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Monuments and Memorial Art Policy

Hamilton City Council (the Council) recognises the contribution that has been made to the city through the donation of monuments and memorials. The Council will continue to support the development of memorial and monument art works of a high artistic, cultural, and manufacturing value.

High-quality monuments and memorial art contributes to the city in the following ways:

- Contributes to placemaking and builds local identity, pride and ownership
- Building a sense of interest, challenges and entertains; and
- Provides inspiration and promotes creativity.

Purpose

1. The purpose of the Policy is to:
 - a) Ensure Council processes support and enable the best possible outcomes for public art, monuments, and memorials
 - b) Ensure cultural wellbeing is adequately addressed through the development of public art; and
 - c) Provide clarity regarding the acquisition and maintenance of permanent public art.
2. This policy should be read in conjunction with Hamilton City Council’s Permanent Public Art Policy and Public Art Plan and Development Guide.
3. Applications to Council should align with the principles outlined in *He Pou Manawa Ora*.
4. For definitions about public art and monuments and memorial art, see Appendix 1.

Scope

5. This Policy applies to significant, permanent monuments or memorial art works that are vested to Council for perpetuity on Council-owned land. The Policy applies to new and existing Monuments and Memorial Art works that have been vested to the Council.
6. This Policy does not apply to the following:
 - a) Any monuments and memorial art works in cemeteries or the Waikato Museum
 - b) Any small-scale memorials such as trees, commemorative plaques, and street furniture
 - c) Memorial art of non-permanent nature, such as short-term installations, or services
 - d) Non-permanent creative treatments such as murals, or other embellishments
 - e) Monuments and memorials installed on private land; or

- f) The naming (or re-naming) of roads, open spaces, and Council facilities.¹

Principles of Policy

- 7. The guiding principles for this Policy are:
 - a) Hamilton City Council supports the development of high-quality public art that tells the story of Hamilton/Kirikiroa
 - b) That the Council represents the interests of the Hamilton/Kirikiroa community in ensuring the stories of the city are told in an inclusive and culturally sensitive manner
 - c) That the Council will work in partnership with stakeholders to ensure positive outcomes for the community; and
 - d) That Maaori representation is enabled through decision-making processes about Monuments and Memorial Art, and that Hamilton's unique Maaori history and culture is shared, protected, and celebrated.

The Role of the Council

- 8. The Council supports the development of public art by providing:
 - a) Planning support and advice
 - b) Consultation and engagement
 - c) Site management; and
 - d) Long-term maintenance.
- 9. Some applications may qualify for limited funding to support the development of a detailed design.

Public Art, Monuments and Memorial Art Process

- 10. All applications should follow Hamilton City Council's Permanent Public Art, Monuments and Memorial Art Process.
- 11. Consultation with key stakeholders, including Iwi, Mana Whenua and Maataa Waka, is included as part of the process.

Public Art Panel

- 12. A Public Art Panel will support the application process, provide advice and make recommendations to the Council about new proposals.
- 13. The panel will consist of key Council staff, Iwi and Hapuu representation, and other art or construction specialists.
- 14. The panel's advice will be sought on artistic merit, cultural appropriateness, location, public engagement, engineering and construction, maintenance requirements and any other issues identified by Council.
- 15. Council staff or the panel may refer the proposal for specialist advice from external parties when necessary.

¹ For naming refer to Hamilton City Council's *Naming of Roads, Open Spaces and Council Facilities Policy*

Criteria for acceptance of a proposal

16. For a proposal for monument or memorial to be successful it should meet the following criteria:
 - a) Be an original, bespoke work with high artistic merit
 - b) Be purpose built and structurally sound, using enduring materials
 - c) Contribute to placemaking, and help build local identity
 - d) Tell the stories of Hamilton/Kirikiri in an inclusive manner
 - e) Narratives around monuments and memorial art must be independently researched before approval to ensure that any depiction represents a fair and accurate account of that person or event; and
 - f) Stories about monuments and memorial art should be communicated with the public through appropriate signage, public communications etc.

Consultation and public engagement

17. The Council must be satisfied that any proposal to install a monument or memorial has had an appropriate level of consultation with key stakeholders, including Iwi, Mana Whenua and Maataa Waka.
18. For acceptance by the Council,
 - a) Any depiction of an individual should consider the views of family members or descendants; and
 - b) Any commemoration of an event should take into the account the views of those affected (e.g. A monument to Christchurch mosque attacks or the Waikato Wars).

Acquisition and maintenance

19. The donor must supply a maintenance guide and detailed development plan prior to acceptance by the Council.
20. Once an artwork becomes part of the Hamilton City Council Public Art Collection it will be maintained by the Council as agreed per maintenance plan.

Relocation of a Monument or Memorial Art

21. The Council has the right to remove a Monument or Memorial from display at any time if:
 - a) There is unrepairable damage to the artwork
 - b) There is reason to think that the artwork could cause serious harm or injury to members of the public; or
 - c) The location is required for another purpose.
22. In the case that the Council needs to permanently relocate a monument or memorial for that or any other reason it will work in good faith with affected parties to achieve a positive resolution. This includes:
 - referring the matter to the Public Art Panel for consideration; and/or
 - consulting with the donor/s and other affected parties.

Appendix 1: Definitions

Name	Detail	Role of Council	Example/s
Monuments and Memorial Art	A work of art that memorialises the life of an individual, a group or a significant event	<ul style="list-style-type: none"> As for Permanent Public art (above) Assistance with Consultation 	<i>In the Line of Fire, War Horse (Matt Gauldie)</i>
Permanent Public Art	<ul style="list-style-type: none"> A high value, unique and significant artwork made (or designed) by an artist with requisite capacity. Usually bespoke, site-specific works that have been created in response to an artists' brief May be engineered by others or handcrafted, but has a high level of intellectual property Has a sense of longevity; made with enduring materials to be maintained by the Council indefinitely Would be expected to appreciate in value- (however individual components of the work, such as pumps etc, may depreciate) Usually donated to the city through an arts trust Usually requires specialist care which is informed through a detailed maintenance schedule 	<ul style="list-style-type: none"> Support through Permanent Public Art Process Support with infrastructure requirements/ consents etc Site management in conjunction with project team Site management in partnership with project team to ensure safe and successful installation Once vested to the Council maintenance is managed by Collections staff (Waikato Museum) 	<i>Tongue of the Dog (Michael Parekowhai), The Farming Family (Margriet Winderhausen)</i>
Landscape feature	<ul style="list-style-type: none"> A piece of art that sits on public land but is comparatively inexpensive compared with bespoke permanent public art, and does not require specialist care Likely to have more simple maintenance requirements than large scale permanent public art works 	<ul style="list-style-type: none"> Often installed as part of a project (e.g., playground development or park design) Ensures quality control and public safety The responsibility for the installation and ongoing care of the art is held by the asset 	Decorative treatments in Parana Park

	<ul style="list-style-type: none"> Will usually (but not always) depreciates in value, depending on materials etc 	<p>manager (e.g. parks management)</p> <ul style="list-style-type: none"> Does not need to go to Council to be vested into the Council's Permanent Public Art collection 	
Integrated Art	An artwork that is developed as a part of a larger piece of infrastructure. May include decorative features or design elements such as landscaping art	Often developed and delivered through HCC projects	
Temporary Public Art	Substantial (but not permanent) works of art that are displayed publicly for a limited time (i.e. months to more than year)	Potential Funding support, location	<i>Shrooms in Garden Place, (Amigo and Amigo)</i>
Community Art	Involves artistic input from community and non-artists. Often used as engagement tool	Enable and support through funding and Community Development staff	Community Murals, yarn bombing etc.
Street Art	High impact, reflective of contemporary urban context Often of a temporary nature, fresh and relevant	<ul style="list-style-type: none"> Enable and support for appropriate projects Most do not need to go through a formal Council process Murals on public land that use Maaori imagery must be authorised by Te Ngaawhaa Whakatupu Ake 	Boon Street Art Murals
Donor	A group or individual who has agreed to manufacture and install a work of public art on Council land per the Permanent Public Art and Memorials and Monument Art Process.	Council staff liaise with project managers throughout agreed process	