

# Ngā Kaupapa here Toi Tūmatanui

Public Art Policy

AUCKLAND COUNCIL





## He mihi

E ngā kapua aorere o te rangi, tāwharautia te tāone tipua nei. Te kāinga o te tini a Toi, huinga a te makau rau o ngā marae ātea tūmatanui o Tāmaki herehere waka. Rātou rā ngā kaiwhakaaweawe i te rangi e tū iho nei, o te whenua e takoto ake nei. Ngā kaiwhakaniko i te āhua o taku ao, e moko nei i te mata o aku whakaaro, te tārai ana hoki i te pūtahi o taku manawa. Koutou rā e whakaoho nei i taku wairua hihiko, e whakahoki nei i aku mahara ki ngā tau kua hori, me te whāngai rā i aku manako mō āpōpō te hora tonu mai nei.

Kāti rā, nau mai e aku piki kōtuku, aku manu hūia, aku kākaramēa, koutou e aku whakakai kāmehameha, aku hei pounamu, kapoa ake te mānuka, waitohua tō moko ki te kanohi o te ao tūroa nei, waihotia mai ko tāu e waihanga ai hei tohu ki te ao i pahure pēnei mai koe.

Te toi tapu, he toi ora, he toi i ahu mai i Hawaiki i te kukunetanga mai rā anō o te tangata. Kia tangi rawa ake ko au, tihewa mauriora, kua eke.

Let the clouds that abound give shelter to this great city. Home of artisans and the gathering place of those who love the public open spaces that define Tāmaki, anchorage of many canoes. Those people who can inspire the heaven we look up to and earth upon which we stand. Those of you who adorn my world, who fashion the ideas within me, that hew out the very essence of my being. You who waken my soul, reminding me of my past and raising my hopes for tomorrow.

Let me welcome all that I treasure, and invite you to meet the challenge and leave your signature on the world around you, a legacy to all that you too passed this way.

Art that is sacred. Art that is enduring. Art that emanated from that great somewhere, the birthplace of humankind itself. So even I can proclaim, it is life, it is done.

**Selwyn Muru (Ngāpuhi, Te Aupōuri), 'Waharoa', 1990,** macrocarpa, paint, copper, steel armature, Aotea Square, Auckland Central. Photo: Patrick Reynolds.



**Ronnie van Hout, 'Boy Walking', 2019,**  
aluminium, steel, paint, Potters Park, Balmoral.  
Photo: Richard Leonard.

## Te Rārangi Ūpoko

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## Kupu Whakataki

### Introduction

Auckland Council is committed to developing and supporting inspiring public art for all Aucklanders and visitors to our region, Auckland / Tāmaki Makaurau. Public art helps to enhance and enliven our experience of public space. It contributes to a sense of pride and belonging in our city, supports thriving communities and showcases the creativity of our artists.

Public art also celebrates what is unique about Tāmaki Makaurau: our Māori culture, exceptional natural environment, our heritage and history, the character of our built environment and our diverse communities. It helps tell our stories, reflecting our region's character and culture.

Tāmaki Makaurau is home to the country's largest Māori population and Māori identity is our point of difference in the world. Māori values and traditional knowledge, combined with contemporary Māori design, art and culture offer a unique and authentic

means to design our built environment. We want to ensure the visibility and celebration of Māori stories and histories through our public art. Showcasing and sharing Māori history, stories, and arts creates opportunities for all Aucklanders and visitors to experience and embrace Auckland's vibrant Māori culture.

Strategically aligned with the **Auckland Plan 2050** and **Toi Whītiki**, our region's arts and culture strategic action plan, the Public Art Policy informs and guides public art initiatives, whether delivered by council, council-controlled organisations or when we work in partnership with other parties.

Together we can achieve our vision of everyone being able to experience thought-provoking, culturally vibrant, enjoyable and challenging public art and public space.

## Nā te aha e mau ai mātau i tēnei kaupapa here

### Why we have a policy

The Public Art Policy supports excellence, alignment and transparency in Auckland Council's public art activity. It explains why and how the council is involved in public art, including:

- what we seek to achieve
- the principles that guide our actions
- the range of roles and responsibilities across council
- the context within which decision making for public art occurs.

The Public Art Policy will be used by:

- staff at Auckland Council and council-controlled organisations (CCOs)
- elected members
- external groups wishing to work with council to create public art, or who seek to gift public art.

Whether you are an expert or a newcomer to public art, this policy is designed to help you to work with Auckland Council to ensure our vision and outcomes align.

# Ā mātau whakamāramatanga mō ngā mahi toi tūmatanui

## What we mean by public art

**Public art is defined as artistic works or activities experienced by the public within our built and natural environments.**

Public art may be permanent or temporary. Our definition classifies:

- permanent as enduring from the outset, using durable materials and robust fabrication methods and intended to be maintained for its lifespan
- temporary as having a defined and finite lifespan from the beginning, which can be less than a day to several years.

Public art can include forms or approaches that are:

- integrated into the overall design of a building or built space such as train stations, bridges, cycleways, and community facilities
- installations integral to a place, including cultural markers such as pou whenua, or environmental art
- stand-alone, three-dimensional public art such as sculpture
- 'landmark' artworks conceived of from the outset as a destination or cultural icon
- features applied to an exterior surface, such as mosaics, murals or reliefs
- creative activation that may be transitory in nature, such as performance or digital art
- creative processes, such as artists working collaboratively with communities.

**Seung Yul Oh, 'OnDo'**, 2015, foam, fibreglass, asphalt on steel base.



# Ngā kaupapa e arahi ai i ō mātau mahi

## What guides our work

### Tā mātau tirohanga me ō mātau huanga

#### Our vision and outcomes

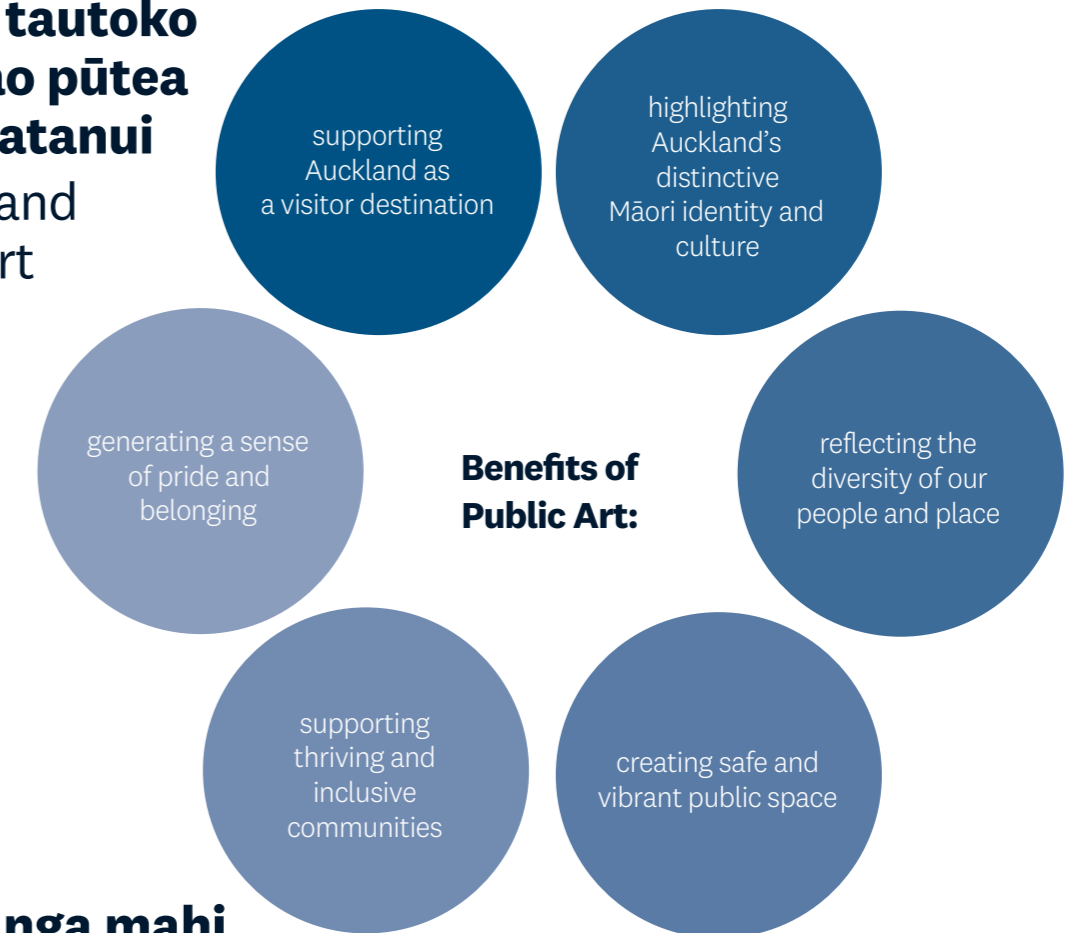
Inspiring public art throughout Auckland:



Everyone can experience thought-provoking, culturally vibrant, enjoyable and challenging public art and public space.

### He aha mātou e tautoko nei, e whakangao pūtea nei ki te toi tūmatanui

#### Why we support and invest in public art



### Ā mātau tikanga mahi

#### Our way of working

- valuing Te Ao Māori and mātauranga Māori
- working with others including collaborating across council groups
- offering expertise and capability in public art curation, management and delivery
- modelling best practice and innovation in all areas of public art activity.

## Ngā whakaputanga o ngā kaupapa here toi tūmatanui

### Public Art Policy outcomes

#### Outcome 1

#### Unique and distinctive: responds to our place

We will achieve this outcome with public art that:

- is site-specific, reflecting Auckland's character, people, places and stories
- celebrates and expresses Te Ao Māori and the creativity, history and stories of mana whenua, mātauranga Māori and communities
- celebrates and expresses Auckland's Pacific peoples and our diverse communities and cultures
- defines Auckland as a unique destination with recognisable characteristics and cultural markers.

#### Chris Bailey Waiheke pou

Three carved pou taking pride of place on the Waiheke Library's grounds are a gift from Ngāti Paoa to Waiheke Island. Named 'Tikapa', 'Putiki o Kahu' and 'Piritaha', the wooden sculptures represent the past, present and future of the site, the island and the surrounding geography.

They also acknowledge the significance of the site to iwi and their role as kaitiaki (guardians) of the space, and the contribution they have made to the cultural life of Waiheke Island.

**Chris Bailey (Ngāti Hako, Ngāti Paoa, Ngāti Porou, Te Aupōuri), Puhī Thompson (Ngāti Pāoa, Marutūahu), Nico Otero, with help from staff and students of Waiheke High School, 'Matakupenga: Tikapa, Putiki o Kahu, Piritaha', 2014, totara, bronze, pāua, oil based stain. Waiheke Library, Waiheke. Photo: Patrick Reynolds.**



## Outcome 2

### Delights, welcomes, challenges and inspires

We will achieve this outcome with public art that:

- is engaging and thought provoking, generating a sense of fun and surprise, challenging ideas and initiating debate
- contributes to Aucklanders feeling at home in their city, fostering a sense of identity, pride and belonging
- enhances and enriches the way locals and manuhiri experience Auckland, expressing our manaakitanga<sup>1</sup>
- helps build cultural and social connectivity and cohesion.

<sup>1</sup> See glossary for definitions of manuhire and manaakitanga.

#### Seung Yul Oh Drop a Loop

A series of cloud-shaped light boxes hang like droplets at the entrance to Albany Stadium Pool, adding colour and vibrancy to the space.

As if hanging from the ceiling, this eye-catching work by Seung Yul Oh allows art to become part of an everyday experience for pool-goers.

The series of 11 colourful light boxes vary in size and colour, inspired by water droplets. Oh has also added lighting to the work, which adjusts as the daylight levels change.

The work celebrates the sense of fun associated with a trip to the pool.

**Seung Yul Oh, 'Drop a Loop',**  
2017, acrylic, lumens, gels,  
Albany Stadium Pool, Albany.





### Outcome 3

#### Artistically strong and innovative: celebrating our cultural richness and creativity

We will achieve this outcome with public art that:

- has an outstanding reputation for its quality, variety, depth and innovation
- supports, celebrates and showcases Auckland's creativity, talent and diversity
- involves the creativity of artists from throughout New Zealand and overseas.

#### Lisa Reihana Justice

One of New Zealand's best-known female artists, Lisa Reihana, was chosen to create an artwork to celebrate feminist trailblazer Ellen Melville. The brief was to design a piece for the façade of the mid-century O'Connell Street building, now known as the Ellen Melville Centre. As a nod to Melville's career as a lawyer, Reihana employs the scales of Justice in her sculpture. Cast in bronze, the 3.8 metre-high scales are framed by an abstract patterned background. Unlike the notion of blind justice, these scales are tipped in favour of women.

**Lisa Reihana (Ngā Puhi, Ngāti Hine, Ngai Tuteauru), 'Justice'**, 2017, bronze, paint, lighting, Pioneer Women's and Ellen Melville Hall, Freyberg Place, O'Connell Street, Auckland Central.  
Photo: David St George.



## Outcome 4

**Transforms Auckland's public places**

We will achieve this outcome with public art that:

- plays a key role in the design of our public places
- enhances how people experience a place, contributing to its mood, safety and accessibility
- delivers creative solutions to urban design challenges
- integrates art and design features into place-making and development projects
- activates and animates public space.

Lonnie Hutchinson  
I Love You / Aroha atu,  
Aroha mai

A neon artwork adds wonder to the Manukau landscape, elevating one of its most utilitarian services to a monument dedicated to love. Artist Lonnie Hutchinson has adorned the exterior of a humble car park in the township's centre with two declarations – one in English, 'I Love you,' and one in te reo Māori 'Aroha atu, Aroha mai,' a Māori proverb that means love received, love returned. Beaming joyful colours of the rainbow, the artwork reminds members of the community that they are embraced and included.

**Lonnie Hutchinson (Ngāi Tahu/Kai Tahu, Ngāti Kuri ki Ngāi Tahu, Samoa, Ngāti Pākehā, 'I Love You / Aroha atu, Aroha mai', 2015, neon, Ronwood Avenue carpark, Manukau.**  
Photo: David St George.



## Ngā rautaki horopaki

### Strategic context

The Public Art Policy aligns with, and contributes to the vision and aspirations for Tāmaki Makaurau as outlined in council's core strategies and plans.

The **Auckland Plan 2050** is the key strategic document for Auckland Council. It is a plan for the whole of Auckland, and all stakeholders share responsibility for making it happen. The Public Art Policy supports four outcomes of the **Auckland Plan 2050**:

- **Belonging and Participation**, by fostering an inclusive Auckland where everyone belongs.
- **Māori Identity and Wellbeing**, by showcasing Auckland's Māori identity and vibrant Māori culture.
- **Homes and Places**, by developing a quality compact urban form to accommodate Auckland's growth and by providing sufficient public places and spaces that are inclusive, accessible and contribute to urban living.
- **Environment and Cultural Heritage** by ensuring Auckland's natural environment and cultural heritage is valued and cared for and by applying a Māori world view to treasure and protect our natural environment.

Public art activity supports **Toi Whītiki** Auckland's arts and culture strategic action plan by enabling arts and culture to be integrated into the everyday lives of Aucklanders and contributing to a culturally rich and creative Auckland. See Appendix 2 for more detail on how public art supports our **Toi Whītiki** goals.

**Local board plans** cover a three-year period and describe the aspirations and priorities for local communities, including public art projects. For local board areas, public art activity contributes to:

- supporting arts and culture
- community identity, pride and belonging
- vibrant and economically strong town centres that reflect local character
- stimulating community activity
- enhancing lifestyle in public places
- new and improved community facilities.

Public art contributes to a wide range of other strategies and plans that support the implementation of the **Auckland Plan 2050**.

Go to **Appendix 2** or visit [aucklandcouncil.govt.nz](http://aucklandcouncil.govt.nz) for more information about our strategies and plans.

**Janet Lilo (Tainui/Waikato, Ngāpuhi), 'Don't Dream It's Over'**, 2017, neon, plastic, aluminium, 445, 442 and 386 Karangahape Road, Newton. Commissioned by the Karangahape Business Association. Photo: David St George.



## Ngā tūranga me ngā haepapa

### Roles and responsibilities

Many individuals and teams across Auckland Council make the planning and delivery of public art possible. Council also works in partnership with others. This section describes the roles and responsibilities of people and groups involved in public art.

### Ngā whakamahuki mō ngā kōwhiringa toi tūmatanui

#### How public art decisions are made

Auckland Council is responsible for managing and influencing what happens in public space on behalf of all residents. It is our job to facilitate public art activity and to ensure transparency in decision making about public art.

Auckland Council has a shared governance structure, with a governing body and 21 local boards responsible for Auckland's communities. When making decisions, each considers strategic alignment, place-making

priorities, budgets and timing. The two governance arms have distinct decision-making responsibilities, reflected in this policy. The **governing body** makes decisions about public artworks that are intended for a region-wide audience and integrated into regional or national development projects. It approves the region-wide public art programme and budget, which is planned, managed and implemented in conjunction with local boards, CCOs and other parties.

**Local boards** have a key role in establishing Auckland's place-making priorities. Local boards know and understand the needs and character of their communities and can identify distinctive places within their areas. Most public art is local by nature and therefore local boards have input into the region-wide public art programme planning. Local boards may also choose to allocate funding for local public art projects within their areas through their annual and multi-year plans.

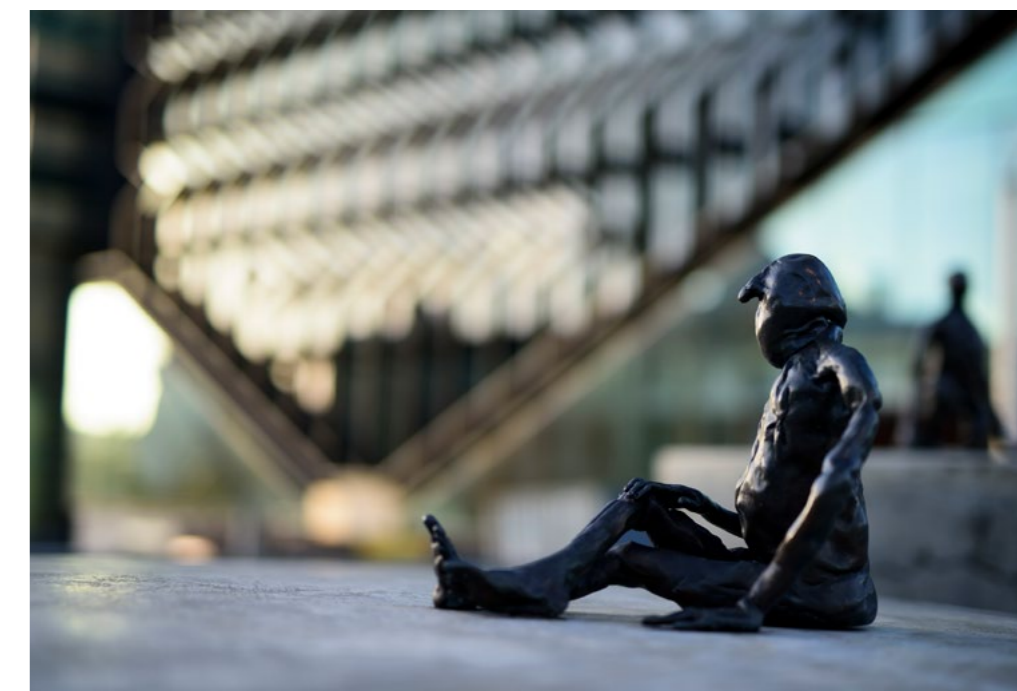
Regional public art is intended for a region-wide audience, including Aucklanders and visitors. It may be:

- integrated into a regional or national facility, or regionally significant development project
- standalone public art, conceived of from the outset as a destination piece or cultural icon
- temporary or permanent public art and activities.

**Local public art** is primarily intended for the benefit of the communities and audiences in the local area where the artwork is sited. It may be temporary or permanent public art and activities.

**Francis Upritchard, 'Loafers'**, 2012, (detail) cast bronze figures on coloured concrete plinths, Symonds Street, Wellesley overbridge.

Photos: Simon Devitt.



For regional public artworks the governing body approves:

- programme and budget concepts
- gifts, re-siting or removal
- the region-wide programme of renewals, care and maintenance plans.

Governing Body

Council Public Art team

Public Art Advisory Panel

**Council roles and responsibilities for public art**

Council Controlled Organisations (CCOs)

Other council staff

Local Boards

- reviews, discusses and provides expert advice to council staff and elected representatives on public art initiatives at all stages of development
- includes a dedicated role for Te Māngai Toi
- members serve for three years.

- plans, commissions and delivers temporary and permanent public art
- plan and deliver place-making activities, such as activations and temporary installations
- cares for Auckland’s collection of public art
- provides expert advice and curatorial vision
- supports and encourages public art activity
- promotes and interprets public art
- supports capability building.

- plan and deliver capital works programmes and place-making activities that involve public art
- own or manage land assets on which public art activity is sited
- share responsibility with the council for planning, delivery, care and maintenance of public artworks.

- place-making and urban design
- relationship management
- event facilitation
- venue provision
- licensing, permits and compliance
- building and landowner consents
- development projects.

For local public artworks in their area, local boards approve:

- budget, concept and site
- gifts, re-siting or removal
- For regional public artworks in their area, local boards:
- approve site
- review regional public artworks
- review renewals, care and maintenance plans.

**Jeremy Shirley**, 2019, Bradley Lane, Glenn Innes, supported by the Maungakiekie-Tāmaki Local Board. Photo: Raymond Sagapolutele.



## Ngā rōpū whakahaere ā te Kaunihera

### Council-controlled organisations (CCOs)

Council-controlled organisations are responsible for the delivery of significant services and manage major assets on behalf of the council. Many CCOs such as Auckland Transport, Regional Facilities Auckland and Panuku Development Limited play a key role in public art projects through their developments, place-making initiatives and facility management.<sup>2</sup>

#### All CCOs are required to act in accordance with the full purpose and objectives of the Public Art Policy.

This involves:

- talking with council's Public Art team early in the project planning phase
- ensuring all public art projects align with at least one of the four public art outcomes in the policy
- sharing responsibility to ensure that all public artworks created within CCO projects include planning for their ongoing care and maintenance.

<sup>2</sup> Auckland Council also works with Watercare on a case-by-case basis on public art projects.

To get the best outcomes for public art, close working relationships between council and CCOs are essential. This enables the integration of public art into the council's region-wide programme and where appropriate, ensures new artworks are included in Auckland Council's public art collection.

Mechanisms to facilitate partnership and collaboration between council and CCO's include:

- shared management guidelines
- written protocols
- memoranda of understanding
- statements of intent.

**Antony Sumich, 'A small house fits a hundred people you love',**  
2012, steel and glass. Sturges Road rail overbridge, Henderson.  
Photo: Patrick Reynolds.



## Mana whenua

**Auckland Plan 2050** describes how mana whenua have an enduring role as kaitiaki of Tāmaki Makaurau. The Public Art Policy was developed in consultation with mana whenua who articulated the importance of the natural and built environment, including public art, as a vehicle for expressing the indigenous culture of Tāmaki Makaurau. Public art has the ability to help ensure a Māori identity is increasingly visible as Auckland's point of difference and Te Ao Māori is valued.

Council is committed to working closely with mana whenua across all phases of public art activity and in the care and maintenance of Māori taonga and Māori art in public space. Council and CCOs must engage with mana whenua in the earliest stages of planning new projects to identify where they could work together on areas of shared interest.

Mechanisms to facilitate partnership and collaboration between council and mana whenua include:

- shared management guidelines
- written protocols

Mana whenua may also play a role in how council works with mātāwaka<sup>3</sup> artists, such as providing staff with recommendations and introductions where appropriate.

<sup>3</sup> See glossary for a definition of mātāwaka

## Ngā ringa toi, ngā whakahaere toi me ngā hapori

### Artists, arts organisations and communities

A snapshot of the range of people and organisations who we may work with on public art projects:

- artists (local, national and international)
- architects, designers, landscape architects, urban planners and developers
- arts communicators and media
- business improvement districts, associations and business communities
- curators, arts managers, management and boards of art spaces, galleries, museums, community arts organisations and facilities
- diverse creative communities across Auckland
- education sector organisations
- New Zealand Government and cultural agencies and foreign government and cultural agencies
- online creative communities
- public sector organisations
- philanthropic trusts and individuals.

**Vern Rosieur (Ngāti Manuhiri, Ngāti Wai), Hone Heke (Ngāti Wai), Hare Wikaire (Ngāti Wehi Wehi), 'Tangaroa'**, 2005, macrocarpa, Omaha.  
Photo: David St George.



# Te whakatinanatanga o ngā mahi toi tūmatanui me ngā huruhuru e māunu ai ngā mahi toi tūmatanui

## Delivering and funding public art

This section describes our public art processes, along with the guidance and support available to ensure that the vision of this policy and outcomes for public art are achieved.

### Te māhere pūmau mō ngā mahi toi tūmatanui

#### Planning for permanent public art

The council aims to maximise the value and impact of its investment in public art across the region to reflect and meet the needs of all Aucklanders. It is important that we deliver public art where it has the greatest benefit. The Public Art team are responsible for developing and delivering the region-wide public art programme.

**All groups involved in planning and delivering permanent public art located on council owned or controlled land, are required to follow public art administration and governance processes.**

This means that all Auckland Council teams and CCOs involved in major place-making activities and infrastructure projects should work with the Public Art team early in the project planning phase to consider the inclusion of permanent public art.

It is then possible to make an assessment of the project's potential to:

- integrate permanent public art into design briefs and business cases
- include provision within project budgets for the integration of public art.

Development and major infrastructure projects that may warrant the inclusion of permanent public art include:

- capital works that involve place-making
- town and village centre improvements, major street upgrades and developments
- major infrastructure funded by the council, for example transport infrastructure such as train stations, bridges and cycleways
- new or upgraded local, regional and national facilities, for example community facilities, libraries, museums and art galleries, venues and stadia
- major park and landscaping developments
- greenfield and brownfield precinct developments funded or partnered by council.

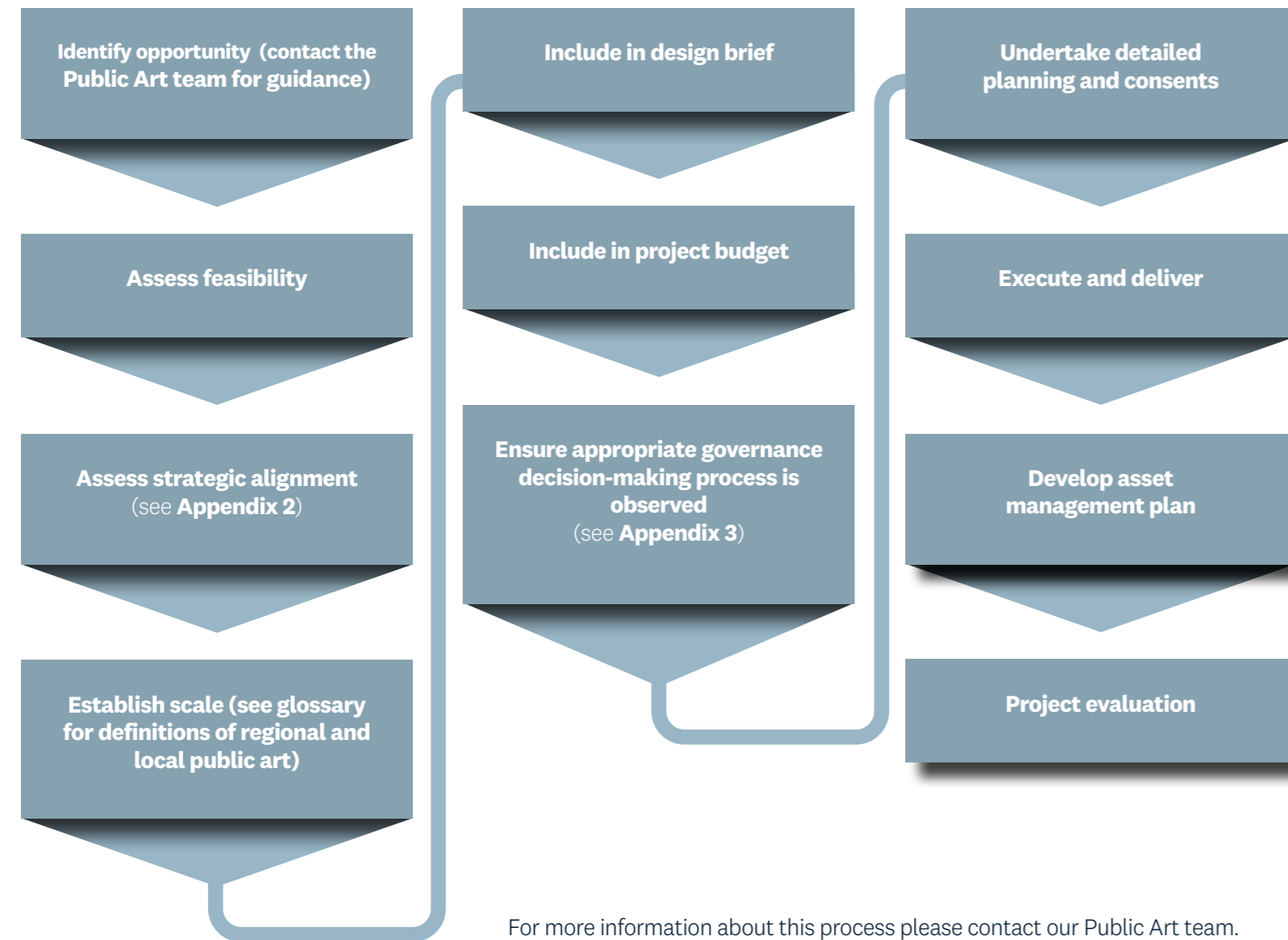


**Jasmax, courtesy of City Rail Link Ltd. Artist impression of Karangahape Station's Mercury Lane entrance, part of the City Rail Link project. Please see back page for full credit line.**



## Ngā tohu nui mō te whakamahere i ngā toi mau tonu

Key milestones in planning for permanent public art



## Te whakatutukihanga o ngā ture

### Achieving compliance

Auckland's Unitary Plan makes provision for public art and is the plan under which public art resource consents are granted. In particular:

- chapter E22 for permanent public art
- chapter E40 for temporary activities including public art
- chapter H & I for individual zones and precincts.

There is also provision for public art through the Floor Bonus Area scheme in the city centre. This scheme may be used by the council as a tool to encourage the inclusion of public art in developments as a 'public benefit', in return the developer is able to obtain approval for an increased floor area.

The council processes all consents, permits and licenses required to create public art and manages the impact of public art activity on our communities and the environment.

Compliance with the requirements for permanent public art developed by council or others is monitored in accordance with Unitary Plan regulations.



**Arekatera Katz Maihi (Ngāti Whātua Ōrākei/Ngāti Whātua), Monk Mackenzie Architects, LandLAB, ION and GHD., 'Te Ara I Whiti – The Lightpath', 2015, various materials including epoxy resin with calcined bauxite chip coat, Canada Street to the corner of Union and Nelson Streets, Auckland Central. Commissioned by Auckland Transport, NZ Transport Agency, and Auckland Council. Photo: Jay Farnworth.**

## Te whakatenatena ngā mahi toi ūmatanui ā moroki noa nei

### Encouraging temporary public art

As well as delivering our own temporary public art programme, council supports and facilitates others to devise temporary public art projects. We believe there are transformational opportunities arising from temporary public art activities across the region, particularly in terms of community participation and unique responses to specific places. Temporary public art activities help create vibrancy and activate public space.

Community-initiated temporary public art is not required to go through the same approval processes as that required for permanent public art. Landowner approval may still be necessary on a case by case basis.

Visit [aucklandcouncil.govt.nz](http://aucklandcouncil.govt.nz)  
to find our Murals Toolkit  
and Temporary Public Art Toolkit.



Top left: **Mei Hill, Tania Remana, Olivia Haddon, Angus Muir, 'Poi Magic'**, (2017).  
Photo: Kate Micaela.

Bottom left: **ScribbleAKL, 'Worlds Apart'**, (2016).  
Photo: Dandy & Co.

Opposite: **Max Irving-Lamb and Jess O'Reilly, 'Paper Forte'**, (2016).  
Photo: Dandy & Co.

Source: Artweek Auckland Late Night Art.



## Ngā huruhuru tautoko ā te Kaunihera mō ngā mahi toi tūmatanui

### Council funding for public art

Auckland Council's public art is largely funded by general rates. This funding is used for the activities described in this policy and allows us to achieve our public art outcomes.

**The long-term goal over the 10-year lifetime of the Public Art Policy is to achieve a target of 1 per cent of council's total eligible<sup>4</sup> capital expenditure allocated to public art.**

The policy seeks to achieve this goal by requiring teams working on significant place-making and infrastructure projects to include budget provision for the integration of art within their overall project budgets, from the outset.

In addition, Auckland Council also has dedicated capital and operational funding administered by council's Public Art team. This funding is used to deliver a region-wide programme of public art projects and activities as described below.

Council's dedicated capital fund for the region-wide programme of public art enables:

- commissioning of new public art
- supporting the integration of public art within infrastructure and place-making developments
- renewal of existing public art
- re-siting or removal of public art where necessary
- partnership projects with external organisations.

Operational funding enables:

- planning for public art across the region
- repair and maintenance of the public art collection
- the provision of expertise and support to staff throughout council, CCOs and beyond
- communication with Aucklanders about the public art programme and collection
- work with external organisations and philanthropists to secure partnership investment.

<sup>4</sup> Auckland Council's total 'above ground' capital expenditure.

## He pūtea tautoko nō tangata kē atu

### Investment from others

Auckland Council works to secure investment in public art from others in the cultural, private and public sectors and communities. This can be through:

- partnerships to achieve place-making projects involving public art
- by means of Floor Bonus Area schemes or any public art incentive schemes council may develop
- through philanthropy, gifts and bequests
- by providing straightforward permitting processes where appropriate, including facilitating activity through building consent processes
- by encouraging and facilitating the independent public art activity of others.



**Louise Purvis 'Estuarine'**, 2015, steel, red scoria, Launch Road retaining wall, Hobsonville Point, Hobsonville Point Public Artworks. Photo: Patrick Reynolds.

## Ngā mahi toi tūmatanui kua tākohatia

### Gifted public art

Council receives offers of gifted public art, which may include existing artworks or proposals for new pieces. We are committed to considering offers of public art in an equitable and open manner.

Gift proposals are evaluated in relation to our strategic plans, including **Auckland Plan 2050** and **Toi Whīteki**, and the desired outcomes for public art as outlined in this policy. Following assessment, the decision is made either by the relevant local board, or if the intended gift is of regional significance by the governing body.

As described in this policy, we encourage public art that is:

- site specific
- makes a significant contribution to the vision and outcomes for public art
- closely aligns with the **Auckland Plan 2050** outcomes and our **Toi Whīteki** goals.

From time to time we may consider proposals for non site-specific public art that contributes to the diversity of our collection. However, in all cases, we will assess the ability to meet our obligations, within available resources, for ongoing public access, care and maintenance of gifted public art for its intended lifespan. This includes evaluating the proposed design for robustness and durability.

See **Appendix 4** for an outline of how to propose a gift.

**Virginia King, David Lange Memorial**, commissioned by the David Lange Memorial Trust, 2007-2008, stainless steel, wood, basalt, landscaping, Mason Avenue, Otahuhu. Photo: Patrick Reynolds.



# Ā mātau kohikohinga mahi toi tūmatanui

## Our public art collection

Over many years, Auckland Council has established a region-wide collection of more than 400 public artworks. See Appendix 1 for further information on the scope of the collection. Our long-term commitment to care for Auckland's collection of public art assets is reflected in the Public Art Policy.

### Ō mātau tukanga tiaki i ngā kohikohinga toi

#### How we care for our collection

Auckland Council's Arts and Culture Asset Management Plan specifies minimum levels of service for the cataloguing and on-going care and maintenance of the public art collection.

We are committed to high standards of care and maintenance. This means:

- identifying and cataloguing all works
- facilitating access to the collection
- regularly checking and maintaining public art and repairing where appropriate
- engaging with mana whenua regarding the proper care and maintenance of Māori taonga and artworks in public space
- care and maintenance in accordance with artistic and/or cultural protocols.

Visit [aucklandcouncil.govt.nz](https://aucklandcouncil.govt.nz) to discover more information about the collection, or search Public Art AKL on Facebook and Instagram.



**Russell Clark, 'Matahorua Anchor and Tainui Anchor',** 1959, stone on concrete base, corner of Bledisloe Lane and Wellesley Street West. Photo: Patrick Reynolds.

## Ka aha mēnā me whakaneke mātau i ngā mahi toi tūmatanui

### What happens if we need to move public art

Auckland Council is committed to developing and maintaining high quality public places that people use, value and enjoy. As public artworks often have particular relevance to their site and the history of the area, we seek to retain the integrity of artworks and the relationship to the place for which they were created throughout their lifespan.

However, as our city changes and evolves, there may be reasons to review the location or retention of a public artwork. Relocation or removal is only considered after careful and robust evaluation and when no other option exists. In some cases, removal can mean de-accessioning from the public art collection. Removal from the collection is a choice of last resort.

Decision making about re-siting or removal is a two-step process. The first is the decision whether to consider relocation or removal. Consultation with stakeholders is involved. The specific criteria used to prompt a review is outlined in detail in the Re-siting or Removal Guidelines. The second step is to make a recommendation to the governing body or local board.

When considering the need to re-site or remove a public artwork, council aims to achieve a transparent and rigorous process for decision-making, including:

- respect for the moral rights of the artist and integrity of the public artwork and its site
- compliance with contractual obligations
- good management of the collection
- a positive contribution to urban design.

See **Appendix 5** or visit [aucklandcouncil.govt.nz](https://aucklandcouncil.govt.nz) for more information about our Re-siting or Removal Guidelines.

**Michio Ihara, 'Wind Tree', 1977, stainless steel, re-sited at Jellicoe Plaza, Wynyard Quarter, from Queen Elizabeth Square in 2011. Photo: Patrick Reynolds.**



## Tō mātau tātaritanga i te angitūtanga

### How we measure success

It is important for us to understand the value of public art and the impact it has on Tāmaki Makaurau. As part of the planning process for public art, we assess project outcomes and seek feedback from those involved, including communities.

An evaluation and monitoring framework for public art provides information on how the policy is being implemented and how our outcomes and measures are being met over time.

Visit [aucklandcouncil.govt.nz](https://aucklandcouncil.govt.nz) for more information about our Public Art Evaluation and Monitoring Framework.

**Lang Ea, 'Beacon'**, 2020,  
stainless steel, steel, concrete,  
two pot paint.  
Milford Reserve, Milford  
Photo: Jay Farnworth.



# He kupu taka

## Glossary of terms

### Accession

The process by which public art formally enters the public art collection and receives an accession number as a means of recording the contents of the collection. This means that the council is committed to caring for and maintaining the artwork and making it available to Aucklanders in a manner appropriate to the piece.

### Auckland Council-controlled public art incentive schemes

Initiatives that are designed to support the development of public art. This includes but is not limited to Unitary Plan provisions including the Floor Bonus Area scheme.

### Local and regional

“Local” and “regional” are terms used in local government legislation to determine areas of responsibility for the governing body and 21 local boards.

### Local public art

Public art that is primarily intended for the benefit of the communities and audiences in the local area where the artwork is sited. It may be temporary or permanent public art and activities.

### Manaakitanga

The process of showing respect, hospitality, generosity and care for others.

### Manuhiri

Visitor, guest.

### Mana whenua

Hapū and iwi (Māori tribal groups) with ancestral relationships to certain areas in Tāmaki Makaurau where they exercise customary authority.

### Mātāwaka

This is a term that applies to all Māori (residents, ratepayers and groups) living in Tāmaki Makaurau whose whakapapa is outside of the region. In the context of this policy it encompasses Māori artists, designers, curators and arts groups. Mātāwaka make a significant contribution to the unique identity of Tāmaki Makaurau. This is celebrated and supported through public art activities.

### Mātauranga Māori

The accumulated knowledge and understanding of how Māori interpret the world, the unique blend of values, traditions and language which identify Aotearoa New Zealand in the world.

### Permanent

Public art that is intended as a permanent feature from the outset of planning.

### Public art

Public art is defined as artistic works or activities experienced by the public within our built and natural environments.

### Public place

Under the control of Auckland Council and council-controlled organisations and that is open to or is being used by the public. This definition applies whether or not there is a charge for admission.

### Regional public art

Public art that is intended for a region-wide audience, including Aucklanders and visitors. It may be:

- integrated into a regional or national facility, or regionally significant development project
- standalone public art, conceived of from the outset as a destination piece or cultural icon
- temporary or permanent public art and activities.

### Te Ao Māori

The Māori world view.

### Temporary

Public art that is not intended to be permanent. The lifespan is defined at the outset and can be less than a day to several years. It applies to all forms and genre of work.

**Henriata Nicholas, Marc Lenton, 'Ōtara Creek Pedestrian Bridge', 2020, steel, wood, tension wire, Ōtara Creek Reserve, Ōtara.**





## Tāpirihanga 1: Ngā kohinga mahi toi tūamatanui a Tāmaki Makaurau

### Appendix 1: Auckland's public art collection

Our public art collection includes artworks that:

- have been formally accepted into the collection (accessioned)
- are on loan.

Unless conceived and designed by an artist and intended as a public artwork, the following are excluded from the scope of this policy:

- Auckland Council's heritage items (such as historic fountains, memorials, military artefacts, machinery, heritage plaques, and historic statues or heritage monuments)
- the council's gift archive (corporate gifts)
- architectural features, either incorporated as part of a larger project resulting in architectural ornamentation or standalone elements.

Other items excluded from the scope of the collection are:

- moveable artworks displayed inside our buildings and facilities (referred to as the Indoor Art Collection)

- artworks in discrete collections such as those held by libraries, or managed by CCOs unless covered by a contract and intended as a public artwork
- privately owned artworks that simply happen to be visible or accessible to the public are excluded (unless they have been developed through, or directly benefitted from the Unitary Plan Floor Bonus Area schemes, or any council-controlled public art incentive schemes)
- publicly owned artworks on Crown land (e.g. New Zealand Transport Agency initiatives), unless developed in partnership with the council, or covered by a standard loan agreement or memorandum of understanding with Auckland Council.

**Jeppé Hein, 'Long Modified Bench Waitematā Green'**, 2015, powder-coated aluminium, LED, Waitematā Plaza, Viaduct Harbour. Commissioned by Auckland Art Gallery Toi o Tāmaki, 2011. Generously supported by the Edmiston Trust, courtesy of the artist, KONIG GALERIE, Berlin, London, Tokyo, 303 GALLERY, New York and Galleri Nicolai Wallner, Copenhagen. Photo: David St George.



# Āpitihanganga 2: Ngā rautaki me ngā mahere

## Appendix 2: Strategies and plans

The Public Art Policy supports five of the six goals of **Toi Whītiki**, which emphasises the role of public art in place-making.

- Goal one, all Aucklanders can access and participate in arts and culture, by providing opportunities and addressing the barriers to participation in public art.
- Goal two, Auckland values and invests in arts and culture, through strategic funding and partnerships for public art and by evaluating and advocating for the benefit of public art.
- Goal four, arts and culture is intrinsic to Auckland’s place-making, by encouraging unique and distinctive public art that reflects and responds to our place and by making it easier to plan, create and deliver innovative art and design in public places.
- Goal five, Auckland celebrates a unique cultural identity, by celebrating Māori, supporting creative excellence and taking our place on an international stage.
- Goal six, Auckland has a robust and creative economy, enabling the creative sector’s involvement in public art and promoting collaboration and partnership.

Public art contributes to a wide range of other strategies and plans that support the implementation of the **Auckland Plan 2050**.

- **The Auckland City Centre Masterplan** describes a city centre that supports an expansive programme of art projects to help residents and visitors celebrate the richness of Auckland’s cultural diversity and creativity. The plan anticipates a greater presence of public art in the city centre.

- The **Auckland Design Manual** explains the importance of good design and helps people understand how to achieve good design outcomes for their projects. Through the manual, the council seeks to encourage and influence good practice in this area.
- The **Auckland Unitary Plan** is the regulatory plan that determines what, how and where we can build. See page 29 of this policy for more detail on the Unitary Plan.
- The **Economic Development Strategy** focuses on making Tāmaki Makaurau an internationally prosperous city, delivering opportunity and benefits for all Aucklanders. Public art contributes to an exceptional visitor economy and is part of place-based investment (including in the city centre).
- The **I Am Auckland – Children and Young People’s Strategic Action Plan** is part of our commitment to help children and young people reach their full potential. Describing Tāmaki Makaurau as a playground it includes goals to provide a range of opportunities for participation in arts and culture.
- The **Māori Plan for Tāmaki Makaurau** is the independent Māori Statutory Board’s 30-year plan. It is based on Māori values and outcomes and includes actions relating to arts and culture.
- The **Parks and Open Space Strategic Action Plan** sets out the priorities for parks and open spaces. It underlines the importance of parks and open space to Aucklanders and their potential for public art activity.

## He aha te wāhi o te Kaupapa Here Toi Tūmatanui?

### Where does the Public Art Policy fit?

#### Vision

##### **Auckland Plan**

What is the vision, what outcomes are we working towards, how and where will Auckland grow?

##### **Local Board Plans**

Specific to area

##### **Budgets**

How much will we invest  
Long Term Plan  
10-year plan and budget

##### **Annual Plans**

**Local Board Agreements**  
Annual budgets of 21 local boards

#### Core Strategies

To help implement the Auckland Plan

##### **Toi Whītiki Arts and Culture Strategic Action Plan**

What outcomes do we want/ what is our role in delivery?

- Auckland City Centre Masterplan
- Economic Development Strategy
- I Am Auckland Children and young People’s Strategic Action Plan
- Māori Plan for Tāmaki Makaurau
- Parks and Open Space Strategic Action Plan

#### Policy

##### **Public Art Policy**

Why and how are we involved in Public Art, what outcomes do we want to achieve?

##### **Public Art Operational Guidelines**

- Public Art Asset Management Plan
- Public Art Policy Action Plan
- Temporary Public Art Toolkit
- Murals Toolkit
- Re-siting or Removal Guidelines

##### **Public Art Monitoring and Evaluation Framework**

#### Place-Based Plans

Public art plans for specific geographical areas

##### **City Centre Art Plan**

##### **Local Area Plans**

May include public art

#### **Unitary Plan**

The rule book – what can we do, where? →

#### **Auckland Design Manual**

How should we design it? →

#### **Te Aranga Design Principles**

Understanding and following Māori design practice →

## Āpitihanganga 3: Ngā haepapa whakataurua

### Appendix 3: Decision making responsibilities

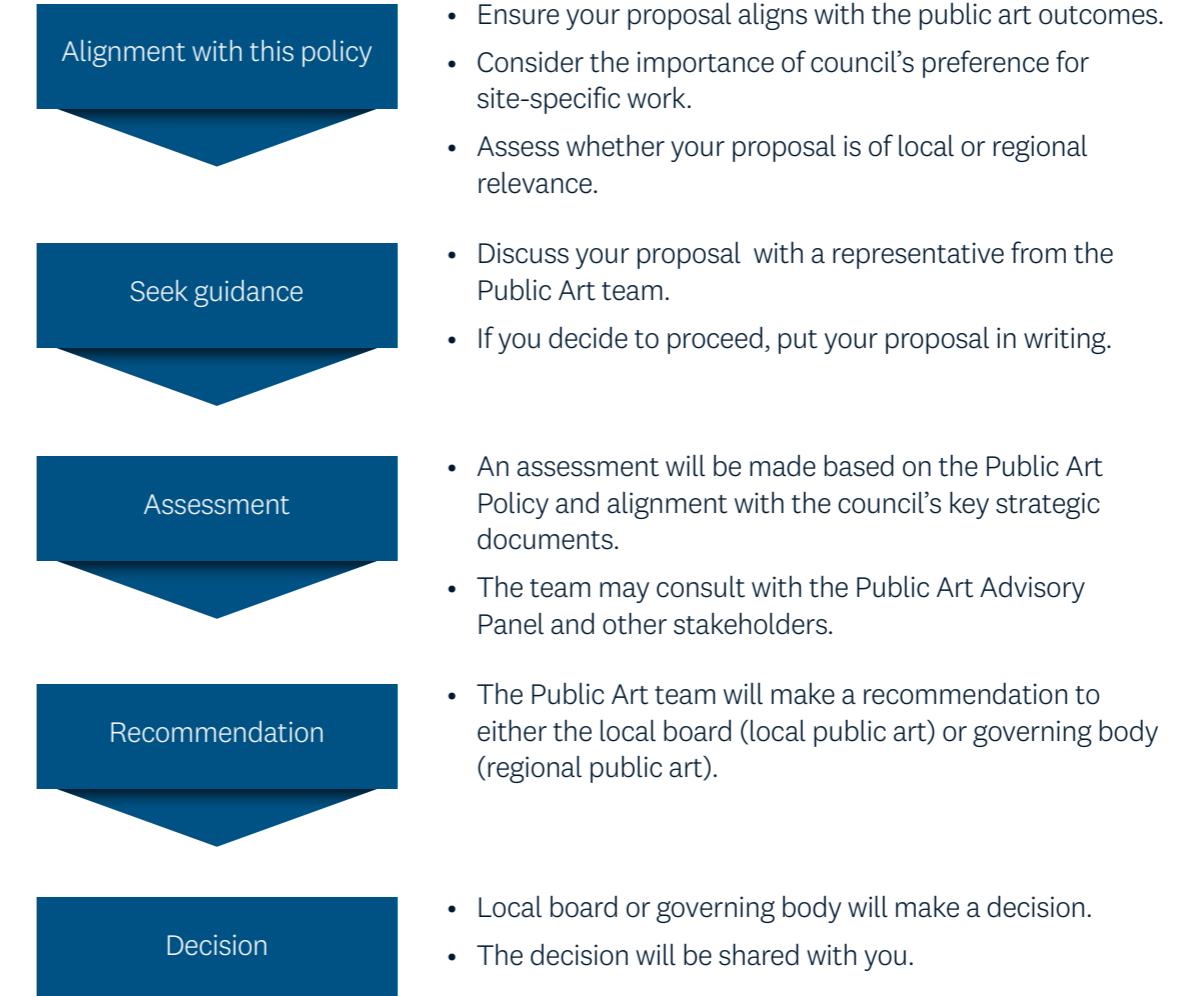
Activity	Governing body	Local board
Regional public art	<ul style="list-style-type: none"> <li>Approves region-wide programme and budget.</li> </ul>	<ul style="list-style-type: none"> <li>Reviews regional public art in their area.</li> <li>Approves sites.</li> </ul>
Local public art		<ul style="list-style-type: none"> <li>Approves budget.</li> <li>Approves concepts.</li> <li>Approves sites.</li> </ul>
Gifts, re-siting or removal	<ul style="list-style-type: none"> <li>Approves regional gifts, re-siting or removal.</li> </ul>	<ul style="list-style-type: none"> <li>Approves local gifts, re-siting or removal.</li> </ul>
Regional renewals, care and maintenance	Approves regional programme of renewals, care and maintenance budgets.	<ul style="list-style-type: none"> <li>Reviews regional programme of renewals, care and maintenance in their area.</li> </ul>

Council's Public Art team supports the governing body and 21 local boards with expert advice on:

- regional and local public art opportunities
- development of the annual region-wide programme of public art projects
- public art project management
- care and maintenance of public art assets
- gifts, re-siting or removal proposals.

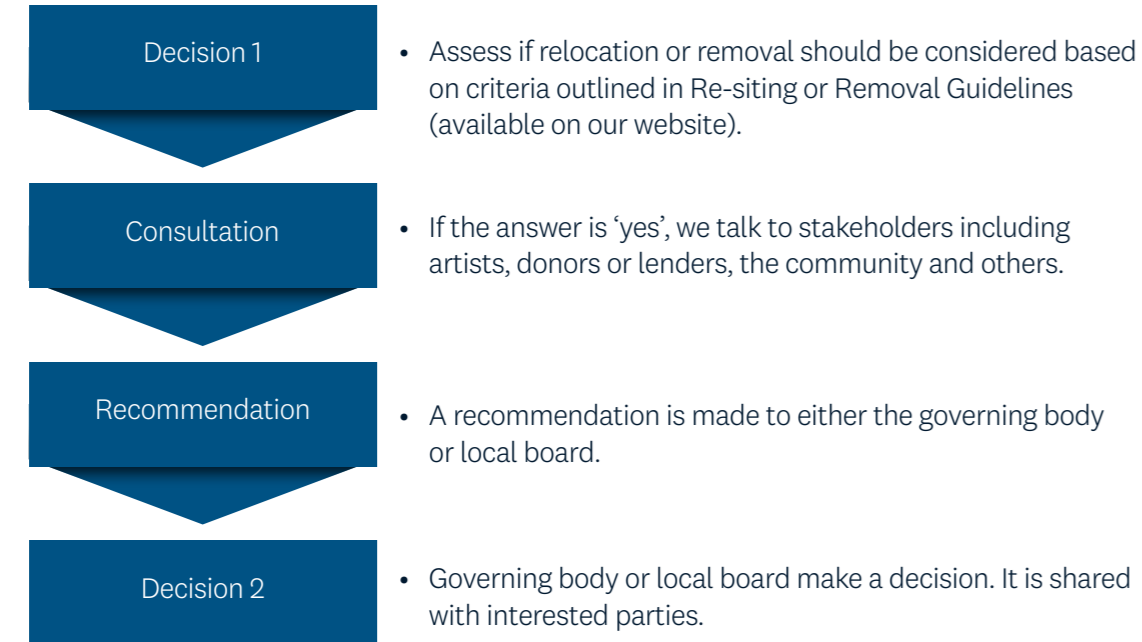
## Tāpirihanga 4: Te whakarite koha

### Appendix 4: Proposing a gift



## Tāpirihanga 5: Te nekehenga, tangohanga rānei o ngā mahi toi tūmatanui

### Appendix 5: Re-siting or removal of public art



**John Radford 'The Sound of Rain'**, 2007, bronze, fibre optic lighting on concrete base, Potters Park, Mount Eden. Photo: David St George.



Cover: **Sarosh Mulla, Patrick Loo, Shahriar Asdollah-Zadeh,**  
**'Rainbow Machine'**, 2019, sunlight, glass prisms,  
mild steel, stainless steel, aluminium, paint.  
Photo: David St George

Page 27: Artist impression of Karangahape Station's Mercury Lane entrance which will be built as part of the City Rail Link project. The station's threshold element represents the canopy of kauri trees that had once inhabited the area. Work started on this in 2016, when Auckland Council commissioned a creative studio to work on the design of the station thresholds led by design agency Alt Group and the architecture practice Jasmx. In 2019 the CRL project, in partnership with mana whenua, won an accolade for its station designs at WAFX – the world's largest international architecture festival.

Date 2013  
Refresh 2021