



Percent for Art Scheme Guidelines

May 2024



Document control

Revision history

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5.0	March 2023	A Raynes-Goldie	All sections reviewed and updated for clarity and to reflect current practices Procurement requirements updated in alignment with Procurement Act 2020, Western Australian Procurement Rules, and Finance's Works Procurement Guide Inclusion of procurement requirements for regional projects Updated requirements for deliverables at completion of project (to be provided to Building Records team) Updated formatting to comply with Finance style guide

6.0	May 2024	A Raynes-Goldie	Updated links in all sections
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Approvals

This guideline was endorsed and approved for use on 27 May 2024:

Dean Wood

Principal Architect

Building and Technical Services

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Executive Summary

The Percent for Art Scheme Guidelines set out how Department of Finance (Finance) staff are to deliver Percent for Art Scheme commissions as required under the mandatory, Cabinet-endorsed Percent for Art Scheme.

All Finance staff engaged in procurement of works and major additions with a construction budget over \$2 million are required to ensure they carry out their duties in accordance with this Guideline and Finance's [Works Procurement Guide](#) (B&C Document Library #661).

All of the process documents referenced in this Guideline can be accessed via the [B&C Hub](#).

PERCENT FOR ART PROCESS

Finance Project Manager to:

- Project Managers Role
- Art Coordinators Role
- Additional Notes

Determine whether project requires Percent for Art component

- Percent for Art requirements apply to all new building projects and major building additions with Estimated Total Construction Cost over \$2million
- Other project types/projects below \$2 million may incorporate a Percent for Art component at the discretion of the Client Agency.

Establish Artwork Commission Budget

- Up to 1% of Estimated Total Construction Cost (established in negotiation with Client Agency)

Appoint Art Coordinator

- For standard engagements from Art Coordination Consultancy Services Panel – refer to Buyers Guide
- For Regional Projects – refer to Appoint Art Coordinator – Regional Projects section and Regional and Aboriginal Business Engagement Plan
- Document process in the Process and Approval: Art Coordinator Services Panel

Project Initiation and Stakeholder Consultation

Establish Artwork Selection Committee

Art Coordinator liaises with stakeholders to define project and prepares EOI document for PCG sign-off

Develop Expression of Interest document (Art Brief)

Art Coordinator to coordinate artist selection and commissioning process. Once final selection is completed, an Artwork Commission Agreement is completed by the Art Coordinator with the Artist, for final signing by the Finance Project Manager.

Appoint Artist(s)

- To be undertaken in line with the objectives of the Percent for Art Scheme, specifically to create professional and economic opportunities for Western Australian Artists
- For Regional Projects, the opportunity to engage locally-based Artists is to be investigated and encouraged wherever possible
- Document process in the Process and Approval: Artist Selection Form

Art Coordinator to manage Artist commission, including coordination and reporting of artwork design, documentation, fabrication, and installation.

Administer Artwork Commission

Art Coordinator to arrange delivery of project documentation, maintenance schedule, artwork brochures and attribution plaque.

Project Completion

Introduction

Percent for Art Scheme

Established by Cabinet in 1989, the Percent for Art Scheme is a State Government initiative which requires new Western Australian Government buildings and major additions with an estimated total building cost greater than \$2 million to allocate up to 1% of the capital cost of the building to the commission of public artwork from Western Australian artists. Finance must comply with the Scheme in its delivery of public works projects.

Projects below \$2 million may incorporate a Percent for Art component at the discretion of the Client Agency.

Background

The Percent for Art Scheme was originally established through a partnership between Finance and the Department of Local Government, Sport and Cultural Industries. Since the Scheme's inception, several State and Local Government agencies have adopted similar Public Art or Percent for Art strategies, often referring to the original Scheme as 'best practice'.

This Guideline is intended to provide Project Managers with guidance in complying with Finance's implementation of the Percent for Art Scheme.

Objectives of the Percent for Art Scheme

The Percent for Art Scheme is part of a broad government strategy to stimulate greater use of art in the built environment. The Scheme contributes to the social, economic, and cultural fabric of the State and is helping to make Western Australia a vibrant, engaging and culturally rich place to live and work. It is a large employer of Western Australian artists and has a flow on impact in other areas contributing to businesses such as materials suppliers, industry fabricators and other Specialists.

The two main objectives of the Scheme are:

- to improve the quality of the built environment and the value of public facilities; and

- to create new professional and economic opportunities for Western Australian artists.

Public Art

The term “public art” refers to the integration of an artistic concept into the public realm. Public art can take many forms, incorporate many different materials and be produced in many ways. While the intention of the Percent for Art Scheme is to create public artwork which will be integrated into the building or site, the artwork itself can be stand-alone, applied to surfaces, or integrated into the fabric of buildings, road infrastructure elements or landscaped outdoor spaces. Public art can be permanent, temporary, or ephemeral. The distinguishing feature of these works is that an artist or artist team is wholly, or partly, responsible for the creation, design and/or fabrication. Secondary collaborations may take place with other professionals.

Artists may work individually or in collaborative teams to develop and implement public art projects. Collaborative teams may include, but are not limited to, writers, choreographers, stage designers, and performers as well as visual and new media artists and craftspeople.

Within the scope of the Percent for Art Scheme, there will be different approaches that respond to the unique objectives of the building project, the context of the site, and the community.

Percent for Art Process

Project and Budget Determination

The Percent for Art Scheme uses an allocation of up to one percent of the estimated of the Estimated Total Construction Cost (ETC) of a building project to commission public artworks from Western Australian artists.

If the ETC of a new building project or major building addition is over \$2 million, then the Finance Project Manager advises the Client Agency that public art is required. The Finance Project Manager is to ensure that the Percent for Art component is included in the business case for the project and negotiates the percentage allocation (up to 1%) with the Client Agency - establishing the Artwork Commission Budget.

The size of the budget agreed generally accords with the successful experience of projects of a similar scale and nature in recent years. Typically, public art projects range from \$20,000 to \$400,000 in value, but there are also major projects with larger budgets.

The Finance project cost plan must show the Artwork Commission Budget. All associated costs of commissioning and installing the public artwork are met within the Client Agency's total budget.

The Artwork Commission Budget includes:

- Art Coordination Consultancy Fee
 - This is established using the Pre-determined Fee Scale included in the Art Coordination Services Panel (refer to [Panel Members and Fees](#) document for the fee calculator)
- Artist selection process expenses
 - Minimum \$700 +GST for each short-listed Artist or Artist Team requested to develop a [Design Concept](#)
- [Brochure & plaque production](#)
 - Nominally \$1,000 to be allocated
- Artist Commission budget
 - This is the budget allocated to the commissioning of the Artist(s) to produce the artwork(s) for the project and is established as the remainder of the Artwork Commission Budget after the above expenses

- The Artist Commission budget includes:
 - Artist fees and expenses
 - Maintenance Report produced by the Artist
 - Visual documentation of the project's process and completion, produced by the Artist

The Artwork Commission Budget does not include travel or advertising disbursements for Art Coordinators for regional projects.

Appointment of Art Coordinator

The Art Coordinator is responsible for managing all aspects of the Percent for Art commission in liaison with the relevant Finance Project Manager. As outlined in the [Art Coordination Services Panel 2018 Request document](#), the standard scope of service for an Art Coordinator on Finance projects includes:

- Project definition, including establishment of the Expression of Interest document (Art Brief) with stakeholders
- Coordination of the artist selection and commissioning process
- Contract Management of the artist contract(s); including certification of artist claims, coordination of and reporting on, artwork design, documentation, fabrication, and installation
- Project Close-Off, including delivery of project documentation and maintenance schedule, artwork brochure, and attribution plaque
- Submission of expert's advice and follow up support no longer than 12 months following artwork completion

If any issues arise on the project, then the Art Coordinator discusses these with the Finance Project Manager to decide on a course of action to resolve the issue.

Art Coordinator Engagement Process

The Art Coordinator appointment should be made early in the project, ideally at the Schematic Design stage, to enable the Art Coordinator to liaise with the Lead Consultant/Architect regarding integration of the artwork design with the building design.

The Finance Project Manager documents the Art Coordinator Selection process in the [Process and Approval Form – Art Coordination Services Panel](#) and updates the document throughout the procurement process as required.

Art Coordination Services Panel

The Art Coordination Services Panel consists of pre-selected consultants capable of undertaking public art coordination services. The Panel can be utilized for the procurement of art coordination consultancy services up to \$150,000 – GST exclusive (projects with an Artwork Commission Budget of less than \$5 million).

For projects with art coordination fees above \$150,000 – GST exclusive (Artwork Commission Budgets greater than \$5 million), art coordination services are to be tendered.

The Art Coordination Consultancy Services Panel [Buyer's Guide](#) outlines the Art Coordinator selection and engagement process to be followed, including the Pre-determined Fee Scale which is to be used to establish the Art Coordination Fee for the project. A fee calculator is located in the [Panel Member Fees and Contact Details](#) document.

To assist in Art Coordinator selection, Finance Project Managers are encouraged to refer to Art Coordinator Capability Statements and Art Coordination Panel Usage Statistics located on the [B&C Hub](#) to assess experience and availability.

Regional Projects

For regional projects where there is no locally based Art Coordinator available on the Art Coordination Services Panel in proximity to project, Project Managers are to work with the relevant Local Content Advisor to investigate the potential for engaging a suitably qualified local Art Coordinator who is not on the Panel. More information on this requirement can be found in the [Regional and Aboriginal Business Engagement Plan](#) (B&C Document Library #1369) and Finance's [Works Procurement Guide](#) (B&C Document Library #661).

If identified, the proposed Art Coordinators' qualifications and experience must be assessed against the requirements of the Panel Agreement. Project Managers may also consider a joint commission between a locally-based Art Coordinator who is not on the Panel and a current member of the Art Coordination Consultancy Services Panel.

Noting that this engagement is outside the terms of the Panel, Project Managers are to ensure that Finance procurement processes are followed. Project Managers are to refer to the terms of the [Art Coordination Consultancy Services Panel](#) to guide this procurement (including the standard Scope of Services and Pre-Determined Fee Scale). Example non-Panel Art Coordinator engagement documents can be found on the [B&C Hub](#). Project Managers are encouraged to liaise with the Practice team for support on non-panel procurement processes.

To determine the Art Coordination Consultancy Fee for the project, Project Managers are to utilise the fee calculator located in the [Panel Member Fees and Contact Details](#) document.

If no suitable locally based Art Coordinator is identified outside of the Panel, the Project Manager is to engage an Art Coordinator from the Art Coordination Services Panel through the process described [above](#).

PACMan

Once appointment of the Art Coordinator has been confirmed, the Finance Project Manager is to create the contract in PACMan. If engaged via the Panel, Project Managers are to ensure that the 'Procurement Type' selected is 'Panel' and that the contract is linked to the Art Coordination Services Panel 2018.

Project Initiation and Stakeholder Consultation

The Art Coordinator is expected to work in a proactive and consultative manner with representatives of Finance, the Client Agency, relevant stakeholders and nominated parties.

Architect Involvement

Once appointed, the Art Coordinator contacts the Project Architect by e-mail or phone introducing themselves and confirming that they are aware of the Percent for Art component. Architects engaged through Finance's Architectural Services Panel are required to facilitate and support the implementation of the Percent for Art component within their Finance contract fee.

As per the [Architectural Services Brief](#), the Architect is to:

- Participate in the selection panel process for the Artist/Art Coordinator.
- Liaise with any representative nominated by the Principal's Representative including but not limited to the user groups, Artist and Art Coordinator, to ensure integration of the art component within the project.
- Where the artwork is incorporated into the building fabric the Consultant is to ensure art installations are certified as required, including by the Building Act 2011 (WA).
- Where the artwork is not incorporated into the building fabric, the Consultant is to assist the Art Coordinator to ensure art installations are certified as required, in accordance with the Building Act 2011 (WA).

Project Control Group Involvement

The Project Control Group ensures the project elements are integrated, so it is important for the Art Coordinator to represent the Percent for Art element at this forum. If the Project Control Group members are not familiar with the Percent for Art Scheme, the Art Coordinator can give a presentation about the Scheme and the procurement processes at the commencement of a project.

The Art Coordinator continues to meet with the Project Control Group, and separately with the Project Architect and other stakeholders (such as consultation groups) as required to identify opportunities for Percent for Art in the project, to develop the scope of the project, and to confirm the procurement process.

Artist Selection and Engagement Process

It is desirable to select an Artist or Artist Team early in the project so that they can contribute as an integral member of the project design team and ensure that the artwork is well presented and located. Early Artist selection is critical for projects where there is a desire for highly integrated artworks where the artist needs to coordinate artwork production within building schedules set by the building contractor. In some instances, such as refurbishments, Artists may be commissioned to insert artworks such as paintings or textiles into a pre-existing space in which case they may not work as part of a multi-member team or in an integrated program.

Artist engagement is to be undertaken in line with the objectives of the Percent for Art Scheme, specifically to create professional and economic opportunities for Western Australian Artists. As described in the [Regional and Aboriginal Business Engagement Plan](#) (B&C Document Library #1369), the opportunity to engage locally-based Artists should be investigated and encouraged wherever possible. For regional projects, this could potentially include collaborative approaches whereby locally-based Artist(s) work with Perth-based Artist(s), particularly where this provides a capacity building opportunity.

Establishing the Artist Selection Process

Request - Expression of Interest Document (Art Brief)

For all Percent for Art Projects (regardless of selected procurement method), the Art Coordinator liaises with the Project Control Group to develop a Request - Expression of Interest (EOI) document (Art Brief) that defines the desired outcomes and approach for the Percent for Art commission in response to stakeholder briefings. This document forms the Request documentation.

This EOI document outlines all aspects of the Percent for Art project including background, composition of the Artworks Selection Committee, artwork description, themes, selection process to be used, Selection/Qualitative criteria and weightings, [Artist Commission Budget](#), estimated timeline for the project, closing date, and place for submissions.

The document also includes a copy of the standard [Artwork Commissioning Agreement](#) under which the Artist will be engaged. The EOI document is to be approved by the Project Control Group (PCG) prior to proceeding with the artist engagement.

Expression of Interest Submissions from Artists

Artists or Artist teams are typically asked to provide the following information when responding to the Expression of Interest:

- Information about Artist or team of Artists including team leader's ABN and contact details;
- Written responses to specific Selection/Qualitative Criteria;
- Proposed methodology for approaching Percent for Art commission
- Experience - Resume/Curriculum Vitae
- Personnel and Skills - Confirmation of availability for the timeframe of the project; explanation of collaboration with others – if appropriate; details of any other consultants proposed to be engaged by the Artist (eg. Engineer); and
- Past Performance - Relevant project examples, including digital images, slides or printed images of previous relevant public art commissions or projects plus information about the images.

It is important to stipulate the number of EOI hard copies to be submitted.

The above may vary from project to project and will be determined by the Art Coordinator and approved by the Client Agency and the Finance Project Manager based on the specifics of the project.

Artwork Selection Committee

The Art Coordinator establishes an Artworks Selection Committee for each Percent for Art project. The Artworks Selection Committee ideally comprises 3 or 5 members from the following stakeholders:

- Client Agency Representative;
- Building user representative;
- Specific community / group representative where appropriate (eg: parents representative for school project, local government cultural development officer);
- Project Architect;
- Project Landscape Architect (where appropriate on larger projects, and depending on budget and cost allocation for the project);
- Finance Project Manager and;
- Overall Project Manager (where appropriate on larger projects).

On larger more complex projects, it may be appropriate to invite a person with visual arts curatorial experience to join the Artworks Selection Committee (eg. An existing Hospital Curator for a new hospital project). This is at the discretion of

the Art Coordinator and is to be authorized by the Finance Project Manager. Larger committees are more complex to convene and coordinate.

Procurement Methods for Artist Engagement

All procurement at Finance is regulated by procurement directions issued under the Procurement Act 2020 (WA), including the [Western Australian Procurement Rules](#) (Procurement Rules). Finance's [Works Procurement Guide](#) (B&C Document Library #661) outlines the processes and requirements for all works-related procurement and should be referenced as part of the Artist engagement process.

All Artist engagements must be undertaken in line with the Procurement Rules, which stipulate the following minimum competitive requirements corresponding to the value of the Artist Commission:

Value of Artist Commission	Minimum Competitive Requirements
Up to \$50,000	Direct Sourcing (Direct Engagement)
Between \$50,000 and \$250,000	Limited Sourcing (Curatorial Approach)
\$250,000 and above	Open Advertisement (Open Tender)

Open Advertisement (Open Tender)

This is the most common and preferred form of commissioning for Percent for Art projects and can be utilised for Artist Commissions of any value. This approach typically results in the greatest number and diversity of responses.

Request - Expressions of Interests are to be publicly advertised via TendersWA. Any other forms of advertisement are to be selected on a project-by-project basis (for example: regional projects may be advertised in local newspapers). Any advertisements must link back to the Tenders office for submission (no separate submission processes).

Refer to the [Standard Procurement Process for Artist Engagement](#) section of this document for additional guidance on this procurement process.

Limited Sourcing (Curatorial Approach)

A limited sourcing or curatorial approach means implementing a select quote procedure where the Art Coordinator, drawing on their knowledge and expertise

in visual arts, shortlists artists and invites only these artists to respond to the Request - Expression of Interest document without public advertisement. The number of Artists invited should range from two to five.

Refer to the [Standard Procurement Process for Artist Engagement](#) section of this document for additional guidance on this procurement process.

Direct Engagement

For artwork commissions under \$50,000 or those which fit into the exemption categories described below, a direct engagement approach may be taken.

Artists are still expected to provide a response to the [Request - Expression of Interest document](#), which will be evaluated by the Artwork Selection Committee prior to engagement. Although not a requirement, it may be beneficial in some instances to request that the nominated Artist develop a [design concept](#) as part of this process.

Project Managers are to refer to the [B&C Hub](#) for relevant Artist Letter templates and must ensure the [Artwork Commissioning Agreement](#) is drafted and signed as part of the engagement.

Direct Engagement - Procurement Exemptions

The [Western Australian Procurement Rules](#) and [Buy Local Policy](#) both provide for direct engagement of Registered Aboriginal Businesses and Australian Disability Enterprises:

- Registered Aboriginal Businesses are those which are listed in an accepted directory of registered Aboriginal Business, as identified in the [Aboriginal Participation Requirements Guide](#).
- Potentially suitable Australian Disability Enterprises can be identified by checking Western Australian Disability Enterprises (<http://wade.org.au/>) or (Buyability <https://buyability.org.au/>). In these instances, the direct engagement process described above is to be followed.

No exemption is required for procurements of this kind.

Standard Procurement Process for Artist Engagement

Finance Project Managers are to refer to and comply with the [Works Procurement Guide](#) (B&C Document Library #661), which outlines Finance requirements for all works-related procurement.

The following section provides additional guidance on the standard process for artist engagement through [open advertisement \(open tender\)](#) and [limited sourcing \(curatorial approach\)](#) procurement approaches as it relates to Percent for Art projects.

The standard selection process comprises of two stages:

1. Short-Listing Stage: Artists are asked to respond to the [Request - Expression of Interest \(EOI\) document \(Art Brief\)](#). The [Artwork Selection Committee](#) shortlists a select number of artists from the first round of EOI applications and invites them to develop a concept design proposal for a [set fee](#); and
2. Design Concept Stage: The shortlisted artists present their concept design to the Artwork Selection Committee for final selection.

Project Managers are to document the Artist Selection process in the [Process and Approval Form – Artist Selection](#) and update the document throughout the procurement process as required.

Stage 1: Short-Listing Stage

Artists are asked to respond to the EOI document via the Finance Tenders Office. Once the EOI deadline closes, the Art Coordinator collects the EOIs from the Finance Project Manager and prepares for a short-listing meeting with the Artwork Selection Committee.

The members of the Artwork Selection Committee are responsible for assessing all the EOIs according to the set of Selection/Evaluation Criteria outlined in the EOI document. The Artwork Selection Committee shortlist a number of Artists to proceed to the next stage of the selection process ([Design Concept Stage](#)).

The Short-Listing Meeting

The Art Coordinator organizes, chairs, and facilitates the short-listing meeting. This involves preparing the agenda, getting panel members to sign the Declaration of Confidentiality and interest forms, making sure there are enough copies of EOIs available at the meeting and that the necessary equipment is available, showing images, managing assessment and scoring processes, and getting all present to sign off on the shortlist of Artists or Artist Teams decided upon.

The Art Coordinator chairs the selection process and is a non-voting member/ does not participate in the scoring process.

After the short-listing meeting, the Art Coordinator writes a brief report on the short-listing process/basis for selection, together with an overall Score Sheet that has been signed by all voting members of the Artworks Selection Committee and forwards this to the Finance Project Manager.

Once the short-listing is completed, the successful and unsuccessful Artists are notified in writing (refer to the Artist Letters templates on the [B&C Hub](#)). The Art Coordinator drafts letters for the Finance Project Manager to sign. The Finance Project Manager signs all notification letters and sends an acceptance letter to the successful Artists. The Art Coordinator is copied in so that they have record of the signed letters.

The Art Coordinator is able to provide feedback to successful and unsuccessful Artists about their EOIs.

Stage 2: Design Concept Stage

The short-listed Artists are asked to develop a Design Concept within an allocated time frame. The Art Coordinator prepares a Design Concept Requirements Document (based on the previously agreed upon EOI) and sends it to the Finance Project Manager for attachment to the letter that is sent to the short-listed successful artists.

Briefing Meeting / Site Visit for Short-Listed Artists

At the start of this stage, the Art Coordinator organises a Briefing Meeting/Site Visit with the Project Architect, and the Client Agency if they wish to attend. The short-listed Artists are strongly encouraged to attend this meeting.

Design Concept Submissions by Artists

The Design Concept submission from Artists or Artist Teams usually includes:

- A written description of the artwork/s and theme;
- Clear indication of location/s of artwork/s on architect's drawings;
- Drawings/sketches/digital images – indicating location, scale, colour and materials of artwork/s;
- A methodology for community participation in the project if appropriate for the project;
- Names and involvement of other design professionals e.g. Engineer for structural detailing where required;
- A detailed and itemised budget;
- A Work Program and Payments Schedule;

- Proof of relevant insurances for the project or stated intention regarding insurances;
- 3D model or 3D digital images of the proposed artwork/s are required for sculptural proposals;
- Preliminary fixing / application / integration details as appropriate; and
- Materials samples.

Please note that for projects in smaller regional centers and remote communities, the form of the Design Concept submission may vary and will be determined by the Art Coordinator and approved by the Client Agency and the Finance Project Manager.

The Art Coordinator may choose to have short-listed Artists lodge their written Design Concepts submissions at the Finance Tenders Office, or may opt to have Artists bring their Design Concept submissions with them to their Design Concept Presentation. If Design Concepts are to be lodged at the Finance Tenders Office by a specified date and time, this must be stated clearly in the Design Concept Requirements Document. Models and samples of materials are brought to the Design Concept Presentation even when the written component is lodged at the Finance Tenders Office.

Once the Design Concept submission deadline closes at the Finance Tenders Office, the Art Coordinator collects the Design Concept submissions from the Finance Project Manager and prepares for the Final Selection Meeting with the Artworks Selection Committee.

Design Concept Fees for Artists

All short-listed Artists are paid a Design Concept Fee to assist with development costs upon successful completion of the Design Concept Stage. After the short-listed Artists or Artist Teams have presented their Design Concept submissions for final selection to the Artworks Selection Committee, they are to submit a tax invoice for the Design Concept Fee to the Finance Project Manager via the Art Coordinator who authorizes payment. The minimum Design Concept fee is \$700 plus GST for each short-listed Artist or Artist Team. Presentation material including models and maquettes remain the property of the Artist.

Final Selection

All the short-listed Artists are required to present their Design Concepts to the Artworks Selection Committee in person for final selection. The Art Coordinator organises, chairs, and facilitates the Final Selection meeting. Each short-listed

Artist/Artist Team is allocated 30 to 40 minutes for their presentation and for questions that may arise from Artworks Selection Committee members.

Following the presentations, the Artwork Selection Committee members assess the Design Concepts according to Selection Criteria outlined in the Design Concept Requirements Document. An overall Score Sheet is signed by all voting members of the Artworks Selection Committee. The Art Coordinator chairs the short-listing selection process and does not participate in the scoring process.

After the meeting, the Art Coordinator writes a brief report of the final selection process/basis for selection and forwards that to the Finance Project Manager together with the signed overall score sheet.

Once final selection is completed, the successful and unsuccessful Artists or Artist Teams are notified in writing (refer to the Artist Letters templates on the [B&C Hub](#)). The Art Coordinator drafts the letters for the Finance Project Manager to send out. The Art Coordinator is cc'd so that the Art Coordinator receives copies of the letters.

The Art Coordinator is able to provide feedback to successful and unsuccessful Artists.

Finalisation and Signing of an Artwork Commission Agreement

Once final selection is completed, an [Artwork Commission Agreement](#) is completed by the Art Coordinator with the Artist for final signing by the Finance Project Manager.

Administration of Artwork Commission

The Art Coordinator is responsible for keeping track of the progress of the project and informing the Finance Project Manager of any issues that arise during the implementation stage.

The Art Coordinator may attend meetings between the Artist and the Architect where appropriate, and particularly if invited by either party to attend.

The Artist forwards all Tax Invoices for Finance payment to the Art Coordinator for authorization. The Art Coordinator requests a brief written progress report (with images where appropriate) to be submitted by the Artist or Artist Team Leader with each Tax Invoice for all projects. Once the Art Coordinator has confirmed that the Artwork Works Schedule and the Payment Schedule are aligned then the Art Coordinator will forward the Artist's Tax Invoice on to the Finance Project Manager and recommend payment. The Project Manager organizes payment of the Tax Invoice.

Finance tracks capital works projects using PACMAN with Art Coordinators required to use the system. PACMAN allows Art Coordinators to make claims, approve payments to Artists, and arrange variations and disbursement payments. No payments can be made to the Art Coordinator should insurances not be current and loaded on PACMAN.

Design Development Stage

This stage is usually the first stage of implementation of a commission and is where the selected Artist or Artist Team develops the initially selected Design Concept into a final design.

The Design Development Stage usually involves the Artist or Artist Team:

- Reviewing and refining the original Design Concept, particularly in response to any specific comments that may have been made by the Artwork Selection Committee during the Final Selection Meeting;
- Reviewing and firming up the budget by securing firm quotations from suppliers and fabricators;
- Meeting with the Project Architect to finalise locations and integration issues;
- Meeting with other design professionals where needed (e.g. Landscape Architect);
- Meeting with the Engineer and procuring engineering specifications and certification where they are required for structural elements or fixings
- Meeting with material suppliers and fabricators; and

- Undertaking further research into materials and finishes and making final selections.

During this stage, the Art Coordinator manages the collaboration with the Project Architect, and other design professionals. It is important to document meetings where key decisions are made. The Art Coordinator is to be copied in on all correspondence between the Artist and the Architect.

Copies of engineering specifications are to be obtained by the Art Coordinator from the Artist prior to the making of the artwork and forwarded to the Finance Project Manager to be kept as part of the project record.

Final Design Documentation

The Art Coordinator must request copies of relevant final Design Documentation at the end of this stage. Design Documentation includes final drawings of the artwork, adjusted or revised Work Programs and Payments Schedules and, where needed, Engineer's structural certification. The Art Coordinator forwards these to the Finance Project Manager for Finance project records. The Art Coordinator may also check that the commissioned Artist or Artist Team is fully aware and prepared for the Occupational Health and Safety requirements of the building site where their artwork is to be installed.

Approval of Developed Design

At the conclusion of this stage, the Art Coordinator organizes and facilitates a meeting of the Artworks Selection Committee where the selected Artist or Artist Team presents the final developed design for approval. The Art Coordinator then provides a report of this meeting to the Finance Project Manager together with a copy of final Design Documentation (including Engineer's certification where appropriate).

Where a Client Agency representative wishes to inspect progress of the project in person the Art Coordinator will organize a visit to the Artist's studio/workshop. Where appropriate and possible, the Art Coordinator will visit the Artist's studio during the fabrication period to confirm that the work is going according to schedule.

Completion of Project

Brochure & Plaque Production

The cost of the brochure / plaque production and installation must be budgeted for from within the Artwork Commission Budget and reimbursed by Finance as a disbursement to the project (nominally \$1000).

Brochure Requirements

For completed Percent for Art projects, the Art Coordinator arranges with Quality Press (or equivalent) to produce and print a colour brochure using information and images provided on the project to document and promote the project. Good quality images are essential for the brochure of 300 dpi resolution.

The Art Coordinator provides the written and visual material for the brochure for the Finance Project Manager to review prior to printing. This is preferably achieved in time to coincide with an official opening ceremony.

The Brochure is to include:

- Name of Percent for Art Project
- Year of Percent for Art Project completion
- Brief description of each project including title of artwork (if any), theme, and type of materials / media used
- Artist's statement / quote about artwork/s
- The following acknowledgements:
 - Name of Artist(s)
 - Name of Client Agency
 - Name of Art Coordinator(s)
 - Name of Finance Project Manager(s)
 - Name of Architect(s)
 - Name of Photographer
 - GPS coordinates

Normally 500 brochures are produced with 400 delivered to the Client Agency, Finance receiving 20, the Artist receiving 60 brochures, and the Art Coordinator receiving 20 brochures.

Project Managers are to provide a copy of the electronic brochure and a minimum of 10 hardcopy brochures to the Finance [Building Records team](#) for archiving.

Plaque Requirements

For completed Percent for Art projects, the Art Coordinator arranges with EFE Engraving (or equivalent) to produce an engraved plaque for the project. The Art Coordinator provides the written material/mock-up for the plaque to the Finance Project Manager for review prior to production. The Project Manager is to liaise with Finance's [Building Records team](#) for approval regarding acceptable use of the Government seal.

Plaques are to be:

- 2mm 316#4 Finish Stainless Steel Plaque
- 210mm wide x 160mm high
- Black paint filled (external finish)
- 4x 3mm corner holes

Plaques are to follow the template provided below. The Government seal **must** be in the top left-hand corner (with nothing above it).

Once the plaque is produced, the Art Coordinator arranges installation and payment.



‘Title’

(Description)

Artist: (Artist Name)
(Year)

Commissioned through the Western Australian Government’s Percent for Art Scheme

Visual Documentation of Completed Projects

Artists are required to visually document their artworks with professional standard digital images (300 dpi) of the fabrication and installation stage, and the completed artworks. Artists are to submit electronic images as well as attributions to the Art Coordinator at the end of the project. The Art Coordinator passes the images and attributions on to the Finance Project Manager. The Project Manager is to send deliverable electronic images and attributions to the Finance [Building Records Team](#) for archiving.

Maintenance Manual

At the completion of each project, the Art Coordinator requests a Maintenance Manual from the Artist. The requirements/standard template used for the Maintenance Manual can be found in the [Artwork Commission Agreement](#).

The Maintenance Manual is to be provided to the Client Agency and included as part of the facility's Operation and Maintenance Manuals. The Project Manager is to ensure this is provided to the Finance [Building Records Team](#) for archiving.

De-Accession of Artwork

This section refers to the process when alteration, relocation, removal or disposal of the artwork is required.

As outlined in the [Artwork Commissioning Agreement](#):

- This clause shall apply for as long as the Artwork remains the property of the Principal. The Principal will not destroy, damage, alter or modify the Artwork in any way without first seeking to consult with the Artist. The Principal may at the Principal's absolute and sole discretion remove the Artwork from the Site for the purposes of either relocating (permanently or temporarily), selling, making a gift of, storing, or otherwise disposing of the Artwork, provided that the Principal has given the Artist at least 28 days notice in writing.
- In the event of the Artwork being relocated, damaged, altered, or modified in any way by either the Principal or any other person not being the Artist or any servant, agent or contractor of the Artist, the Artist has the right to demand that the Artwork shall no longer be represented to be the Artwork of the Artist.
- In the event of notice of disposal being given, the Principal shall give the Artist the opportunity to purchase the Artwork at a price that could be realised for the Artwork if sold privately.

The Artist(s) of an existing work can be identified via the attribution plaque adjacent to the artwork or via the Maintenance Manual (included as part of the facility's Operation and Maintenance Manuals).