



# ENK INSTITUTE FOR PUBLIC ART POLICY & FRAMEWORK

05/09/2020

1	Foreword / Executive Summary .....	1
2	Definitions / Abbreviations.....	4
3	Problem Statement / Justification for Public Art .....	5
4	Strategic Intent / Direction.....	5
4.1	Vision.....	5
4.2	Mission .....	5
4.3	Purpose of the Public Art Policy .....	5
4.4	Specific Objectives of the Public Art Policy.....	6
5	SWOT.....	6
6	Eligibility of Public Art entrants .....	6
6.1	The Selection of Permanent Public Art.....	6
6.2	Contracting Administration of ENK Institute for Public Art .....	7
6.2.1	Binding Contracts .....	8
6.2.2	Warranties.....	8
6.2.1	Intellectual Property.....	8
6.3	Signage .....	9
7	Funding.....	9
7.1	Funding of Public Artwork .....	9
7.1.1	ENK Public Art Fund.....	9
7.2	Donations and Gifts.....	9
7.3	Sponsorships .....	9
8	Operational Procedures .....	10
8.1	Permanent Public Art (General) .....	10
8.2	Permanent Public Art Project Proposals.....	11
8.3	Administering Permanent Public Art .....	11
8.4	Alteration, Relocation or De-Acquisitioning .....	12
8.5	Temporary Public Art (General).....	13
8.6	Temporary Public Art (Murals/Public Interventions).....	14
8.7	Maintenance .....	17
8.8	Removal of Unwanted Graffiti.....	17
9	Monitoring, Evaluation and Review.....	18

## **1. Foreword / Executive Summary**

Public Art is unquestionably necessary for any city / town that wishes to create memorable experiences for its residents and visitors. Maintaining a stable utilization of Public Art has vast benefits for urban & rural areas. ENK Institute for Public Art, a newly established creative Non-Profit Organization has emerged to foster adequate Public Art development and management in Namibian areas. In fact, the NGO has been established as a national entity with a primary purpose of promoting and creating Public Art.

Furthermore, many local authorities have deliberated on how to make their cities attractive and preferred destinations for both residents and various visitors. However, this has remained to be a challenge to initiate and employ. Therefore, Public Art should be used as a catalyst for development and economic growth by attracting visitors and stimulating foreign investments among others. It is even more importantly, essential to the positive effect to the psychology of our Namibian citizens.

We look to work closely with the Ministry of Education, Arts & Culture, the Ministry of Environment & Tourism, all other government Institutions & various Municipal departments within each city / town in Namibia.

With the immense increase in the use and appeal of Public Art, the image of our city / town's will likely be transformed and presented in a new dimension. Public Art has even the capacity to stimulate investments, which of course may result in job creation and enhanced tourist attraction.

For instance, Windhoek has over the years received good publicity for being one of the cleanest cities in Africa; radical exposure of Public Art can create more opportunities for the city.

For this reason, the ENK Institute for Public Art will promote the display of Public Arts that can create inclusion and diversity among residents, thus creating a harmonized atmosphere for co-existence. For this reason, in order to effectively spearhead Public Art development, a systematic and procedural framework is needed to facilitate this process and this is why ENK Institute for Public Art has developed this policy & framework.

## 2. Definitions / Abbreviations

**Artist:** means a person engaged in one or more of any of a broad spectrum of activities related to creating art, practicing the arts, or demonstrating an art.

**Commissioning Agent:** means the entity which has the commissioning power to authorize the creation of a project proposal.

**De-acquisitioning:** means the formal process followed to remove an existing artwork from public exhibition through storage, sale or disposal.

**Gifts:** refer to personal or property that is donated to the ENK Institute for Public Art for actual artwork, property for placement of artwork or funds for the procurement of artwork. Donations shall have a similar meaning.

**Graffiti:** means any one of or a combination of any inscription, word, sign, symbol, sketch, picture, drawing, mural, design, figure or letter, other than a figure indicating a street number or letters indicating a house or building name, that is applied to any natural surface or man-made surface on any property which is visible to a person from a public place and which has not been authorised by the involved Municipality.

**Maintenance:** means regular routine inspection and care of artwork, such as cleaning and applying protective surface coatings and structural improvements

**Mural:** means art applied directly to a wall, fence or structure, which has been approved by the involved Municipality / Commissioning Agents by way of a permit or art that has been applied to a designated wall.

**Permanent Public Artworks:** refers to works of art in any medium that have been planned and implemented with the specific intention of being placed in the physical public domain for a period of time exceeding three (3) years.

**Public Art:** means artwork or design elements that are either temporarily or permanently located in a public space. It may take various forms, including but not limited to: sculpture, paintings, murals, mosaics, land art, photography, digital technologies, performance pieces and street performance.

**Public interventions:** mean temporary Public Artworks erected in public spaces. This may include, but is not limited to: sculptures, exhibitions, land art, photographs, street furniture, street lighting, and interactive art installations.

**Temporary Public Art:** means artwork designed to be accessible for only a short period of time, up to at least a period of six (6) months.

### **3. Problem statement / Justification for Public Art**

In the past, Namibia as a whole has attracted numerous visitors to view its indigenous cultures amongst other factors. However, Public Art has not sufficiently played a notable role in attracting visitors, especially due to a lack of dedicated efforts to promote and execute Public Art activities.

Namibia has almost remained devoid of Public Art and this may be due to an absent operational group specifically dealing with deploying Public Art. For example, many city / towns' Public Art have been dominated by statues, monuments and obsolete arts sanctioned before Namibia's independence. In fact, post-independence creations do not represent present Namibian cultures and context of what represent a true Namibia and its people.

To date, there are inadequate indigenous artworks and therefore the production of more artworks may help elevate areas of Namibia to stand out as preferred destinations for travelers and Namibian citizens.

In light of the afore-mentioned sentiments, there is indeed a critical need to develop a policy framework to inform effective deployment of Public Artworks. Being cognizant of the reality that Public Art has been neglected, creating and implementing Public Art may grant the city / towns an attractive image.

### **4. Strategic Intent / Direction**

Recognizing that many towns lack basic attributes of Public Art, the ENK Institute for Public Art is determined to promote the development and deployment of both modern and indigenous Public Art. In order to enjoy refreshing and welcoming images, the ENK Institute for Public Art will seek to progressively engage various stakeholders in the arts arena to foster ongoing development of artworks.

#### **4.1. Vision**

To become a preferred Public Art institute in pursuit of attractive arts created through culturally diverse Public Artworks.

Public Art also seeks to create and inspire relationships and communication and can be a form of collective community expression that enhances the built or natural environment.

The ENK Institute for Public Art; Where Art Meets the Desert Sea

#### **4.2. Mission**

To recruit and deploy appropriate Public Art through open tendering. Additionally, the ENK Institute for Public Art will work closely with various stakeholders to spearhead meaningful Public Art development among Namibian residents.

#### **4.3. Purpose of the ENK Public Art Policy**

The main justification for endorsing a Public Art policy is to administer the positioning of Public Art in such a way that it promotes diversity, inclusion and co-existence. The policy will guide and direct the acquisition of appropriate Public Art to develop and deploy it in a competitive, constructive & open manner. Not to mention the positive psychological effects Public Art can have on the people who experience it.

#### **4.4. Specific objectives of the Public Art Policy**

- (i) Arouse and stimulate the development of indigenous Public Art
- (ii) Encourage creative Public Art among residents
- (iii) Discard or renovate outdated and obsolete art in the city
- (iv) Encourage international participation in Public Art in Namibia
- (v) Recruit stakeholders to fund Public Artworks

### **5. SWOT analysis**

#### **Strengths**

- (i) High reputation for cleanliness
- (ii) Low population
- (iii) Peaceful co-existence
- (iv) Namibia is one of the popular tourist destination

#### **Weaknesses**

- (i) Lack of indigenous Public Art
- (ii) Lack of funding

#### **Threats**

- (i) Low interest on Public Art locally
- (ii) Infant artworks industry

#### **Opportunities**

- (i) There are high chances to stimulate improved Public Art among local Artists
- (ii) Sound investment/funding from corporations
- (iii) High chances of obtaining donations from international donors

### **6 Eligibility of Public Art entrants**

#### **6.1 The Selection Process for Public Art**

The ENK Institute for Public Art selection process can be done in the following ways:

##### **1. ENK Institute Selection**

The ENK Institute for Public Art scouts various public spaces, open public walls, deteriorated Municipal property and creates Project Proposals based on the findings.

The ENK Institute for Public Art will hold most of the responsibility for Public Artworks created in city / town CBD areas (with small amounts of community participation) because CBD areas hold much more weight regarding city / town policies etc. However different campaigns involving the public will almost be mandatory when creating Public Artworks within the CBD areas.

## 2. External Artist or Organization Project Proposal Walk-ins

If a certain Artist or Organization contacts the ENK Institute for Public Art with as little as a verbal idea for a certain public space, we will look into the viability of their idea. If the ENK Institute for Public Art agree to take on their idea, we'll help the Artist or Organization create a Project Proposal for their involved Municipality or Private Property owner to hopefully authorize.

The **Partnership of Works Contract**, along with the **Intellectual Property Contract** will have to be agreed upon and signed by both the ENK Institute for Public Art and the Artist or Organization.

## 3. Open Artist Call Outs / Open/Invitational Competition / Campaigns

ENK Institute for Public Art will periodically host this type of competition / campaign based format which can involve all interested Artists to submit proposals for evaluation. An Open Call Out can generate public interest and attention.

In an Invitational based format, the ENK Institute for Public Art will invite a specific Artist for their input and Partnership of Work for a specific Public Artwork. This is not only limited to certain criteria skilled Artists.

**Project Proposals will be assessed according to the following criteria:**

- (a) Consistency in meeting the requirements of the project brief
- (b) Appropriateness to the site or facility, its architecture and function
- (c) Artistic excellence, including quality of the Artists' previous work
- (d) Durability, maintainability and potential for vandalism.

## 4. Community Based Opinion

This type of data collecting will be important when the ENK Institute for Public Art create within various neighbourhoods. Surrounding affected households will have a chance to contribute their opinion on what type of Public Artwork they would like to see created, along with randomized opinions of passers-by.

## 6.2 Contracting Administration of ENK Institute for Public Art

### 6.2.1 Binding Contracts

- (a) **Commission an Artwork Contract** – this contract is to be completed between the different Commissioning Agents; Municipalities for City / Town Owned Property or Private Property Owner and the ENK Institute for Public Art. It stipulates authorization regarding various proposed projects by ENK Institute for Public Art. This contract also contains an **Intellectual Property Clause** and an option to extend temporary Public Artworks.

- (b) **Agreement of Funds Contract** – this contract is to be completed between the different Municipalities, private sector funders, Government funders, International funders and the ENK Institute for Public Art.
- (c) **A One-Year Creation Contract** – this contract is to be completed between the Ministry of Environment and Tourism, the Ministry of Education, Arts & Culture, all selected Municipalities of Namibia and the ENK Institute for Public Art, as an agreement of creation upon approval of the ENK Policy & Framework.
- (d) **Partnership of Work** – this contract is to be completed between an external Artist or Organization and the ENK Institute for Public Art. It confirms the partnership of works between an external entity and the ENK Institute for Public Art, which will also be presented to the Commissioning Agent.
- (e) **Intellectual Property Contract** – this contract is to be completed between an external Artist or Organization and the ENK Institute for Public Art. It protects the Intellectual Property of works provided by the external entity, upon approval of partnership by the ENK Institute for Public Art.

### 6.2.2 Warranties

- (a) The ENK Institute for Public Art, along with all external Artists or Organizations acquiring Partnership with the ENK Institute for Public Art, must ensure the following warranties relating their design, production and installation of a Public Artwork, when proposing projects to a Commissioning Agent:
  - i. The work will be completed timeously;
  - ii. The work will not infringe any copyrights;
  - iii. The fabrication, execution and installation of the art will be performed in a highly skilled manner; and
  - iv. The artwork as installed by the Artist, Designer or Contractor will be structurally sound and free of defects in material and workmanship.

The external Artist or Organization should agree that an essential element of the Partnership is the skill and creativeness of the Artist or Organization. The Artist or Organization therefore will not assign the creative or artistic portions of the Work to another party for the production of the Work without the written consent of the ENK Institute for Public Art. Failure to conform to this provision will result in the termination of the Partnership.

### 6.2.3 Intellectual Property

Intellectual Property of all ENK Institute for Public Art works will be protect as stated in the **Commission an Artwork Contract** shared with various Commissioning Agents.

The Intellectual Property of an external Artist or Organization proposing to create a Public Artwork through a Partnership deal with the ENK Institute for Public Art will have his / her/ their Intellectual Property protected as stated in the **Intellectual Property Contract**.



### **6.3 Signage and Public Information**

The ENK Institute for Public Art will, where appropriate, provide a plaque or sign adjacent to the Public Artwork furnishing the name of contributing funder, the Artist/s and title of the work, date and other relevant information.

The completion of a major Public Art project will be announced by a press release, a dedication or unveiling ceremony or other means of communication. The ENK Institute for Public Art will maintain a database of Public Art located throughout Namibia, describing the artworks, documenting their history and recording their state of conservation. The database will be made accessible to researchers and the broader public.

## **7 Funding**

### **7.1 Funding of Public Artwork**

The ENK Institute for Public Art, along with the Ministry of Environment and Tourism, Ministry of Education, Arts and Culture & the involved city or towns' Municipality; will initialize a combined effort to find funding from both internal and external sources to finance Public Artworks. This process will only commence once the ENK Institute for Public Art Project Proposals are accepted and approved by the Commissioning Agent.

The funds will be gathered and monitored in the ENK Public Art Fund.

#### **7.1.1 The ENK Public Art Fund**

The ENK Institute for Public Art will open several bank accounts with different banks, all suitable for Non-Profit Organizations. We have learnt that keeping all funds within one bank account could lead to congestion & confusion when executing different tasks.

### **7.2 Donations and gifts**

Donations & Gifts from internal & external Organizations, Institutions, etc; can be accepted through the means of fund deposits into the ENK Public Art Fund or material donations which add to the creation of certain Public Artworks. Gifts & Donations can also be in the form of property.

### **7.3 Sponsorships**

Sponsorships from internal & external Organizations, Institutions, etc: can be accepted through the means of fund deposits into the ENK Public Art Fund or material sponsorships which add to the creation of certain Public Artworks.

With our growing following via social media, we can offer many different ways to help Organizations with exposure, along with their company name being displayed via the signage / plaque on the Public Artwork itself.

## 8 Operational Procedures

### 8.1 Permanent Public Art (General)

#### 8.1.1 Defining Permanent Public Artworks

- (a) Permanent Public Artworks refer to works of art in any medium that have been planned and implemented with the specific intention of being placed in the physical public domain for a period of time exceeding three (3) years.
- (b) Key features of permanent Public Artworks include the following:
  - (i) they are usually outside and accessible to all; and
  - (ii) the artwork has maintenance costs attached to it.
- (c) Involved Municipalities & Private Property owners / Commissioning Agents will all be given fifteen (15) working days to respond to the Project Proposals using City or Town owned property or private property.
- (d) If no feedback is received within the prescribed period, it will be assumed that they have no objections to the Project Proposal.
- (e) Proper signage must be in place to advise pedestrians;
- (f) Approval is required however in the following cases:
  - (i) Where scaffolding is required for the production of a Mural, explicit approval will be required from the involved Municipality;
  - (ii) If installation could obstruct traffic, Roads Authority should be notified by the involved Municipality;
  - (iii) In the following conditions, Murals and Public Artworks will require approval from the National Heritage Council Of Namibia;
    - Locations for permanent Public Artworks falling within a heritage area, conservation area;
- (g) Should the involved Municipality approve an ENK Institute for Public Art Project Proposal, a permit will be issued in writing;
  - (i) Where relevant, permit conditions may be included in a letter accompanying the permit.
  - (ii) Should a Project Proposal not be approved, the ENK Institute for Public Art will be notified in writing.

## 8.2. Permanent Public Art Project Proposals from ENK Institute for Public Art will accompany the following:

- (i) Letters of support specific to the project from affected parties
  - (ii) The concept of the artwork in narrative form;
  - (iii) The context of artwork, including how and why this project has been conceptualised;
  - (iv) Images of the artwork, which may be conceptual and/or scale drawings with dimensions, measurements and materials;
  - (v) The location of the artwork, including a map with the exact location of the artwork, images of the location in its current state and a 3-D rendering of the artwork on the proposed site;
  - (vi) Relevant safety and security considerations;
  - (vii) A detailed budget for the artwork; and
  - (viii) A maintenance plan for the artwork, including a maintenance budget.
- (a) Structural engineering and an environmental impact assessment may be conducted as part of the final approval decision by involved Municipalities.
- (b) Amended Project Proposals may be re-submitted for approval and will follow the same approval process.

## 8.3. Administering Permanent Public Art

### 8.3.1 Artist Warranties

- (a) A formal **Partnership of Work Contract & Intellectual Property Contract** between the Artist and the ENK Institute for Public Art will be developed.
- (b) All Artists and Organizations partnered with the ENK Institute for Public Art must assure the following warranties pertaining to the design, production and installation of a permanent Public Artwork:
  - (i) The work will be completed timeously;
  - (ii) The work will not infringe any copyrights;
  - (iii) The fabrication, execution and installation of the art will be performed in a highly skilled manner; and
  - (iv) The artwork as installed by the Artist or Organization will be structurally sound and free of defects in material and workmanship.

## 8.4 Alteration, relocation or de-acquisitioning of permanent Public Art

The various Municipalities & Commissioning Agents may at their sole discretion relocate, remove or de-acquisition a work of art. When such steps are contemplated, prior consultation with the ENK Institute for Public Art will however need to be sought. No artwork shall be changed, relocated or removed from a site integral to the concept of the work without first consulting with the ENK Institute for Public Art if reasonably possible.

The ENK Institute for Public Art will notify all various Municipalities & different Commissioning Agents of any change of address or contact details.

Relocation of a work of art may be recommended where the site has become inappropriate: for example:

- (a) it is no longer publicly accessible;
- (b) the artwork may be at risk of severe vandalism;
- (c) the physical setting is to be radically altered or destroyed;
- (d) or the artwork may be displayed to better effect at a new site.

De-acquisitioning is generally very sensitive, and will not be actioned without extensive dialogue between affected citizens, involved donors, the Ministry of Environment and Tourism & the Ministry of Education, Arts & Culture, the ENK Institute for Public Art, the involved Municipality and / or Commissioning Agents, involved Artist or Organization and other experts in art.

Artworks should not be disposed of simply because they are not currently in fashion, because their worth has not yet been recognised, or because they may be challenging or controversial. Public Art has a long historical tradition of controversy; Public Art may continue to be controversial and often is. A work of art may however be considered for removal or de-acquisition for reasons including the following:

- (a) The artwork may be found to be offensive, hurtful or discriminatory
- (b) A work has received hostile public reaction, which is well-founded, from a significant number of individuals or organisations.
- (c) The work causes excessive or unreasonable maintenance
- (d) It has been damaged irreparably or to an extent where renovation is impossible
- (e) It presents a physical threat to public safety

An external Artist or Organization whose work is being considered for such removal or de-acquisition shall be notified and will be invited to address the ENK Institute for Public Art.

Final approval report for de-acquisition shall be required from the involved Municipality and the ENK Institute for Public Art.

The report will include:

- (a) reasons for suggested removal or de-acquisition;
- (b) history and evaluation of the work;
- (c) and suggested courses of action and costs.

Where appropriate, the following courses of action may be considered, in order of preference:

- (a) Relocate the work of art
- (b) Remove the work from display and place it in storage
- (c) Exchange, sale or disposal of the work of art.

All proceeds from the sale of public works of art shall be shared equally between the ENK Institute for Public Art and the Artist/s or Organization/s responsible for the creation of the Public Artwork. The ENK Institute for Public Art will be required to deposit their share into the ENK Public Art Fund for the maintenance and repair of other Public Artworks within that involved city or town.

## 8.5 Temporary Public Art (General)

Temporary Public Artworks are more spontaneous than permanent Public Artworks. These works can last a few minutes, several weeks or months and may raise public awareness about an important or timely issue or simply add momentary beauty to a site.

The ENK Institute for Public Art believe temporary Public Art is anything between;

- (a) 0 – 6 months

Temporary Public Art may be renewed by revisiting & recommencing a **Commission and Artwork Contract**, but no longer than an accumulated period of two (2) years. The duration of a temporary Public Artwork will depend on its location and the materials used.

The ENK Institute for Public Art divides temporary Public Artworks into three categories:

- (a) Mural art;
- (b) Public Interventions;
- (c) Street performance.

## 8.6 Temporary Public Art (Murals/Public Interventions)

### 8.6.1 Permitting Temporary ENK Institute for Public Art Public Artworks: Murals and Public Interventions

- (a) ENK Institute for Public Art Project Proposals for Murals and public interventions will be submitted to the involved Municipality / Commissioning Agents for authorization.
- (b) Project Proposals will only be considered if they are complete.
- (c) The following documents should accompany all ENK Institute for Public Art Project Proposals:
  - (i) Proof of Consent from the Commissioning Agent of the immediately affected property by way of signature;
  - (ii) Proof of Consent of the immediately surrounding properties by way of signature;
  - (iii) Digital and or printed model portraying the proposed Public Artwork at the proposed site;
  - (iv) Graphic representation of the proposed Public Artwork with dimensions;
  - (v) A photograph of the proposed location in its current state as well as a minimum of (3) contextual images of surrounding properties (neighbouring properties, businesses, roads etc.); and
  - (vi) Proof of structural integrity (if applicable).
- (d) All ENK Institute for Public Art Project Proposals for Murals should comply with the following conditions:
  - (i) Murals should comply with any by-laws stated by the involved Municipality, and or Commissioning Agent of Private Property;
  - (ii) Murals should comply with any Advertising or Political by-laws stated by the Namibian Government;
  - (iii) Murals will not be offensive, hurtful or discriminatory
- (e) Maintenance of approved temporary Public Art:
  - (i) Approved ENK Institute for Public Art Project Proposals require maintenance for the lifespan of the work; and
  - (ii) The ENK Institute for Public Art must restore the site to its original condition once the lifespan of the work has ended.

### 8.6.2 The approval process for Temporary Public Artworks: Murals and Public Interventions

- (h) Involved Municipalities & Private Property owners / Commissioning Agents will all be given ten (10) working days to respond to the Project Proposals using City or Town owned property or private property.
- (i) If no feedback is received within the prescribed period, it will be assumed that they have no objections to the Project Proposal.
- (j) Proper signage must be in place to advise pedestrians;
- (k) Approval is required however in the following cases:
  - (iv) Where scaffolding is required for the production of a Mural, explicit approval will be required from the involved Municipality;
  - (v) If installation could obstruct traffic, Roads Authority should be notified by the involved Municipality;
  - (vi) In the following conditions, Murals and Public Interventions will require approval from the National Heritage Council Of Namibia;
    - Locations for temporary Public Artworks falling within a heritage area, conservation area;
- (l) Should the involved Municipality approve an ENK Institute for Public Art Project Proposal, a permit will be issued in writing;
  - (iii) Where relevant, permit conditions may be included in a letter accompanying the permit.
  - (iv) Should an application not be approved, the applicant will be notified in writing.

### 8.6.3 Administering temporary Public Artworks: Murals and Public Interventions

- (a) Permit Extensions
  - (i) Requests for the extension of the approved period of display for permitted temporary Murals and Public Art interventions may be submitted by the ENK Institute for Public Art to Private Property owners / Commissioning Agents and involved Municipalities; in advance; fourteen (14) days before the expired date of display.
  - (ii) Should the extension be granted the ENK Institute for Public Art will be notified by way of an updated permit or letter of approval.
  - (iii) Should the request for an extension be denied, the ENK Institute for Public Art will be informed in writing.
  - (iv) The involved Municipality undertakes to provide the ENK Institute for Public Art with feedback regarding the outcome of the application for

extension within fourteen (14) working days of receipt of the application.

(b) Protected Murals and Public Art interventions

Municipalities may protect existing Murals and Public Art interventions which have great artistic, historic and contextual merit.

(c) The removal of graffiti/temporary art

Municipalities / Commissioning Agents reserve the right to remove Mural art, temporary Public Art if:

- (i) The Artist does not have a permit
- (ii) It contains offensive content;
- (iii) The permitted exhibition time has lapsed and the permit holder does not remove the artwork from the site completely, with the site left in a clean and acceptable condition without decoration;
- (iv) The permitted Mural or temporary Public Art requires maintenance and the permit holder does not repair the Mural/temporary Public Art appropriately;
- (v) The Artist has infringed any copyright laws;
- (vi) The Artist materially deviates from the original temporary art application;

or

- (vii) The Mural/temporary Public Art is on a major landmark or heritage site.

(d) Records of permitted Murals and Public Art interventions

- (i) Both the ENK Institute for Public Art & all involved Municipality should maintain a database and files of all temporary permitted Murals and Public Art interventions.

These files will include the following information:

- Copies of all submissions and correspondence between the ENK Institute for Public Art & involved Municipalities;
- Copies of all permits issued including special conditions attached to the permit;
- Permit numbers;
- The location of temporary Public Artwork,
- Photographs of the completed work.



## 8.7 Maintenance

Public Artworks completed by the ENK Institute for Public Art will be inspected periodically by the ENK Institute for Public Art, along with the various Municipalities of the city or towns' involved, so that they are maintained in the best possible condition.

The various Municipalities should make reasonable attempts to consult the ENK Institute for Public Art on major changes or repairs that differ from the possible suggested changes or repairs in the Project Proposal maintenance recommendations provided by the ENK Institute for Public Art at the time of project completion.

Where appropriate, the various Municipalities may offer the ENK Institute for Public Art the opportunity to do the maintenance work or to supervise it. The Municipalities and Commissioning Agents shall however reserve the right to make minor repairs without consulting the ENK Institute for Public Art.

The maintenance needs of each Public Artwork should be detailed in a Maintenance Manual to be supplied by the ENK Institute for Public Art at the time of completion, which should include:

- (i) An anticipated maintenance schedule;
- (ii) A list of materials required for maintenance and sources where such materials can be found;
- (iii) A list of relevant skilled tradespeople who could conduct the necessary maintenance work; and
- (iv) An estimate of the maintenance cost;

Maintenance costs should be included in the costs of any Project Proposed permanent Public Artwork for a minimum period of four (4) years;

The responsibility to fund the maintenance of permanent Public Artworks will be decided upon on a per project/artwork basis by the ENK Institute for Public Art & the involved Municipality / Commissioning Agents.

## 8.8 Removal of Unwanted Graffiti

The ENK Institute for Public Art believes special attention should be given to keeping major landmarks, declared heritage sites & main road areas & all future Public Artworks clear of unwanted graffiti. The ENK Institute for Public Art will be responsible for the timeous removal of objectionable and unwanted graffiti from key points. This should be done every two months; one district / neighbourhood at a time. This will be clarified in the **One-Year Creation Contact**.

## 9 Monitoring, Evaluation and Review

### (a) Role-players:

- (i) ENK Institute for Public Art
- (ii) The Ministry of Environment & Tourism, the Ministry of Education, Arts & Culture
- (iii) The Public
- (iv) Municipal & Private Commissioning Agents

### (b) Criteria for Measurement:

- (i) Number of permits processed
- (ii) Number of permits issued
- (iii) Number of permits declined
- (iv) Public Perception via social media feedback and online surveys
- (v) Variety of genre of Public Art

The Policy & Framework will be evaluated annually by the ENK Institute for Public Art.