordination Services Panel would provide additional opportunities and bring the scheme into line with other State Government panels.

In addition, an information briefing session is considered necessary to assist those interested art consultants in navigating the Government tender process. This will improve the procurement process and expand stakeholder involvement in decision-making roles within the scheme. It is essential to include professional artists in the decision-making processes affecting artwork commissioning.

It is considered that the DHW Art Coordination Services panel should have a central role in conducting assessments regarding artworks completed in the future. This would be applicable to the art coordinator appointed to each new artwork commission. This assessment will also provide structured feedback to artists from stakeholders and address pragmatic issues such as context, site, the durability of materials, de-accessioning guidelines, material selection and appropriateness of technique. This will encourage critical dialogue between the artist, client and art coordinator and other art sector professionals.
The art coordinator will include in the assessment, where appropriate, feedback received from the client agency, the artist and other relevant technical, heritage and curatorial expertise. The assessments will also be a way to encourage informed debate in the arts and cultural sector regarding artwork situated in public contexts. The management of the scheme will be responsible in developing the parameters and implementation of the artwork project assessment tool.

A select number of artists recounted that when they presented a design proposal to the Artwork Selection committee, preparatory and background information provided by the artist had, on occasion, not been fully read, considered or reviewed by each member of the committee. Artists consider that this had resulted in proposals not being understood in their full context. From a personal perspective artists considered their professionalism and work undervalued as a result.

Strategies must be explored to increase the aesthetic awareness of representatives on the Artworks Selection committee to ensure the highest quality and most appropriate artworks are procured. Aesthetic skills should ideally be combined with an ability to understand the durability of materials, the long-term implications of the artwork and the social context of the work. It is also suggested that consideration be given to the inclusion of technical, heritage or curatorial expertise, as required, on the Artworks Selection committee, to provide additional support and information in the artist selection and decision-making process.

Recommendation 5

Appoint the full quota of 6 positions on the DHW Art Coordination Services panel. Review the DHW Art Coordination Services panel selection criteria, prior to re-advertising the panel, to ensure that the arts and cultural professionals selected represent the highest levels of skill and diversity and the broadest range of art coordination services available.

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Art Coordinators appointed to the DHW Art Coordination Services panel to conduct a curatorial and critical assessment of artwork projects completed from Jan 2004. The appointed art coordinator, as part of their curatorial role, will coordinate such an appraisal on a project-by-project basis.

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Stakeholder Views

‘The artwork is only as good as its selectors.’

Written submission No.49

‘The process of having an appointed art coordinator working with the [organisation’s] community and the artists has produced a large number of artworks that become features of completed [facilities] and reflect the unique qualities of a [specific] community and the artists involved. The coordinator working in the building team helps to ensure that building and safety concerns are met, which is crucial to the overall program.’

Written submission No.14

‘There is a need for the provision for greater feedback to artists at the ROI and EOI tender stages of the process. Artists’ who have submitted an EOI, felt that if they knew the reasons that they weren’t successful, it would help them greatly in future submissions.’

Written submission No.51

‘Not all projects are the same, and there is scope within the current system for art coordinators to structure projects and selection processes in a manner that most suits the client’s desired outcomes, in terms of the design concept process. For some clients, the nature and quality of this process is itself a very important part of the project. It is important for the art coordinator to structure the project so as to gain the most appropriate and best outcome for the client, and the most important aspect is to develop a relevant selection process and appropriate selection criteria. If clients are interested in a more participative process then this needs to be accommodated in an appropriate manner. If a detailed procedures manual was produced then all these types of variations would need to be covered.’

Written submission No.29

‘Those commissioning medium to large works should be made aware of the need to include on their selection panel not just those with an arts background, but those who are adept at visualising artists’ submissions erected in the chosen site. They will be able to understand the impact of the design, materials and placement on the surrounding built environment, transport corridors, lighting, landscape and social context. In addition, they will understand the appropriateness of the materials and construction techniques. They will provide advice to the selection panel and submitting artist. It is not enough just to be able to visualise the concept.’

Written submission No.4

‘[The artworks] have added a great deal to establish our [facilities’] identity. These pieces have improved the quality of our building and also provided opportunities for the artists involved. From the outset, I was impressed with the processes to identify the artists and define the scope of works, and then with the flexibility and accommodating approaches of the artists themselves.’

Written submission No.53
Ensuring Cultural Diversity

The scheme has endeavoured at every stage to expand commissioning to include regional communities, to represent the cultural diversity of the State by including artists with varied levels of experience. A number of regional communities have positively benefited from projects with 36% or 73 projects, completed in regional Western Australia. Of the total artwork budget, $3.5 million or 31.5% has been allocated to regional projects.

A broad and culturally diverse cross-section of artists has been commissioned to produce artworks. Of the 200 commissioned artists, over 25% or 50 separate artists, living in regional areas have been awarded projects. The majority of Indigenous artists have been engaged as part of an artist team or mentored, rather than awarded commissions, as a separate artist. There have been 17% or 34, separate Indigenous artists awarded commissions or mentored within a commission in the scheme. Local consultants have been engaged on a number of projects to facilitate language and cultural barriers. Whilst much has been achieved more can be done to improve professional development opportunities for regional artists.

It is agreed that there is a need to explore additional avenues of funding and support for training, mentorship and professional development opportunities outside of the scheme for artists and art coordinators.

The scheme is committed to encouraging and identifying opportunities to include a diverse range of artists in an increasing number of public projects which focus on maintaining existing commissioning partnerships, and continue to broker relationships with new Government agencies, authorities and departments.

For example the partnership with the Western Australian Police Service has enhanced 22 police stations across the State, from remote projects such as Nullagine in the North to projects commencing this year in Albany. The partnership with the Department of Education and Training has realised Percent for Art scheme projects on 89 campuses throughout Western Australia, from Broome TAFE Campus to Albany Senior High School.

Many stakeholders, particularly Indigenous artists, indicated that the broad involvement of the Indigenous community, at both artistic and administrative levels of the scheme, must be improved. Indigenous cultural norms, traditions and protocols must be afforded greater respect and acknowledgement in the commissioning process.

Indigenous artists expressed the profound responsibility which they bore, as custodians of Indigenous culture, when developing artwork. Well-established protocols exist in the Indigenous community regarding the use of cultural material such as stories, song, dance and visual cultures. Within this community, Indigenous artists have the opportunity to express the connection of Indigenous peoples’ to the land and living heritage, through their art practice.

Additional strategies that tangibly demonstrate integrity and respect for Indigenous culture and the unique characteristics of Indigenous art and cultural practice are necessary within the scheme. Additional cultural protocols and considerations exist for Indigenous artists, above those of artistic intent involved with daily art practice.
Issues that are seen as either undervalued or not resolved within the scheme, by Indigenous artists, include the indiscriminate use of traditional and community-owned images, culturally sensitive communication styles, appropriate consultation and consent when collaborating with Indigenous peoples. Indigenous artists suggested that careful scrutiny be given by management, in the relation to the scheme’s processes, to eliminate any systems that are potentially tokenistic to Indigenous peoples.

It is considered necessary that an expansion of the type and diversity of art forms in the commissioning of West Australian artworks be supported, along with curatorial and critical analysis of commissioned artworks. Opportunities must be opened to allow for ideas that extend the nature of the artwork and quality of projects. High quality, experimental, temporal and permanent artworks should be aimed for in all public commissions.

The arts sector considers, that in artistic terms, selected commissions are generally ‘safe’ in both material choices and concept. Commissioning artwork that is larger in scale and scope is vigorously encouraged. Artworks that challenge what has previously been accepted, or are technically challenging, must not be discounted.

Stakeholders are unanimous that the continuity of conceptual approaches be maintained throughout commissioned artworks. Procuring strategies must result in cohesive and cogent solutions that afford a level of connectivity between the artworks completed by a variety of artists. This is particularly pertinent when multiple commissions are awarded on a single project. The context of the project must be carefully assessed to result in the most appropriate artworks for that site.

Recommendation 2
Identify strategies toward increasing the representation and involvement of West Australian Indigenous groups in the administrative and artistic delivery of the Percent for Art scheme and supporting key arts service organisations.

Recommendation 11
Aim to expand the types of artwork commissioned within the Percent for Art scheme. Introduce, where appropriate, opportunities for temporary and experimental solutions to allow for ideas that extend the nature of artwork projects.

Recommendation 15
Explore additional avenues of funding and support for training, mentorship and professional development opportunities outside of the scheme for artists and art coordinators seeking employment through public art opportunities.
Stakeholder Views

‘Art consultants should be pro-active in supporting a diversity of artists who can meet revised artistic priorities.’
Written submission No.22

‘Many of the most successful works involve participation of a [specific community] in the development of the artwork and this has resulted in ownership of the project by this [community] and results in less vandalism at the [facility]. I can honestly say that the inclusion of this program has enabled the buildings as such to be given ‘a life’ or local energy that far outweighs the cost of providing the artwork.’
Written submission No.14

‘Art in public places has a positive affect in most people. Identification with the work is emotive whether negative or positive. I have seen the outspoken express their initial displeasure about a work, only to protect it with their life some time later.’
Written submission No.18

‘There are always fairly straightforward conclusions to be drawn about the quality of finish relating to materials used - about the level of skill or craftsmanship involved, but other conclusions, about the relationships between an artwork and its community (specific public) are not so easy to draw. These need to be investigated. People need to be encouraged to speak about their direct experience of the artwork, and people are not used to doing that.’
Written submission No.29

‘The impact on the scheme [in our region] has been enormous. The community have made numerous positive comments regarding the outcome, recognising that the ambience of the facility is much more than the architectural imprint.’
Written submission No.38

‘The interrelationship between artist and community is extremely important for the growth of respect for our environments and values particularly when this relationship links our past and future.’
Written submission No.44

‘The work should have an appropriate life–span, not all work needs to last forever.’
Written submission No.49

‘A ‘hard look’ should be taken at all existing art in public spaces in Perth and surrounds with a view to future excellence. We have some fantastic practitioners in the West but I think it is fair to say, to a large degree, mediocrity dominates in public situated art forms. We need to be confident that risk taking is essential to achieve a true reflection of what is possible from our artists. We need to value their abilities to interpret beyond the suburban and urbane, after all our artists represent an exciting cross-cultural homogeneity that reflects our geographical position in the world. We are a window to the India Pacific regions and therefore have a unique handle on our regional exposure and should encourage this expression as much as possible.’
Written submission No.2
Management of the Scheme

The recommendations made in this review combine the key thoughts of the scheme’s stakeholders. They have shared views to establish the way forward and to develop a vision of how the scheme could take shape. A stable framework for the scheme is thought essential for sustainability. Public art is considered a valuable community resource and a measure of the creative health of our diverse culture. With this in mind the growth of the scheme and the mechanisms that would provide it with permanence, are of central concern.

The effective partnership between the Department of Housing and Works and Department of Culture and the Arts is acknowledged, as is the contribution of service organisations such as the Artists Foundation of Western Australia through its ArtSource program, which continues to collaborate with the partners to sustain and develop the scheme.

The scheme has developed to a scale that standardised documentation, data collection and information management should be established for the DHW Art Coordination Services panel, the Department of Housing and Works and the Department of Culture and the Arts. This will improve efficiencies, facilitate advocacy and create a line of historical data about the scheme.

A significant amount of comment throughout the review related to the management and implementation of the scheme. It is thought that the departmental partnership must reaffirm its commitment to ensure the continuation and expansion of the Percent for Art scheme. The need for a dedicated full time position to oversee the implementation, promotion and advocacy of the scheme was clearly signified.

The Department of Housing and Works is the partner responsible for the implementation of the day-to-day operations of the scheme. Many stakeholders expressed concerns of a perceived gradual reduction in the allocated time of the Percent for Art manager and the contract managers who implement the scheme’s projects and delivery of client services. This also extended to a perception of reduced advocacy by the Department of Culture and the Arts.

Discussion throughout the review focussed on the need to instil new levels of aesthetic quality and diversity in the procurement processes of the scheme. Establishing a database of artwork commissions is seen as essential to create a catalogue of the works, assist in asset management and improve advocacy.

The suggested expansion of the number of firms appointed to the DHW Art Coordination Services panel and increasing the number of arts and cultural sector members on the Art Coordinator Selection panel will improve the procurement processes and expand stakeholder involvement in decision-making roles within the scheme. The addition of consultants, with heritage, curatorial and technical expertise, when required, on the Artwork Selection committee, will better inform artist selection processes.
The scheme is thought to have proven the benefits of a genuine commitment, rather than an imposed legislative requirement, having demonstrated a sustainable approach, achieved economic and social goals whilst realising quality contemporary artwork.

Models such as a bipartisan statement, a legislative framework or identifying improvements to the current model were generally agreed as ways the scheme could sustain, further consolidating the cultural maturity of the State.

Any progress made toward a legislative framework would need to reconsider a number of factors such as the percentage allocation. Many artists and arts organisations questioned whether the allocation of a full 1% is an effective commitment to achieving such a goal. Some suggested that an allocation of 2 or 3% is more appropriate to realise artworks of enduring cultural significance.

In the longer term achieving a legal framework is seen as the ultimate goal to realising the full implementation of the scheme across all Government departments and agencies.
Recommendation 1
Update the objectives of the Percent for Art scheme to recognise:
- Aesthetic excellence and quality;
- The social value added by artists across government and the broader community;
- The multidisciplinary qualities of contemporary art practice;
- Stimulating the curatorial assessment and critical analysis of commissioned artworks;
- The role of art and artists in sustainable cultural development; and
- The diversity of community groups and importance of local perspectives in commissioned artwork projects.

Recommendation 3
Clarify the Roles and Responsibilities of the Department of Culture and the Arts and the Department of Housing and Works regarding the management and implementation of the scheme. Update the procedures manual to reflect current procurement processes and to support greater transparency, accountability and equity in the implementation of the Percent for Art scheme.

Recommendation 4
The Department of Housing and Works and the Department of Culture and the Arts increase the allocation of appropriate operational resources to effectively manage the strategic implementation and delivery of the scheme.

Recommendation 6
Art Coordinators appointed to the DHW Art Coordination Services panel to conduct a curatorial and critical assessment of artwork projects completed from Jan 2004. The appointed art coordinator, as part of their curatorial role, will coordinate such an appraisal on a project-by-project basis.

Recommendation 7
Work with commissioning agencies and artists to investigate ways to secure the allocation of the full 1% to artwork commissions in all suitable projects. Encourage the commissioning agency, on suitable projects, to increase the percentage allocation for West Australian artworks.

Recommendation 12
Assess the impact of insurance costs, in particular that of public liability insurance and professional indemnity insurance on professional artists undertaking public art opportunities.

Recommendation 13
Stabilise the Percent for Art scheme and investigate appropriate models to ensure its ongoing sustainability.

Recommendation 14
Increase the levels of advocacy and promotion of the Percent for Art scheme. Develop and implement an advocacy and communication strategy for the scheme’s sustainable development.

Recommendation 15
Explore additional avenues of funding and support for training, mentorship and professional development opportunities outside of the scheme for artists and art coordinators seeking employment through public art opportunities.
Stakeholder Views

'It is quite possible to have an effective management model that serves both the community and artists to facilitate excellent cultural outcomes.'

Written submission No.46

'The DHW process for engaging artists has been efficient and has avoided undue bureaucratic contracting process. It should be streamlined and reviewed periodically. The Percent for Art scheme in my view needs a dedicated position at DHW to make it flourish. The scheme might consider funding this role specifically.'

Written submission No.39

'While a legislated Percent for Art scheme can be useful (and hopefully only) a backstop to preserve what has been achieved, it is also a signal to indicate a cultural maturity, recognising at the State level that art is important to who we are, that art has a civilising role through being purposefully civic.'

Written submission No.15

'The artworks have contributed positively to the overall design, visual appearance and personality of public buildings and associated outdoor spaces. This has been acknowledged through the creation of new categories in the Civic Design Awards held in WA, and in fact that artworks are often featured in photographs of these buildings. Landscape architects have also taken artworks into consideration in their awards scheme. More advocacy work needs to be done with architects and other design professionals so that they do not see artists as people who are taking something (money or creative capacity) away from them.'

Written submission No.29

'The Programme will be perceived by many as a waste of resources. However, with sensitive and dedicated advocacy, education and leadership, detractors will realise the return on investment in due course.'

Written submission No.8

'The Percent for Art scheme has been extraordinarily valuable to the development of an identifiable Western Australian cultural voice in the visual arts. It has contributed to the growth and health of the visual arts sector and the ability of artists to view themselves as being engaged in a viable enterprise. The accompanying growth of public art and community arts practice resulting in public outcomes has additionally provided a further valuable source of cultural outcomes and income.'

Written submission No.34
Accountability, Transparency and Equity

An improved level of accountability, transparency and equity is considered essential to strengthening the scheme. This feedback is applicable to management, art coordinators, selection of artists and service organisations alike. It is thought that the success of the scheme lies in recognition by these groups of their interdependence and the need to work together effectively.

Many of the nuances that cause misconceptions regarding the scheme’s operational processes and relationships are highlighted as able to be better improved through stronger communication, advocacy and promotion. The ongoing sustainability of the scheme is considered to be intrinsically linked to strategies that celebrate and give due recognition to the scheme’s achievements.

Increasing levels of equity and transparency are considered essential in the procurement processes of the scheme. The development of strategies to aid the ongoing succession of artists and art coordinators is suggested. Expanding the number of art coordinators appointed to the DHW Art Coordination Services panel and providing a non-compulsory information briefing session for potential art consultants is timely. Involving a greater number of arts and cultural sector representatives in selection and decision-making processes will also increase diversity of opinion.

New approaches to the artist selection process are seen as potentially contributing to the relevance of public art in public facilities and the built environment. It is thought this could be achieved by encouraging the expansion of arts professionals working in a range of art forms engaging with public art projects.

As outlined in artwork selection, alternative methods of advertising artwork projects under $50,000 must be explored to demonstrate equity and probity in the procurement of commissioned artworks. There is significant support from stakeholders to advertise opportunities through professional arts service organisations, rather than maintain the current ROI artist selection processes used by the DHW Art Coordination Services panel. It is considered that such a strategy should target a range of professional West Australian artists working in areas such as visual arts, craft and design, writing, new media and technologies, dance and the performing arts.

Identifying a number of entry points to include more emerging artists and artists with limited public art experience is suggested. Developing a plan to attract a higher level of involvement from these groups is considered a priority area. Additional consideration should be given to the issues of professional development, training and education to encourage diversity within the scheme. Pathways must also be identified which foster the involvement of regional and metropolitan based young, emerging and first stage artists, for the ongoing sustainability of the scheme.
Recommendation 3
Clarify the Roles and Responsibilities of the Department of Culture and the Arts and the Department of Housing and Works regarding the management and implementation of the scheme. Update the procedures manual to reflect current procurement processes and to support greater transparency, accountability and equity in the implementation of the Percent for Art scheme.

Recommendation 5
Appoint the full quota of 6 positions on the DHW Art Coordination Services panel. Review the DHW Art Coordination Services panel selection criteria, prior to re-advertising the panel, to ensure that the arts and cultural professionals selected represent the highest levels of skill and diversity and the broadest range of art coordination services available.

Recommendation 6
Art Coordinators appointed to the DHW Art Coordination Services panel to conduct a curatorial and critical assessment of artwork projects completed from Jan 2004. The appointed art coordinator, as part of their curatorial role, will coordinate such an appraisal on a project-by-project basis.

Recommendation 8
That all Percent for Art scheme projects under $50,000 be advertised through key arts service organisation the Artists Foundation of WA through its ArtSource program, and where appropriate, Community Arts Network WA, Craftwest, Country Arts WA and the WA State Literature Centre, to support opportunities for the broad inclusion of professional artists seeking to undertake public art opportunities.

Recommendation 9
Attract new government agencies to undertake artwork commissions and investigate sourcing alternative spaces and opportunities in addition to typical building projects.

Recommendation 10
Conduct a periodic audit of existing artworks commissioned within the scheme. Build a Percent for Art scheme database and establish an inventory of artworks to complement the existing image archive managed by the departmental partners.

Recommendation 11
Aim to expand the types of artwork commissioned within the Percent for Art scheme. Introduce, where appropriate opportunities for temporary and experimental solutions to allow for ideas that extend the nature of artwork projects.

Recommendation 15
Explore additional avenues of funding and support for training, mentorship and professional development opportunities outside of the scheme for artists and art coordinators seeking employment through public art opportunities.
Stakeholder Views

'A commissioned artwork should be supported by a maintenance clause/contract (like a building) where necessary cleaning, re-surfacing etc. becomes an annual or bi-annual arrangement co-ordinated by the Property Maintenance Officer of the institution from which the artwork is commissioned.'

Written submission No.19

'By and large, [the art coordinators] carry out their roles competently, but I feel that not enough definition of the full scope of their expected responsibilities is made clear. The management of the contract created out of the commission between the artist and the relevant stakeholder group(s) should be a prime concern.'

Written submission No.11

'In practice, the consultants usually write extremely prescriptive briefs, often going so far as to specify a concept, an exact site, subject matter and medium. This is inappropriate. Artists must do this phase of work. It would be preferable for it to be the artist(s) who will go on to execute the project. If consultants are to continue in their current role they should issue only standard briefs without any specific content, leaving the development of the concept and all artistic process, choice of media etc. to artists. The government body related to culture and the arts should work to enhance the professional standing of artists. It should promote artists as the equals of architects, engineers and planners.'

Written submission No.46

'Some of the art briefs that have been developed in response to clients wishes have been extremely prescriptive, and require the artists to be an illustrator of someone else’s concept rather than an imagineer of a new work. The reasons we value art and artists are precisely that through their work, the artist offers the potential for us to see the world through a different filter allowing us another viewpoint.'

Written submission No.34

'An objective analysis of projects commissioned through the scheme should be undertaken. This analysis should incorporate a review of the aesthetic, social and cultural outcomes of the Scheme to this point.'

Written submission No.25
The scheme has fostered commissioning partnerships with 22 State Government agencies and developed long-term relationships with agencies such as Health, Education and Training, Justice and the Western Australian Police Service.
Location Map of Commissioned Projects in Western Australia
**Appendix A List of Commissioned Percent for Art scheme projects**

A number of projects have engaged advisory services to implement the Percent for Art scheme model. The following projects are complete, underway or pending.

<table>
<thead>
<tr>
<th>No.</th>
<th>Project Name</th>
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<tr>
<td>1)</td>
<td>Acacia Prison</td>
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<td>2)</td>
<td>Advanced Technology Manufacturing Centre TAFE</td>
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<td>(East Perth)</td>
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<td>3)</td>
<td>Albany Agriculture Regional Offices</td>
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<td>4)</td>
<td>Albany Justice Complex (including Police)</td>
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<td>5)</td>
<td>Albany Police Complex (including Justice)</td>
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<td>6)</td>
<td>Albany Primary School Replacement</td>
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<td>7)</td>
<td>Albany Senior High School</td>
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<td>8)</td>
<td>Armadale Childcare Centre</td>
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<td>9)</td>
<td>Armadale-Kelmscott Memorial Hospital</td>
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<td>Ashdale Primary School</td>
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<td>11)</td>
<td>Atwell Primary School (Stage 1)</td>
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<td>Atwell Primary School (Stage 2)</td>
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<td>Atwell South Primary School</td>
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<td>Australind Senior High School</td>
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<td>15)</td>
<td>Ballajura Community Centre</td>
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<td>Ballajura Community College</td>
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<td>17)</td>
<td>Bandyup Womens’ Prison</td>
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<td>18)</td>
<td>Banksia Hill Juvenile Detention Centre</td>
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<td>Barrack Square Redevelopment</td>
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<td>Bayswater Police Station</td>
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<td>Belmont City College</td>
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<td>Bentley Child &amp; Adolescent Clinic Mental Health Service</td>
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<td>Boddington District High School</td>
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<td>Brighton Primary School</td>
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<td>Broome Health Services</td>
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<td>Broome TAFE Campus</td>
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<td>(Kimberley College) including</td>
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<td>Aquaculture Training Facility</td>
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<td>27)</td>
<td>Bunbury District Police Complex</td>
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<td>Busselton Family Centre</td>
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<td>29)</td>
<td>Busselton Hospital Upgrade</td>
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<td>30)</td>
<td>Busselton Justice Centre and Police Station</td>
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<td>Busselton Primary School</td>
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<td>32)</td>
<td>Canning College</td>
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<td>Cannington District Police Complex</td>
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<td>Cannington School (K-10)</td>
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<td>Carine Senior High School</td>
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<td>Clarkson Community High School (Stage 1)</td>
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<td>Clarkson Community High School (Stage 2)</td>
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<td>Clarkson Police Station</td>
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<td>Cooke Point Primary School (Stage 1)</td>
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<td>Dairy Industry Authority Building (Bunbury)</td>
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<td>Denmark Agricultural College</td>
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<td>Denmark District High School</td>
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<td>Department of Housing and Works</td>
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<td>Hay Street Fit Out</td>
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<td>Derby Hospital</td>
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<td>Djidi Djidi Aboriginal School</td>
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<td>Dunsborough Police Station</td>
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<td>56)</td>
<td>East Eaton Primary School (Bunbury)</td>
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<td>East Maylands Primary School</td>
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<td>East Perth Childcare Centre</td>
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<td>Eastern Goldfields Middle School</td>
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<td>Eastern Goldfields Senior School Campus</td>
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<td>Eaton Primary School</td>
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<td>Ellenbrook Community Centre</td>
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<td>Ellenbrook Village 5 Primary School</td>
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<td>Endeavour (South Port Kennedy) Primary School</td>
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<td>Esperance Community College</td>
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<td>67)</td>
<td>Fisheries Department Research and Educational Facility</td>
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<td>Fremantle Cold Store (Homeswest) (Stage 1)</td>
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<td>71)</td>
<td>Fremantle Maritime Studies Challenger TAFE</td>
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<td>72)</td>
<td>Geographe Primary School</td>
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73) Geraldton Agricultural Centre
74) Geraldton Country Hostels
75) Geraldton District Police: Mid West Gascoyne District Police Complex
76) Geraldton Health Service
77) Geraldton Residential College
78) Geraldton Southern Bypass
79) Geraldton Marine Training Centre
80) Geraldton Maritime Museum: Mid West Museum
81) Geraldton TAFE
82) Glen Huon Primary School
83) Greenfields Family Centre
84) Hakea Prison (Campbell Remand Centre Cannigvale Conversion)
85) Halls Creek Police Station and Courthouse
86) Halls Creek Hospital
87) Halls Head Middle School Performing Arts (Stage 1)
88) Halls Head Middle School Performing Arts (Stage 2)
89) Halls Head Primary School
90) Hannans Primary School
91) Heathcote Hospital Redevelopment
92) Jandakot Primary School
93) Jervoise Bay Civil and Marine Works
94) John Curtin College of the Arts
95) Joondalup Arena Aquatic Centre
96) Joondalup Courthouse
97) Joondalup Family Centre
98) Joondalup TAFE (Hospitality)
99) Kalamunda District Community Hospital (Pending)
100) Katanning Agricultural Offices
101) Kensington Police Station
102) Kiara (Lockridge) Police Station
103) Kimberley Satellite Dialysis Centre
104) King Street Arts Centre
105) Kinross Middle School (6-10)
106) Kinross Primary School
107) Koongamia Primary School
108) Kununurra District Police Station
109) Lakelands Senior High School (Stage 1)
110) Lakelands Senior High School (Stage 2)
111) Landsdale Primary School
112) Leederville Childcare Centre
113) Lotteries House Joondalup
114) Main Roads WA, Roe Highway Stages 4 & 5
115) Main Roads WA, Roe Highway Stage 6
116) Manjimup Horticultural Centre
117) Margaret River Senior High School (Stage 1)
118) Margaret River Senior High School (Stage 2)
119) Margaret River Centre for Wine Excellence
120) Marine Skills Training Centre
121) Marri Grove Primary School (West Byford)
122) Melville Primary School
123) Merriwa Primary School
124) Metropolitan Low Security Women’s Prison
125) Gosnells Police Station
126) Hillarys Police Station
127) Morley Police Station
128) Midland Community College (Moorditj Noongar Community College)
129) Midvale Primary School
130) Mindarie Primary School
131) Mindarie Senior Campus
132) Mirrabooka District Police Complex
133) Moora Hospital
134) Mount Lawley Senior School
135) Mundara Childcare Centre
136) Murdoch Police Station
137) Murdoch TAFE
138) Narrogin Agricultural Centre
139) Narrogin Residential College
140) Newman Police Station Replacement
141) Noranda Childcare Centre
142) North Albany Primary School
143) North Albany Senior High School
144) North Quinns Beach Primary School
145) Northam Agricultural Centre (Avon Districts)
146) Northam Hospital
147) Northern Rail Link Stations
148) Nullagine Police Station
149) Ocean Reef (Florida) Primary School
150) O’Connor Primary School
151) Onslow Primary School
152) Okagee Port (Pending)
153) Parkfield Primary School (North Australind)
154) Peel Health Campus
155) Peel Health Campus Extension
156) Peel Regional Campus: Challenger TAFE
157) Perth Electoral Commission Relocation
158) Perth Station upgrade
159) Pemberton Hospital
160) Piyarli Yardi - Gascoyne Aboriginal Heritage and Cultural Centre
161) Pinnaroo Crematorium and Chapel
162) Police Academy (Joondalup)
163) Police Operations Support Facility Midland
164) Quinns Beach Primary School
165) Ranford Primary School
166) Rangeview Juvenile Remand Centre
167) Rangeview Juvenile Remand Centre alterations and additions
168) Ravensthorpe District Hospital
169) Riverside (Riverton) Primary School
170) Rockingham Justice Complex
171) Rockingham Police Station
172) Rockingham Lakes East Port Kennedy School
173) Rockingham Lakes Primary School and Peel Language Development School
174) Roebourne Police Station
175) Roebuck Primary School
176) Secret Harbour Primary School
177) Shenton College Community High School
178) Sir Charles Gairdner Hospital Emergency Department
179) South Busselton Primary School
180) South Hedland Justice Complex
181) South Metropolitan College of TAFE
182) South West Health Campus
183) St Georges Hall Restoration
184) Standford Gardens Primary School
185) Swan Health Services: Adult Mental Health Unit
186) Swanbourne Primary School
187) Technology Park: Administration Centre
188) Technology Park
189) Thornlie Senior High School
190) Tom Price District High School
191) Waikiki Family Centre
192) Wanneroo Police Station
193) Wanneroo Primary School
194) Warnbro High School (Stage 1)
195) Warnbro High School (Stage 2)
196) Western Australian Maritime Museum
197) West Leederville and Phillimore Street footbridges
198) Whiteman Park Masterplan (Stage 1)
199) Willagee Primary School
200) Wiluna Police Station and Courthouse
201) Woodbridge Primary School
202) Wugong Community Centre
203) Yule Brook (Maddington) Middle School

**New Projects**

**New Metro Rail**
- Thomsons Lake Station
- Thomas Road Station
- Leda Station
- Rockingham Station
- Waikiki Station
- Mandurah Station
- Leach Highway Station
- South Street Station
- Perth: William Street Station
- Esplanade Station
- Greenwood Station
- Victoria Park Station
- Thornlie Station

**Public Transport Authority Station Upgrades**
- Armadale Station
- Gosnells Station
- Bassendean Station
Appendix B List of Participating Agencies

The scheme is committed to encouraging and identifying opportunities to include a diverse range of artists in an increasing number of public projects that focus on maintaining existing commissioning partnerships and continue to broker relationships with new Government agencies, authorities and departments.

The Percent for Art scheme has resulted in collaboration between the following State Government agencies:

Advanced Manufacturing Technology Centre
Metropolitan Cemeteries Board
Department for Community Development
East Perth Redevelopment Authority
Fisheries Western Australia
Health Department of Western Australia
Homeswest
Kings Park and Botanic Gardens
Department of the Premier and Cabinet
Western Australian Police Service
Department of Education and Training
Department of Justice
Department of Agriculture
TAFE
Main Roads Western Australia
Western Australian Museum
Midland Redevelopment Authority
Subiaco Redevelopment Authority
Public Transport Authority
New Metro Rail
LandCorp
Western Australian Sports Centre Trust
Appendix C List of Focus and Discussion Group Participants

Four focus group meetings were held on Wednesday 24 July 2002, Friday 26 July 2002, Monday 29 July 2002 and Tuesday 8 October 2002. An invited discussion session was conducted on Wednesday 31 July 2002.

Ahmad Abas          RJ Ferguson & Associates
Bob Allen            Department of Housing and Works, former member of the Ministerial Public Art Taskforce
Joan Amey Lyndon    Visual Artist
Janice Amey Lyndon   Visual Artist
Ricky Arnold         ArtsWA
Maggie Baxter        Art Coordinator
Jenny Beahan         Department of Culture and the Arts, former member of the Ministerial Public Art Taskforce
Lyn Bennett          Bandyup Women’s Prison
Jeff Campbell        Health Department of Western Australia
Paul Caporn          Visual Artist
Belinda Cobby        City of Joondalup
Kristy Costello      City of Wanneroo
Helen Curtis         City of Perth
Jo Darbyshire        Visual Artist
Jenny Dawson         Visual Artist
Kevin Draper         Visual Artist
Evi Ferrier          Visual Artist
Susan Flavell        Visual Artist
Bob Gadson           Department of Housing and Works
Simon Gauntlett      Concreto
Indra Geidans        Visual Artist
Gary Giles           Cox Howlett + Bailey Woodland, and former member of the Ministerial Public Art Taskforce
Rodney Glick         Visual Artist
Loreenna Grant       Visual Artist
Stuart Green         Visual Artist
Elizabeth Guj        Jones Coulter Young
Stephen Harvey       Department of Education and Training, and former member of the Ministerial Public Art Taskforce
George Haynes        Visual Artist
Sandra Hill          Visual Artist
Ray Hrabar           Department of Housing and Works
Vince Hudson         Department of Housing and Works
Caron Irwin          Department of Culture and the Arts
Tony Jones           The Factory
Ross Keesing  Prognosis Consulting
Andra Kins  Urban Thresholds
Richie Kuhaupt  Visual Artist
Andrew Leslie  Visual Artist
Coral Lowry  Visual Artist
Norma MCDonald  Visual Artist
Malcolm MCGregor  Art Coordinator
Perpetua MCGuiness  Art Consultant
Julie MCD Phail  Department of Justice
Alex Mickle  Visual Artist
Nikki Miller  ArtsWA
Mary Moore  Visual Artist
Toogarr Morrison  Visual Artist
Kevin Murphy  Department of Health
Anne Neil  Visual Artist
Phillipa O'Brien  Art Consultant/ Visual Artist
Tony Pankiw  Visual Artist
Sean Perse  Department of Justice
Jeff Phillips  Department of Education and Training
John Pittman  Department of Housing and Works
Francine Riches  Visual Artist
Tony Riches  Visual Artist
Jeff Roberts  Silver Thomas Hanley
Arif Satar  Visual Artist
Pip Sawyer  Three Dimensional Design
Ross Smith  Department of Housing and Works
Alex Spremberg  Visual Artist
Andrew Stumpfel  Design consultant
Sue Swenson  Department of Education and Training
Jon Tarry  Visual Artist
Phil Thompson  City of Fremantle
Jude Van der Merwe  ArtSource
Rick Vermey  Visual Artist
Mark Walker  Main Roads Western Australia
Jenny Wright  The Artists Foundation of Western Australia
Jurek Wybraniec  Visual Artist
Appendix D List of Written Submissions

Ahmad Abas RJ Ferguson & Associates
Maggie Baxter Art Coordinator
Jenny Beahan Department of Culture and the Arts, and former member of the Ministerial Public Art Taskforce
Alison Brown Visual Artist
Belinda Carrigan Heytesbury Pty Ltd/ holmes a court gallery
Nic Compton Sculptor
John Corson Denmark High School
Kristy Costello City of Wanneroo
Ralph Clark Kimberley College of TAFE
Madeleine Clear Visual Artist
Peter Cropley Department of Education and Training
Helen Curtis City of Perth
Jon Denaro Visual Artist
Sunny Drake Propelarts
Andrea Ebsworth Artisana Studio and Gallery
Nardeen Fenton Swan Mental Health Services
Rob Finlayson WA State Literature Centre
Patricia Gallaher Geraldton Public Art Committee
Peter Garside Art Co-ordinates
Gary Giles Cox Howlett + Bailey Woodland, and former member of the Ministerial Public Art Taskforce
Loreenah Grant Visual Artist
Mark Grey-Smith Visual Artist
Stuart Green Visual Artist
Vanessa Griffiths Art Gallery of Western Australia
Elizabetta Guj Jones Coulter Young
Mark Hedges Subiaco Redevelopment Authority
Ian Hill City of Mandurah
Adrian Jones Art Consultant/Artist
Tony Jones The Factory
Sue Kalab Visual Artist
Wayne Kilby Community member
Andra Kins Urban Thresholds
Lou Lambert Visual Artist, Eastern Hills Senior High School
Charles MacLean Department of Housing and Works
Gaylia Mitcham Coodanup Community College
Malcolm McGregor Art Coordinator
Brian McKay Visual Artist
Anne Neil Visual Artist
Maree Mohn Visual Artist
Phillipa O’Brien Art Consultant/Visual Artist
Julie Parsons Visual Artist
Tony Pankiw Visual Artist
Wendy Rogers Art Consultant
Pip Sawyer Three Dimensional Design
Arnold Schraven Armadale Health Services
Holly Story Visual Artist
Helen Taylor Visual Artist
Steve Tepper Visual Artist
Jude Van der Merwe ArtSource – The Artists Agency of WA
Barbara Wood Leederville Childcare Centre Inc
David Wood Sevenoaks Senior College
Robert Wood Community member

Appendix E List of One to One Interviews, Telephone Conversations and Email

Hans Arkeveld Visual Artist, and former member of Ministerial Public Art Taskforce
Ricky Arnold ArtsWA
Maggie Baxter Art Coordinator
Jenny Beahan Department of Culture and the Arts, and former member of the Ministerial Public Art Taskforce
David Forrest Gallery East
Gary Giles Cox Howlett + Bailey Woodland, and former member of the Ministerial Public Art Taskforce
Vince Hudson Department of Housing and Works, Percent for Art scheme manager
Michael Iwanoff Curtin University of Technology, Visual Artist, and former member of the Ministerial Public Art Taskforce
Tony Jones The Factory
Kevin Kelly Red Rock Art Gallery
Andra Kins Urban Thresholds
Malcolm MGregor Art Coordinator
Nikki Miller ArtsWA
Toogarr Morrisson Visual Artist
Tony Riches Visual Artist
Glen Robinson Department of Culture and the Arts, former member of the Ministerial Public Art Taskforce and former Percent for Art scheme manager
Pip Sawyer Three Dimensional Design
### Appendix F Percent for Art scheme Action and Implementation Plan 2003-2010

<table>
<thead>
<tr>
<th>Action</th>
<th>Implementation 2003 - 2010</th>
</tr>
</thead>
<tbody>
<tr>
<td>Update and publish the Percent for Art scheme procedures manual</td>
<td>![ ]</td>
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<tr>
<td>Build a Percent for Art scheme database and establish an inventory of artworks to complement the existing image archive managed by the departmental partners</td>
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<td>Action</td>
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<tr>
<td>Identify avenues of funding and support for the training, mentoring</td>
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<td>and professional development of artists and art coordinators seeking</td>
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<td>employment through public art opportunities</td>
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<td>Firms appointed to the DHW Art Coordination Services panel to conduct</td>
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<td>a curatorial and critical assessment of completed commissioned</td>
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<td>artworks on a project-by-project basis</td>
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<tr>
<td>Advertise all Percent for Art scheme projects under $50,000 through</td>
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<td>existing WA arts service organisation networks, such as AFWA’s</td>
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<tr>
<td>DCA to catalogue and maintain a comprehensive image archive of all</td>
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<td>commissioned Percent for Art scheme projects</td>
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<tr>
<td>Establish the minimum levels necessary to appropriately manage the</td>
<td></td>
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<tr>
<td>strategic implementation of the Percent for Art scheme. Allocate</td>
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<tr>
<td>the financial and human resources determined as necessary</td>
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<tr>
<td>Conduct an appraisal of public art courses being offered by the</td>
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<td>education sector in WA</td>
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<tr>
<td>Develop a post-artwork project questionnaire as an ongoing evaluation</td>
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<td>tool and attitudinal measure of stakeholder satisfaction. Conduct</td>
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<td>survey within 12 months of the completion of the artwork project.</td>
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<tr>
<td>DCA to dedicate one in every three years of the PIAF Advocacy Seminar</td>
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<tr>
<td>Series to issues concerning art in the public environment</td>
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<tr>
<td>Conduct a stakeholder and community consultation in 2005/2006 as a</td>
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<td>follow up to the 2002/2003 Review process</td>
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<tr>
<td>Update the Department of Housing and Works and Department of Culture</td>
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<td>and the Arts websites to include comprehensive and current information</td>
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<td>about the Percent for Art scheme. Include information about proposed</td>
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<td>and active projects and links to employment opportunities</td>
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## Appendix G Image Attribution

<table>
<thead>
<tr>
<th>Page</th>
<th>Location</th>
<th>Artists</th>
<th>Photographers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Front Cover:</td>
<td>Peel Regional Campus and Challenger TAFE</td>
<td>‘Water’</td>
<td>Robert Frith</td>
</tr>
<tr>
<td>Back Cover:</td>
<td>Clarkson Primary School</td>
<td>Artists: Cecile Williams and Peter Keelan</td>
<td>Wayne Osborn</td>
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<tr>
<td>Inside Back Cover:</td>
<td>South West Health Campus</td>
<td>Lighting Feature</td>
<td>Victor France</td>
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<tr>
<td>1</td>
<td>Western Australian Maritime Museum</td>
<td>Working in studio</td>
<td>David Carson</td>
</tr>
<tr>
<td>2</td>
<td>Western Australian Maritime Museum</td>
<td>Artwork site meeting</td>
<td>David Carson</td>
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<tr>
<td>3</td>
<td>Noranda Child Care Centre</td>
<td>‘The Sunshine Trail’</td>
<td>Victor France</td>
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<td>4</td>
<td>Broome Health Service</td>
<td>Artists: Francine (Ngardarb) Riches with mentor Tony Riches</td>
<td>Malcolm McGregor</td>
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<tr>
<td>5</td>
<td>Rockingham Lakes Primary School and Peel Language Development School</td>
<td>‘Two’</td>
<td>Anne Neil</td>
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<td>6</td>
<td>Stanford Gardens Primary School</td>
<td>Wadumbah Dance Group</td>
<td>Peter Zuvela</td>
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<td>7</td>
<td>Eastern Goldfields Senior Campus</td>
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<td>Tony Pankiw</td>
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<tr>
<td>8</td>
<td>South West Health Campus</td>
<td>Quiet room courtyard</td>
<td>Roel Loopers</td>
</tr>
<tr>
<td>9</td>
<td>Mirrabooka Police Station</td>
<td>‘Shared Humanity, Enriched Community’</td>
<td>Bewley Shaylor and Coral Lowry</td>
</tr>
<tr>
<td>10</td>
<td>Riverside Primary School</td>
<td>‘Riverside Breezepole’</td>
<td>Victor France</td>
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<tr>
<td>11</td>
<td>Warnbro Community High School</td>
<td>‘Bud, Blossom, Pod’</td>
<td>Tara Cottam</td>
</tr>
<tr>
<td>12</td>
<td>West Australian College of Agriculture, Denmark Campus</td>
<td>‘Rooster’</td>
<td>Pip Sawyer</td>
</tr>
</tbody>
</table>
13 Bandyup Women’s Prison
Artists: Anne Neil and Tunya Versluis
Photography: Anne Neil

14 Broome Health Services
Metal balustrades detail
Artist: Francine Riches with mentor Tony Riches
Photography: Malcolm McGregor

15 South West Health Campus
Orientation symbols
Artists: Jenny Doherty and Julie Parsons
Photography: Roel Loopers

16 Banksia Hill Juvenile Detention Centre
‘A sense of place’
Artists: Steve Tepper and Anne Neil, Mark Illich
Photography: Aaron Bunch

17 Acacia Prison
‘Journey through Life’
Artists: Concreto, Simon Gauntlett, Margaret Dillon, with Jennifer Cochrane and Penny Bovell
Photography: Acorn Photo Agency

18 Marri Grove Primary School
Artist: Malcolm McGregor
Photography: Malcolm McGregor

19 Albany Agriculture Regional Offices
Artist: David Jones
Photography: David Jones

20 Mirrabooka Police Station
‘Shared Humanity, Enriched Community’
Artist: Coral Lowry
Photography: Bewley Shaylor and Coral Lowry

21 Halls Creek Police Station
Artist: Billy Thomas
Photography: Malcolm McGregor

22 Broome Health Service
Artists: Francine (Ngardarb) Riches and Irene (Yallaroo) Wyborn with mentor Tony Riches

23 Acacia Prison
Beyond the Walls
‘Bush Tucker Animals of the Six Noongar Seasons’
Artists: The Borrungar Artists Group
Carved Poles: Richard Walley, Trevor Michael, Rob Ewing, Gary Michael (trainee)
Photography: Acorn Photo Agency

24 Acacia Prison
Beyond the Walls
‘Bush Tucker Animals of the Six Noongar Seasons’
Artists: The Borrungar Artist Group
Painted Mural: Elaine Walley, Gloria Kearing, Kree Eyre
Photography: Acorn Photo Agency

25 Artists: Sandra Hill and Jenny Dawson in the studio

26 Mid-West Gascoyne District Police Complex
‘Batavia Figure’
Artist: Tony Jones with Matt Dickmann and Peter Hancock
Photography: Malcolm McGregor

27 Armadale-Kelmscott Hospital
‘Orchard’
Artist: Andrew Stumpfel
Photography: Andrew Stumpfel
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