

PUBLIC ART POLICY

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1. INTRODUCTION

This Public Art Policy supports Council's broader strategic priorities of creating a vibrant community that expresses our distinctive character and identity. Whilst Broken Hill is a City that honours and is inspired by its history and uniqueness, at the same time, Council also encourages new creative interpretations of culture that reflect our current way of life.

Broken Hill aspires for public art to be an everyday experience that expresses the community's unique attributes, culture, heritage and people. Public art contributes to the creation and vibrancy of the City's public spaces and landscapes for the enjoyment of residents and visitors. It elevates the aesthetic profile of our places and provides insight into our cultural life and community values. It also assists in promoting social inclusion, diversity and artistic expression.

This policy reflects the key directions identified in Council's vision, plans and strategic priorities. It also outlines a position and approach to public art that is flexible to ensure outcomes are responding appropriately to the changing social/economic/cultural environment of Broken Hill and the region.

Council plays a key role in the development of public spaces and as such hold the key to including public art in its many forms, whether through direct commissions or in partnership with other tiers of government and/or the private sector, or through supporting community driven initiatives. This Policy supports the Broken Hill City Council Community Strategic Plan.

2. POLICY OBJECTIVE

This Policy and associated Guidelines (attached) aims to provide a framework for the acquisition, assessment and development of public art in the Broken Hill Local Government Area (LGA) in accordance with community aspirations and industry best practice. It also establishes the key

principles (Council and the community seeks to express through public art) and criteria for informed, transparent and high-quality decision-making when developing, approving or declining proposed public art projects.

3. POLICY SCOPE

This Policy applies to all and any public art projects located, or proposed, in the public domain; including private land that is publicly visible. It articulates the approach for works that are developed and managed by Council. It also defines Council and third-party roles in facilitating privately commissioned works. The policy applies to:

- Public art commissioned and developed by Council.
- Public art commissioned and developed by private enterprises, associations, individuals, property developers, community groups, businesses or other third parties.
- Public art commissioned by third parties (including other government bodies) and transferred or donated to Council.

This policy applies to public art within the Broken Hill City Council Local Government Area.

Signage including entry statements, interpretative panels are excluded from this policy.

This policy also recognises that contemporary public art practice includes a diverse range of styles and practices. These may be stand-alone projects or proposals from within Council or from the community; embellishments to capital works or other proposals arising from time to time. Council reserves the right to decline the offer of any artwork proposed for a public place which does not meet safety, aesthetic, structural, heritage, urban design or durability requirements.

The policy does not apply to public art that does not otherwise require Council involvement. This includes projects that are wholly exempt development, privately funded, privately owned, on private property and carried out without Council involvement.

Proponents of public art projects outside the scope of this policy are encouraged to engage Council for guidance and advice voluntarily. In such cases, this policy will form the basis of that guidance and advice as though the project were within the policy scope.

4. POLICY PRINCIPLES

Through public art, we imagine and experience our place in a new way. Broken Hill's unique status on the National Heritage List as the first heritage listed city reflects its deep natural and cultural values. It is therefore challenging to define a single cultural narrative for Broken Hill.

For that reason, these guiding principles help define the key messages to be conveyed, and help define the way in which the City will interpret or create meaning or spirit of the place through public art. These principles aim to encourage conversation, aid engagement with the social and cultural histories of Broken Hill and guide artists in the initiation and development of public art. These include:

- ***Supporting Equity, Accessibility, Relevance and Engagement***

Council recognises the intrinsic value of public art. Artworks can be accessible to a diverse audience while maintaining rigor, relevance, and depth of meaning. Public art can provide a variety of experiences and opportunities for community engagement/ interaction and to encourage community reflection, inspiration, and well-being. Public art will also seek to provoke thought and challenge.

- ***Connecting to place (people, land and environment)***

Public art can bring Broken Hill's fascinating history to life while also making the city socially viable and connected in the present day. Public artworks can provide a point of reference, a meeting place and an object for exploration. Key narratives that support this principle relate to Broken Hill's uniqueness through deep earth, desert, climate, heritage, Aboriginal art and culture, stories, the big sky and land art.

- **Enhancing Broken Hill's cultural offer for residents and visitors**

Public art can build a connected, creative and dynamic place to live and visit. Public art enlivens and animates public space and can be used as an active placemaking tool in regeneration. Public art can not only seek to enhance the aesthetic value of the built and natural environment but also encourage residents and visitors to Broken Hill to interact with public spaces and contribute to the vibrancy of the community and broader cultural tourism opportunities. Public art can offer Indigenous perspectives and strengthen our understanding of the rich First Nations Cultures in this area.

- **Recognising the depth and breadth of contemporary public art practice**

This policy recognises that contemporary public art practice includes a diverse range of styles and practices. Public art includes permanent and/or temporary and ephemeral art projects across a wide range of media including projects integrated with architecture and urban design (street lighting, wayfinding, landscape and furniture elements) to supporting and creating events and outcomes of artist residencies (film, digital, projection, performance and interactivity).

5. POLICY STATEMENT

This Policy will guide the development and implementation of public art projects to enhance the cultural vitality of the community.

The role of public art in urban design, placemaking and activation is widely recognised for its ability to enliven spaces, contribute to a positive sense of place and reinforces a range of social, cultural, economic, and environmental and heritage values particular to Broken Hill.

Culture and landscape are fundamental to shaping our local place, and are inherently linked with memory, meaning, and identity. Council is able to play a very active role in advocating for quality public art works to be created across the LGA. Council is in a position of primary influence, to shape public spaces and inspire art which is unique to Broken Hill and reflective of its community.

6. IMPLEMENTATION

Implementation of this Policy is outlined in greater detail below and in the attached guidelines.

6.1 Roles and Responsibilities

The implementation of this Policy requires a cross-Council approach. Strong internal working processes at Council are critical to the success of the Public Art Program. An interdepartmental group/panel comprised of key representatives from departments will be established under this Policy.

The panel will include the following skills and experience of a minimum of two Council staff from the Culture and Community Team (For example: Art Gallery & Museum Manager and Community Development Officer). The panel will be supported by two independent panel members co-opted from Broken Hill City Art Gallery Advisory Committee. One of these two members will be the Chairperson of the Broken Hill City Art Gallery Advisory Committee

6.2 Project Application Approval Process

All public art projects to which this policy applies will require a written application to Council, describing the project and demonstrating how the project meets the policy (see attached guidelines).

All public art projects will be reviewed by the panel referred to in section 6.1 Roles and Responsibilities. The panel will review the application and a report will be prepared for submission to Council detailing the development of the public art proposal or project.

In the instance Council adopt and support the proposal, the applicant may be required to submit a Development Application under the provisions of the *Environmental Planning and Assessment Act 1979* and/or Broken Hill Local Environmental Plan 2013. A successful notification from Council will advise an applicant whether to proceed with a Development Application.

6.3 Assessment Criteria

Each public art project will be assessed on its merit. Evaluation and approval of all public artworks proposed by Council, the private sector, other public authorities, individuals and other groups within the Broken Hill LGA is based on the following criteria:

1. Reflects excellence in contemporary art practice and standards of high quality.
2. Presents creative, original and innovative ideas.
3. Appropriateness to the context of the project brief, site and community (ability to reflect and engage with community aspirations, create discussion, interest and awareness, and foster relationships between people and place).
4. Consideration of the implications of the project in the context of the National Heritage values of the City.
5. Technical feasibility and ability to successfully realise the proposal/work.
6. Consideration of public safety and the public's access to and use of the public domain.
7. Relevance to the strategic objectives and actions of Council.
8. Consistency with current Council plans and procedures (heritage; environmental policies; and plans of management).
9. Maintenance and durability requirements.
10. Value for money.

6.4 Maintenance of Public Art Works

Council recognises the importance of adequate and appropriate maintenance of public artworks. As such, the life of the work should be considered in the commissioning phase and any ongoing maintenance requirements form a core part of the consideration for the work; an assessment of the work's ongoing durability, life of materials and the limitation of maintenance are criteria for Council's consideration.

Council is responsible for the maintenance and safe keeping of all Council commissioned or acquired public artwork. Excepting contractual exclusions, assets procured under this policy are to be managed under Council's Asset Management Policy and procedures, with specific regard to maintenance linked with Council's corporate and business plans (including the Long-Term Financial Plan), budgets and reporting processes.

Public artworks developed privately are the responsibility of the owner. If the artwork cannot be satisfactorily maintained/repaired or restored, Council may request the removal of the artwork at the owners expense or consider discretion for future public ownership.

6.5 Communication

This Policy will be communicated to the community and staff in accordance with Council's Policy, Procedure and Process Framework and Council's Business Paper process. Following adoption by Council the Policy will be made available on Council's website and will be further documented in any commission briefs

6.6 Associated Documents

This Public Art Policy integrates with Council's strategic directions, policies, planning controls, corporate documents. This holistic approach to local planning requires that the Public Art Policy reference those policies and equally that those policies are amended to reference it.

The following documentation is to be read in conjunction with this policy:

- The Public Art Guidelines (Appendices attached) – which outline the main elements that need to be considered in the implementation of Council's Public Art Policy. These Guidelines provide the rationale and outline the key processes for Council's commitment to planning, developing, and installing public art projects. It provides the key criteria for informed, transparent and high-quality decision-making when approving or declining proposed public art projects.
- Council's Procurement Policy.
- BHRAG Collection Management Policy.

7. REVIEW

Review of this policy will incorporate relevant legislation, documentation released from relevant state agencies and best practice guidelines. The standard review period will be within each term of Council following the Local Government Elections, or as required to ensure that it meets legislation requirements and the needs of the community and Council. The responsible Council officer will be notified of the review requirements three months prior to the expiry of this policy.

The Director Corporate is responsible for the review of this policy.

8. LEGISLATIVE AND LEGAL FRAMEWORK

This policy is to be read in conjunction with the following:

- *Environmental Planning and Assessment Act 1979.*
- *Local Government Act 1993.*
- *Graffiti Control Act 2008.*
- *Environment Protection & Biodiversity Conservation Act 1999 (Commonwealth)*
- Regulations associated with above legislation.
- Relevant State Environmental Planning Policies.
- *Broken Hill Local Environmental Plan 2013; and*
- *Broken Hill Development Control Plan 2016.*

9. DEFINITIONS

Public Art - Art which is: located in the public domain; and/or accessible to members of the public; and/or created through a public event or activity.

This includes artwork installed, performed, created or otherwise presented on Council controlled premises, reserves under BHCC control, community land, or otherwise requires development consent.

This can consist of permanent, temporary and ephemeral works such as installations, sculptures, murals, mosaics, projection, lighting, soundscapes, multi-media and performance-based work. Public art also extends to unique street design and furniture elements created by an artist to add value to the creative outcome of public realm projects such as paving, ornamental wall inserts, windows, gates, grates, light fittings, bollards, water features and the like.

Temporary artworks - have a lifespan of under five years and include relocatable works. All public art, as encompassed by this guideline, is short-term, temporal or transient. It does not include works of public art which are intended to be "permanent". Works of temporary public art are intended to occupy a place and/or have a presence in the public realm for a finite period of time usually between one week and six months.

Ephemeral artworks - are distinctive because they may have a fleeting and immaterial presence on site, perhaps only for a single day or a matter of hours - for instance in the case of a light projection or a performance. Other works of ephemeral public art may have a more substantial material presence on site but may incorporate their own changing state and disappearance/dissipation as an integral part of the artwork (i.e. sand sculpture).

Permanent artworks - have an expected lifespan of five years or more. Enduring artworks are commissions with an expected lifespan of 15-20 years or more.

Site specific - specifically, for and responsive to a particular site, thematically or through use of scale or materials.

Mural - A mural is an artwork applied directly to a large surface in a public space. As a form of street art, murals can be distinguished from graffiti-vandalism, tagging or guerrilla advertising. Murals are typically temporary in nature and can be produced in a variety of ways - for example, painted, digital, ceramic, airbrush and aerosol can.

Memorial - Generally, a memorial can be described as an object established in memory of a person or an event. A memorial object may be a plaque, statue, sculptural work, fountain, seat or park bench, or horticultural features.

Graffiti - Unlike Street Art, graffiti and tagging are generally considered to be the illegal practice of marking another person's property without consent and usually involves the use of paint, spray paint or marker pens.

Plaque - A flat tile/tablet of metal, stone or other material which includes text and/or images to commemorate a person, place or an event and/or to provide interpretive text or information relevant to its location. Such a plaque is usually fixed to an object, furniture, building or pavement.

Interpretive Panels - A panel with information often found in parks, gardens and public open spaces. The panel will interpret and inform visitors about what is around them or what they are looking at. For example: a piece of permanent public art might have an interpretive panel that also acknowledges the artist, or there might be a Heritage interpretive panel that will give you historical/cultural context to the site.

National Heritage values – Those values of the City of Broken Hill which were the basis of listing the City on the National Heritage List pursuant to *the Environment Protection & Biodiversity Conservation Act 1999 (Commonwealth)*, an explanation of which were set out in the gazettal notice published in the Commonwealth of Australia Gazette dated 22 December 2014. **Exempt Development** – Low-impact projects that meet specific criteria and do not require any assessment or approval under the *Environmental Planning and Assessment Act 1979*, such as a Development Application or 'DA'. For more information on Exempt Development, visit <https://www.planningportal.nsw.gov.au/>

APPENDIX 1:

GUIDELINES FOR MURAL ARTWORK

Council aims to support artists to create contemporary art that has community benefits including graffiti prevention, community building, placemaking and regeneration across the City of Broken Hill.

It is a requirement that before painting an artwork/mural on an external surface whether it is a wall, fence, laneway or façade it is essential to contact Council's planning section to enquire about approval. Council, at its discretion, may refuse to approve any Mural.

It should be noted that there are heritage listed items and heritage conservation areas in effect across the City. This includes Local, State and National Heritage Listed buildings/places. This ensures that controls are in place to protect the heritage, amenity and suburban character across the LGA.

There may be paint controls over individual properties and therefore, murals will not always be appropriate. In some cases, exposed brick walls are heritage controlled and cannot be painted over in any circumstance. Furthermore, artworks proposed adjacent to a state or federal road may also require NSW Roads and Maritime consent.

What is a Mural?

A mural is an artwork applied directly to a large surface in a public space. As a form of street art, murals can be distinguished from graffiti-vandalism, tagging or guerrilla advertising. Murals are typically temporary in nature and can be produced in a variety of ways - for example, painted, digital, ceramic, airbrush and aerosol can.

DEVELOPMENT APPROVAL

Development Approval may be required and will be subject to Council's assessment process before an artwork/mural can be painted or installed. Aerosol art murals are treated as works of art in the public domain and assessed in the same manner as any other proposal.

The criteria for public art (as described within this policy) are sufficiently broad to equitably accommodate different styles, aesthetics and art media.

The artwork will therefore be subject to consistency with this Policy by means of the relevance and appropriateness of the artwork:

- With Council's vision for Broken Hill and addressing an expression of identity and character.
- To the context of its site (artwork in keeping with the aesthetic and social context of the location).
- Artwork does not contain tags, offensive language/material or explicit images.
- Artwork does not contain commercial branding/imagery/logos (Any Mural which can be deemed advertising (by way of colour branding, business logos or imagery related to the main service of the business)).

Consideration will also be given to:

- Consistency with current planning, heritage and environmental plans/policies and plans of management (where applicable).
- Public safety and the public's access to and use of the public domain.
- Maintenance and durability requirements of the artwork.
- Feedback from any properties that will have your artwork in their direct line of sight or may be directly impacted by a change to the space.
- Evidence of community support being sought and considered.

Applicants must be prepared to enter an agreement with Council that guarantees completion of the work in the manner approved by Council. This is in addition to any documentation required for a development approval.

INFORMATION TO BE SUBMITTED

A Development Application may be required under the provisions of the *Environmental Planning and Assessment Act 1979* and/or *Broken Hill Local Environmental Plan 2013*.

Proposals must include sufficient information for the assessment to be undertaken. You will be requested to supply the following information in your Development application:

- Written permission from the property owner.
- A completed Development Application form. (Please note there may be sections in the application form that are not applicable to your project).
- Statement of Environmental Effects.
- A clear purpose: a description of why you want to create a mural, what you hope to achieve and why it is important.
- A timeline showing how long the artwork is to remain. (Murals typically last three to five years. After this time, the condition of the mural may decline, the topic or theme may become less relevant, or the owner may want to renovate the site. For these reasons, it is important to agree on the lifespan of your mural before submission).
- Photos of the building or location where the artwork will be located.
- A plan of the site which illustrates where the artwork will be located in relation to roads, buildings etc.
- Dimensions of the artwork should be provided.
- A colour design of the artwork (to scale) outlining what mediums will be used (e.g. aerosol, mosaic, acrylic paint).

ADDITIONAL LIABILITY AND SAFETY REQUIREMENTS

- If you plan to paint your artwork on boards and attach the boards to a wall, or install other objects onto a building, you must provide an explanation of how you will do this (an engineering report may be required)
- A copy of the certificate of currency for Public Liability Insurance - All artists working in the public realm are required to have public liability insurance of \$20,000,000. This is to protect you from anyone who might make a claim against you for bodily injury or property damage caused by negligent action on your part.
- There may also be a requirement to complete a Traffic Management Plan. This is to ensure that the artist/people painting the mural and passers-by/pedestrians/cyclists/motorists are safe. This may involve cordoning off a footpath or car park, or a road/lane closure, providing signage and public notices about the activity.
- If working above three metres a scaffolding system or a cherry picker/scissor lift is required.

MAINTENANCE OR DAMAGE

If the Mural cannot be satisfactorily repaired or restored, Council may request the removal of the artwork/mural at the Property Owner or lessee's expense.

APPENDIX 2:

GUIDELINES FOR TEMPORARY AND EPHEMERAL PUBLIC ART

This Guideline has been created to manage artworks and art-based activity that can complement existing community, retail and commercial activities, and balance the needs of local residents and the public within the City. It also seeks to maintain and enhance the character, heritage, ambience and safety of the public domain, enriching both the community and visitor experience.

Temporary and ephemeral public art shares key characteristics with other works of public art, as defined by the Public Art Policy. Works of art in public spaces take many forms, including but not limited to paintings, prints, murals, photography, sculpture, and earthworks, details in streetscapes, performance art, installation, sound works, and text, audio and multimedia.

PRINCIPLES

Council's decision to approve a permit for this activity will be based on the following guiding principles. Council will refer to these principles in the decision-making process to ensure each application conforms to the Policy and is assessed fairly, consistently and appropriately. Council, at its discretion, may refuse to approve any temporary and ephemeral public artwork.

Appropriate location

- Council seeks temporary public art in an appropriate location in order to promote economic growth, cultural benefits and social integration while still appreciating the needs of local businesses, adjoining properties and other users of the public domain.
- The location should contribute positively to an area's sense of place and character.
- Temporary art can be an extension of the area's current activities and services or may align with community events, cultural and sporting celebrations, and forthcoming plans for the area.

Engaging and high quality

- Council supports original and creative temporary art that encourages community participation, is innovative or distinct, adds to the life of the place and offers a connection to our rich cultural surroundings.
- The activity should aim to engage with the surrounding public domain and people.

Safety and accessibility

- Temporary art should be delivered without compromising the safety of people or places.
- Temporary art should ensure that responsible and appropriate measures are in place to minimise risk and danger.
- Temporary art should be integrated into the public domain in a way that does not compromise existing uses, furniture, buildings, entrances, exits, disabled access and pedestrian safety.

Public amenity

- Temporary art should be designed to create a safe atmosphere for the community and never compromise public amenity.
- Temporary art should add to, rather than disrupt the community's engagement with the public domain.
- Temporary art should be integrated into the public domain in a way that does not compromise existing uses, furniture, buildings, entrances, exits, disabled access and pedestrian safety.

Management and operations

- Council will approve temporary art that demonstrates sound management practices such as timeliness, reliability and professionalism.

- Any proposed activity should consider operational matters such as but not limited to, safety, traffic, noise, waste and access before, during and after each activity.

Applicants must be prepared to enter an agreement with Council that guarantees completion of the work in the manner approved by Council. (This is in addition to any documentation required for development approval).

INFORMATION TO BE SUBMITTED

Initially, the process for external public art projects will require:

- Community groups/organisations/individuals/property owners contacting Council for approval to conduct a public art project on Council land.
- Council receiving a proposal (an outline of the project that should include artwork brief, proposed location and timing, project management details, nature of participants/artists and other support material including a risk management plan, and appropriate insurances etc.)

APPENDIX 3:

GUIDELINES FOR PERMANENT PUBLIC ART

From time to time Council is approached by individuals and groups with proposals for permanent public art that sit outside Council's own program. Public art outside of Council initiated projects will need to comply with all requirements under this Public Art Policy. Council may accept proposals by artists, schools, public institutions, community organisations and private property owners for permanent Public Art projects with demonstrated community benefit.

PRINCIPLES

Council, at its discretion, may refuse to approve any permanent public artwork. Council's decision to approve a permanent public artwork will be based on the following guiding principles. Council will refer to these principles in the decision-making process to ensure each application conforms to the Policy and is assessed fairly, consistently and appropriately. Permanent public art projects will:

- Enhance the location in which the artwork is to be sited, adding interest and enriching context.
- Be specific to its site or context, drawing from and adding to the history, heritage and environment of its location; tells a local story.
- Be appropriate and suitable to its site, in scale and impact on amenity and other uses.
- Be high quality in design, materials and finishes.
- Present innovative, fresh, creative and original ideas.
- Engage and inform, be comprehensible and encourage engagement, provide interactivity; Inspire, provoke reflection, arouse curiosity; enrich and stimulate.

The assessment of permanent public art projects will also include the following technical considerations:

- Is the artwork safe, durable, practical, robust and vandal resistant?
- Is there a detailed plan for maintenance including annualised costs and responsibility?
- Is there agreement on terms and conditions for removal, re-location, de-accessioning and disposal?

Applicants must be prepared to enter an agreement with Council that guarantees completion of the work in the manner approved by Council. (This is in addition to any documentation required for a development approval).

INFORMATION TO BE SUBMITTED

Development Approval maybe required, and any permanent artwork proposal will be subject to Council's approval process. Submissions must be in writing to Council and include:

- A Statement of Environmental Effects, which is required for all Development Applications. Also, a Heritage Impact Statement is also required in certain cases.
- Project proposal, (description to include expected outcomes and how the work will positively benefit the community)
- Final Design (Scale, materials and proposed location). Applicants must provide a brief outline of the proposal including dimensions, theme, style, materials and the type of artwork. The applicant must also consider and provide notes on the proposed footings for the work, as some structural considerations may require engineering/ development approval.
- Applicants must provide specific details of the site including a simple plan and/or visual documentation showing the proposed location of the artwork and detailing whether the artwork is freestanding, on a wall, fence, etc.
- Confirmation of artists/project consultants and curriculum vitae/resume.
- Schedule for the project.
- Lifespan and Maintenance: what is the projected life of the artwork? Who will maintain the artwork in terms of public safety and aesthetics? What impact will the artwork have on the maintenance of the surrounding area? How will climatic conditions impact on the artwork?

APPENDIX 4:

GUIDELINES FOR MEMORIALS

Council recognises that professionally designed and sited commemorative works provide an enduring reminder of events and people who have made a significant contribution to or impact on the history and evolution of the City of Broken Hill Local Government Area. The physical expression of commemorative works generally comprises plaques, memorials, gardens, trees, sculptures and statues.

Individuals and organisations periodically request that Council place monuments and memorials within buildings, parks and other public spaces owned or managed by Council. These memorial requests involve commemoration of individuals, organisations or events, and typically comprise plaques, gardens, trees, fountains, statues and/or sculptures.

Traditional memorials/monuments are not considered to be public art. However, projects that pay homage to a person, place or event must adhere to the goals of this policy and the criteria of this guideline. This guideline applies to all commemorative works and memorials within buildings, parks and other public domain under the ownership or management of Council. However, it does not apply to:

- naming of roads, buildings or parks.
- roadside memorials dedicated to victims of road fatality.
- commemorative objects in cemeteries, crematoria or burial grounds.
- signage, display boards, banners or public artworks.
- structures required primarily to provide directional or interpretive information

Design, construction or installation of any memorial on land or road owned or managed by Council may require council approval. Proposals that are consistent with the criteria and principles outlined in this guideline will proceed to Council for consideration.

Council does not guarantee the retention of any plaque or memorial in perpetuity and maintains the right to remove or relocate it should the site be redeveloped or significantly changed in character. Council also reserves the right to remove the memorial without compensation, should the memorial fall into disrepair, become vandalised or pose a risk to the public.

What is a Memorial?

Generally, a memorial can be described as an object established in memory of a person or an event. A memorial object may be a plaque, statue, sculptural work, fountain, seat or park bench, or horticultural features.

PROPOSING A NEW MEMORIAL

All formal requests are to be submitted in accordance with this guideline. New memorials may be created from time to time in recognition of people, organisations or events deemed to have made a lasting contribution which relates to the City of Broken Hill and is appropriate to be memorialised in this city. Proposals for memorials must therefore relate to a demonstrated, significant and acknowledged:

- civic-minded achievement or endeavour.
- outstanding community achievement and endeavour.
- educational or academic achievement or endeavour.
- achievement or endeavour in justice and law.
- service and sacrifice in war, or as a consequence of war, or the impact of war.
- achievement or endeavour in the visual arts or performing arts literature or literary achievement or endeavour.

- achievement or endeavour in relation to governance and community service; and
- achievement or endeavour in relation to sporting excellence.

Memorial subjects need to demonstrate the significant contribution by persons, groups, organisations or events to the Broken Hill community.

Memorials must convey the cultural and/or geographic significance to the Broken Hill community of the person, organisation or event being commemorated.

Memorials for individual/s will only be approved posthumously and a minimum of 12 months since the passing of the individual/s to be memorialised consistent with Geographical Names Board (GNB) Guidelines.

No new memorials will be considered to commemorate an individual, group, organisation or event already memorialised.

PRINCIPLES

Memorials will be assessed as to:

- The contribution that an individual, group or event proposed for commemoration has made to the development of Broken Hill. Where the contribution is more appropriately recognised at a State or National level, the individual or organisation proposing the memorial will be referred to the relevant body or authority.
- The connection or contribution of an individual, group or event has to the proposed site.
- Where the proposed site is to be located within a heritage conservation area or impacts a heritage item, such documents will inform the appropriateness of the memorial to a site.
- Whether the method of acknowledgement proposed is the most appropriate way to commemorate the person, group or event.
- The contribution the memorial will make to enhance a particular public space and use of that space.
- The appropriateness of the style, scale, materials and subject of the memorial for the place proposed.

Applicants must be prepared to enter an agreement with Council that guarantees completion of the work in the manner approved by Council. (This is in addition to any documentation required for a development approval).

INFORMATION TO BE SUBMITTED

Development Approval may be required, and any permanent artwork proposal will be subject to Council's approval process. Proposals for new memorials should address the following key points:

- The details of the proponents of the plaque, memorial or sign. If more than one group is involved, then include letters of support from these organisations.
- The type of memorial proposed, including materials and structural.
- The reason for the memorial and the connection with Broken Hill and the specific location proposed.
- The proposed siting of the memorial and the reason for choosing the site; and
- The approximate cost of the memorial if known and the funding arrangements.

Council receiving a proposal (an outline of the project that should include artwork brief, proposed location and timing, project management details, nature of participants/artists and other support material including a risk management plan, and appropriate insurances etc.)