A GUIDE TO **COMMISSIONING PUBLIC ART**

IN SINGAPORE

PUBLIC ART TRUST

An initiative by:

NATIONAL ARTS COUNCIL
SINGAPORE

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All images provided are by courtesy of owners of the artwork unless stated otherwise. All quotes presented are taken from interviews with commissioners, artists, and government agencies, and paraphrased for the purpose of this guide with their written consent.

Twardzik-Ching Chor Lang, *Five Stones*, (2019). Commissioned by Public Art Trust. Located at Punggol Waterway (Decommissioned in 2020).

MESSAGE BY PUBLIC ART TRUST

In the six years since NAC's Public Art Trust (PAT) was established, it has commissioned over 40 artworks to commemorate national events and enliven our communities. These include new commissions for Singapore's Jubilee (2015), Singapore's Bicentennial (2019), NAC's public art initiative *Arts in Your Neighbourhood* (2017-19) and the recent *Re-Written: The World Ahead of Us* (2021), a series of 14 public artworks that inspired moments of reflection as we collectively grappled with the pandemic.

Together with longstanding efforts by fellow agencies, arts institutions, artist-collectives, patrons and commercial developers, art has now reached millions of Singaporeans in places where we live, work and play, as well as the spaces in between. These attest to the vital role of art in shaping the identity and character of our city and neighbourhoods, and deepening our engagement with the built environment that extends beyond aesthetics and entertainment.

Public art uniquely bridges the imaginative potential of artists with the lived experience of our shared environment on a grand scale, by virtue of being in the public realm. Artists can instigate cultural conversations and ideas; while the commissioners who work with them bring about projects that either highlight meaningful narratives and nuances behind existing sites or realise developments with creative design solutions.

We are heartened by existing efforts made to promote arts appreciation for a more vibrant Singapore where arts and culture becomes an integral part of every Singaporean's life; many of whom have informed this Guide. It is our hope that many more artists and commissioners would see the value and manifold possibilities of creating art for and in public spaces, and find the confidence through this Guide to start this venture.

Low Eng Teong
Deputy CEO (Sector Development)
National Arts Council

Sol LeWitt, Wall Drawing #917, Arcs and Circles, (1999). Commissioned by Marina Bay Sands. Located at Marina Bay Sands Hotel Tower 1 Reception.

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INTRODUCTION

September 2021

Commissioning public art in Singapore is complex and diverse as it depends on several factors, such as the many parties involved, the purpose of the commission and the location where the artwork will be installed. While this Guide is not intended to address all situations and issues, we hope it provides commissioners and artists the general principles of guidance when they embark on their next public art commission.

Targeting primarily at organisations and individuals who are or will be commissioners, this Guide adopts a practical approach to sharing general steps on commissioning public art in Singapore, including best practices that one may adopt. We hope readers will find this Guide concise, succinct, and easy to read.

But that is not all. This Guide is also a collection of experiences from the art community: experienced commissioners and arts practitioners share their experiences and insights in the section, "Perspectives"; to encourage younger, and more, visual arts practitioners to expand their practice into this seemingly daunting arena, we invited artist-duo Perception3 to tell how and why they extended their visual arts practice into the field of public art; and curator Wang Ruobing elaborates on the work involved when managing public art projects. We are grateful to all who have generously contributed quick tips or advice to make commissioning public art in Singapore a more successful undertaking.

Finally, we hope this Guide will serve as an educational resource for those new to the world of commissioning public art in Singapore. For those who are already commissioning public art, may this Guide provide the opportunity to review and refine the practice here in Singapore.

Henry Moore, Large Reclining Figure, (1983). Commissioned by OCBC Bank. Located at OCBC Centre.

Kumari Nahappan, Pedas Pedas, (2006). Commissioned by National Museum of Singapore. Located at National Museum of Singapore.

PUBLIC ART IN SINGAPORE

WHAT IS PUBLIC ART?

'Public Art' or 'Art in Public Space' generally refers to art made with the intention that it be situated in the public domain, usually outdoors, and accessible to a wide audience.

The duration of the artwork can be permanent, temporary, or seasonal.

The artwork may take the shape of:

- Free-standing sculptural artworks
- Murals
- Installations
- Design projects where the artwork is integrated within the design of a building or site
- Ephemeral art that uses materials which only lasts for a short amount of time
- Artist-led work that involves the community as co-creators
- Temporary public artworks at festivals and arts, cultural and placemaking events

An artwork can be especially impactful when created in response to the site's physical environment such as its geography and architecture, its relationship to the past and present, and the communities who interact with the site.

PEOPLE / ORGANISATIONS INVOLVED WHEN COMMISSIONING PUBLIC ART

The commissioning of public art requires a diverse team of experts who fulfil the roles below.

ARCHITECT • ART HANDLER • ART MANAGER • ARTIST • ARTIST'S REPRESENTATIVE • ASSET MANAGER • AUDIENCE • BUILDING CONTRACTOR • COMMISSIONER • CONSERVATOR • CURATOR • FABRICATOR • FACILITY MANAGER • INSURER • LEGAL COUNSEL • LIGHTING TECHNICIAN • LOGISTICS CREW • LOCAL COMMUNITY • MAINTENANCE CREW • PATRON • PRODUCER • PROJECT MANAGER • PROFESSIONAL ENGINEER • PUBLIC AGENCY • QUALIFIED PERSON (QP) • SITE OWNER

As public art projects require good communication and teamwork between people of different backgrounds, this Guide serves to clarify the various roles and functions, and where they fit in the **9 Essential Steps to Commissioning Public Art in Singapore**.

Yeo Chee Kiong, The Wind, Her Rain and a Cloud Meet a Tree in the Monsoon Season, (2009). Commissioned by City Developments Limited (CDL). Located at City Green, City Square Mall.

STEP 1 COMMISSIONING BRIEF

WHAT IS A COMMISSIONING BRIEF?

This is a document by the commissioner that outlines the entire project, including **the purpose** of having the artwork, the **scope of the project**, the **work process** and the **different parties involved.**

The brief is given to the artist(s) who will respond with a proposal for the commissioner's consideration.

In a more collaborative approach, **the brief acts as a conversation starter** between the artist and the commissioner on what the public artwork can entail and achieve.

WHAT SHOULD BE IN A COMMISSIONING BRIEF?

1. **Purpose**
   Overview of the project, purpose of the artwork, desired outcomes in having the artwork, type of artwork or preferred mediums, possible themes of exploration (if relevant).

2. **Commissioner**
   About the commissioner.

3. **Space / Site**
   Where is the site? Useful site information includes the environment, geography, social and cultural history, physical and technical constraints, vibes of the space, and the site owner (if the commissioner does not own the site).

4. **Duration of Artwork on Public Display**
   It is important to state if the duration of the artwork display is permanent, temporary, or seasonal.

5. **Stakeholders**
   Who must benefit from this artwork? Identify the users of the space.

6. **Artist's Scope of Work**
What the artist is expected to deliver as part of the proposal, and project deliverables when appointed.

7. **Ownership of the Artwork and Intellectual Property Rights**
Who owns the artwork and these rights? It is commonly accepted in practice that while the commissioner may own the artwork, copyright of the artwork belongs to the artist.

8. **Selection Process and Evaluation Criteria**
Will there be an advisory panel, and what criteria will be used for evaluation? These can include artistic merit, relevance to the site, feasibility, artist or team's track record, and realistic budget.

9. **Project Budget**[1]
How much is the commissioner prepared to spend on the project?
The budget should cover the following items:

- Artwork – honorarium for the artist's proposal, the artist's fee when appointed, prototypes, materials and fabrication costs, approvals (and permits), insurance, transportation, installation cost, professional fees (legal, audit, and safety certification), maintenance and contingency.
- Project – project management fee, curator's fee, marketing and publicity costs, programming and other associated costs.

10. **Project Timeline and Deliverables**
When are the different milestones? These include the proposal submission deadline, confirmation of the artist, key meetings with the commissioner, relevant approvals to be obtained, number of revisions and reviews to be expected, handover of site to the artist (if relevant), installation and handover of artwork.

Unlike purchasing an existing artwork, commissioning public art requires substantial time investment to realise.

11. **Maintenance**
What level of care is the commissioner able to support with after the artwork has been installed, and what information on maintenance must be included in the artist's proposal?

[1] Refer to Additional Resources (page 65) for more detailed considerations on remuneration to artists, budget items and the payment schedule.

12. **Point of Contact**
Who does the artist contact for queries on the brief?

13. **Instructions on Submission**
What does the artist need to submit for the proposal (for example, resume or list of past works)?

14. **Artist's Proposal Fee (particularly for Closed Calls)**
This fee is necessary if the requested proposal requires sketches and detailed information; it does not include any rights to the submitted proposal. It is not the same as the artist's fee which is applicable when the artist is appointed.

15. **Decommission**
When the artwork is decommissioned, will it be disposed of by the commissioner, or returned to the artist?

16. **Site Restoration**
Indicate the party responsible for restoring the site after the artwork has been removed.

17. **Transfer of Ownership**
When transferring an artwork to a new owner, a set of the original documents should follow the transfer. The artist should be updated about the new owner and the new location of the artwork.

18. **Other Guidelines to be Observed**
Some of these concern content regulations, alignment with commissioner's policies and other matters with bearing on the artwork.

BEST PRACTICES

FOR THE COMMISSIONER:

- Commissioning public artwork can be a big undertaking, so ensuring an earmarked budget for such a venture is vital. It is also important to factor in a budget for the regular care and management of the artwork for as long as it serves as public art.
- A new commissioner may find it useful to engage a curator to advise on the commissioning process, prepare the commissioning brief, select the artists, and monitor the fabrication of the artwork.
- The commissioning brief should not be too prescriptive so artists can respond to the site creatively. Artists would be attracted to commissions that allow opportunities related to their existing work or that allow them to expand their artistic practice and experience.
- Briefing sessions and site visits are useful for artists to seek clarification.
- Each new commission is a new artwork in development. Both the commissioner and the artist should allow room for changes to the initial proposal. Timely communication is important.
- An advisory panel that can advocate the project and provide guidance and technical expertise related to different stages of the project can be useful. Each panellist must understand the commissioning brief and be clear about the role they play.
- As the artwork is placed in a public space, expect public feedback– both positive and negative. Be ready to defend the artwork commissioned. To minimise negative sentiments, ensure the vision for the project is shared and owned by as many stakeholders as possible. Involving them and the local community through consultations at the development stage of the project helps with the reception of the artwork.
- When planning the transfer of an artwork to a new owner, the commissioner is encouraged to find a new owner who agrees to retain the spirit of the original commission.

Kelvin Lim. An Enclosure for a Swing. (2011). Commissioned by City Developments Limited (CDL). Located at Bishan-Ang Mo Kio Park.

STEP 2

APPOINTING AN ARTIST FOR THE COMMISSION

DIFFERENT APPROACHES TO APPOINT AN ARTIST FOR THE COMMISSION

- **Open Call**
  Open Calls provide equal opportunities for all who are interested and is suitable for commissioners seeking a range of ideas. This approach attracts a wide pool of responses including those by unknown or younger artists. This method, however, may not always provide the commissioner with a suitable artist.

  An Open Call submission generally requires the artist to simply submit a one to two-page statement expressing the artist's intent and what the artwork will be about as opposed to a detailed proposal.

- **Closed or Invited Call**
  Closed or Invited Calls allow commissioners to be more targeted in their selection of artists, especially if one already has an idea of the type of artwork or artist they would like to engage.

  As this approach seeks more detailed proposals from selected artists, it is important that the commissioner pays a fee for their efforts.

  The artist should retain their original maquettes and drawings regardless of the outcome of their proposal. Copyright of the designs should reside with the artist.

- **Direct Appointment**
  Direct Appointment is when a commissioner is certain about a particular artist for their site and approaches the artist directly.

- **Appointing a Curator or Intermediary**
  A curator or an arts organisation may be appointed to assist the commissioner in shortlisting artists. This approach would work well for Commissioners who are new to commissioning public art.

BEST PRACTICES

FOR THE COMMISSIONER:

- Familiarise oneself with the art scene by visiting public art installations, art exhibitions, art galleries, art museums and any spaces where artworks are displayed. If possible, visit artists' studios and get to know the artists. It is important that research is invested to ascertain the range and suitability of artists for the art commission.

- For permanent art commissions, aim to include the artist as early as possible in the development. This would allow sufficient time for response to the site and to better integrate the artwork with the overall context of the site.

- Extend a courtesy to inform the artists whose proposals are not selected, especially in instances where there is no proposal fee.

Lim Nang Seng, Merlion, (1972). Commissioned by Singapore Tourism Board. Located at Merlion Park.

Han Sai Por, Tropical Leaf, (2012). Commissioned by One Raffles Quay. Located at One Raffles Quay.

STEP 3 ARTIST'S PROPOSAL

WHAT TO INCLUDE IN A DETAILED ARTIST'S PROPOSAL?

For closed calls and direct appointments:

1. Idea and concept of the artwork
2. Detailed visualisation or models
3. Indicative methodology
4. Projected programme and timeline for production, as well as installation
5. Approximate or expected dimensions and materials to be used, with samples (if able)
6. Projected budget
7. Preliminary risk assessment of artwork[2]
8. Preliminary requirements for installing the artwork
9. Indicative work and cost for maintaining the artwork
10. Contact and details of major fabricators and industry collaborators
11. Any other matters as required by the commissioning brief

HOW SHOULD THE ARTIST PREPARE FOR THE PROPOSAL?

- Research and study the site and how it is used: incidental and particular audiences, history, visual conditions, traffic and pedestrian patterns, soundscape, how it operates in the daytime and at night, infrastructure (power sources), engineering specifications, architecture, sightlines and other conditions.
- Obtain plans of the site and contextual documents relating to the site from the commissioner, site owner or any other relevant agency.
- Conduct site visits.
- Identify the various expertise required to fulfil all aspects of the project.
- Consider if the stated deliverables, schedules, and fees in the commissioning brief are feasible. Negotiate, if necessary.

[2] See Additional Resources on page 67.

BEST PRACTICES

FOR THE COMMISSIONER AND THE ARTIST:

- Keep an open mind and have dialogues to understand each other's thought process in relation to art and the creation of the artwork for a public space. This helps to ensure that the project's objectives and artistic intent of the artwork are always aligned and allows for a more constructive review of the proposal.

- The commissioner may wish to review the proposal at different stages. Include a stage for prototyping before the artwork is realised if time and budget allow. This would be especially helpful should the selected artist be developing a work in a particular medium or scale for the first time. It will also help to clarify considerations such as lighting.

- The artwork may alter as the project develops. The commissioner and artist should jointly review alternative locations or modify the artwork to comply with local regulations and requirements when needed.

Chong Fah Cheong, First Generation, (2000). Commissioned by Singapore Tourism Board. Located by Singapore River, in front of The Fullerton Hotel

Aw Tee Hong, The River Merchants, (2003). Commissioned by Singapore Tourism Board. Located by Singapore River, in front of Maybank Tower.

STEP 4

COMMISSIONING CONTRACT

ELEMENTS IN A COMMISSIONING CONTRACT

1. **Contracting parties and their responsibilities**

   Ideally, the contracting parties should be the commissioner and the artist. If the commissioner requires the artist to be paid through a third party (such as a budget set for a main contractor), the artist should clarify if the main contractor will charge a fee and if the commissioner will cover this cost in the artist's fee.

2. **Recital** (gives background and context of agreement)

3. **Definitions and terms**

4. **Details of the commission**

   This should include description of artwork, approved design submission, fabrication, and other deliverables as submitted by the artist.

5. **Budget breakdown, payment terms and schedule**

   Note that the artist fee is separate from the fabrication, transport, installation, and approval costs of the artwork.[3]

6. **Scope of work**

7. **Work schedule**

   This should include key milestones, timeline for delivery, reporting relationships, approvals, and progress reports.

8. **Artist's and commissioner's obligations**[4]

9. **Variation terms and recourse in instances of deviation**

10. **Penalties because of breaches by either party**

11. **Termination clause**

12. **Ownership of intellectual property rights**

    It is commonly accepted in practice that while the commissioner may own the artwork, copyright of the work belongs to the artist.

[3] Please refer to Additional Resources (page 65) for more information on artist's remuneration.

[4] See Step 5 on pages 28-30.

The artist and the commissioner must:

- Agree on the ownership of the different rights to the artwork.
- Identify and state the reproduction arrangements (such as merchandising, communicating, and publishing of images of the artwork).
- Identify and state the adaptation rights for the artwork.
- Identify instances where permission must be sought from the artist should the commissioner or subsequent owner want to alter the look and intention of the artwork (for example, hanging festive decorations on the artwork).

It is best to consult a legal counsel on Singapore's latest laws on Intellectual Property.[5]

13. **Insurance**

Artwork insurance

- Before transporting the artwork from the workshop to the site and before installation – to be purchased by the artist and the party installing the artwork.
- After the artwork has been handed over – the commissioner takes over the purchase of the art insurance.

- **Public liability insurance** – to be purchased by the commissioner.

14. **Defects liability period and warranty**

- Specify the defects liability period.
- Define what amounts to 'defects' and what the artist is required to do to rectify within the defects liability period.

15. **Transportation, storage, installation, and handover**

16. **Accreditation for both artist and commissioner**

17. **Maintenance and cleaning**

18. **Decommissioning and relocation specifications**

19. **Confidentiality**

20. **Dispute resolution**

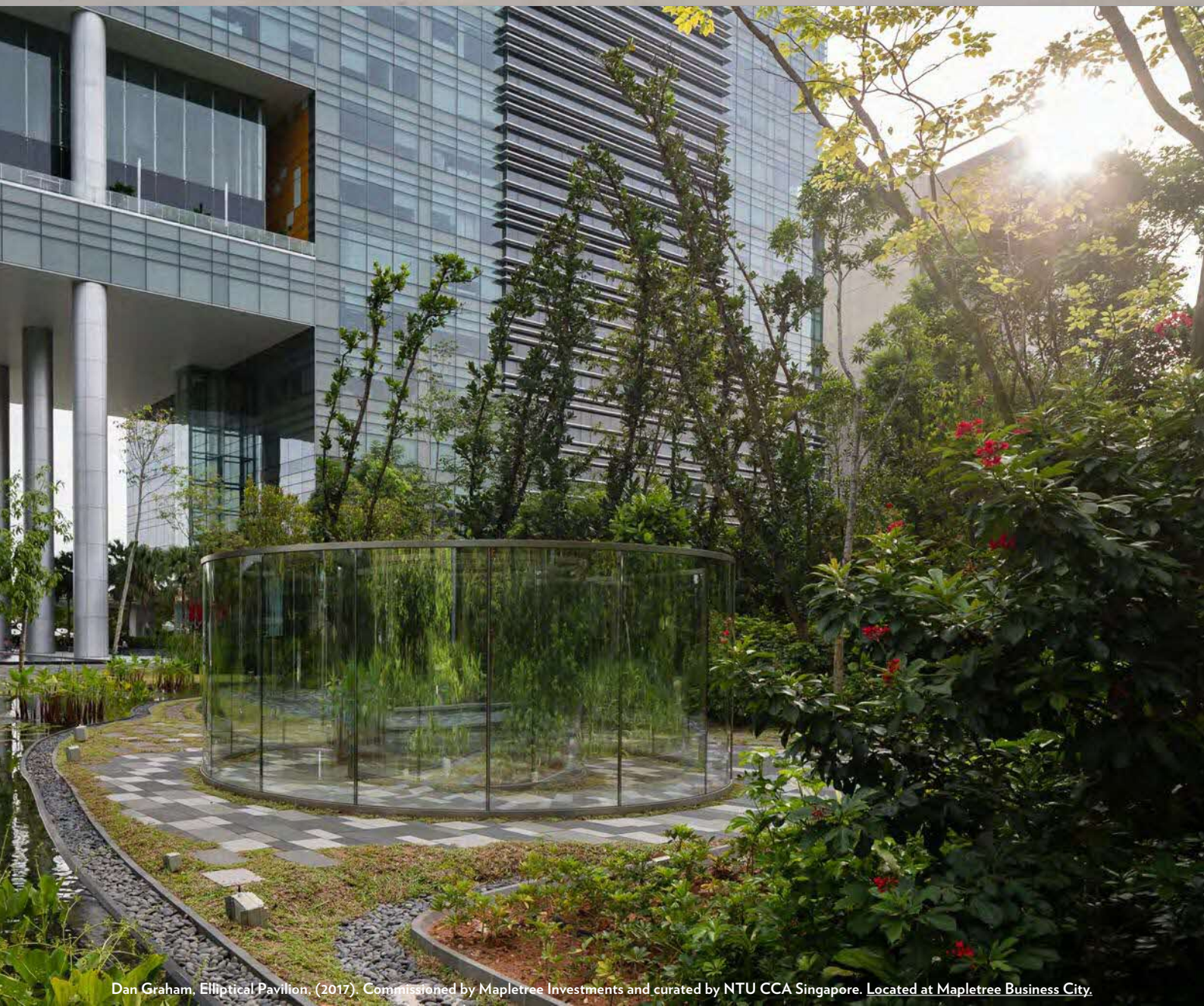
[5] The copyright for artistic work in Singapore lasts for 70 years after the artist's death.

BEST PRACTICES

FOR THE COMMISSIONER AND THE ARTIST:

- Discuss and agree on a mutually acceptable contract. Artists need to fully understand the terms in the contract and its implications. It may be helpful to engage a legal counsel to check the contract. Negotiate the terms of the draft contract if necessary.
- Allow time for negotiation before the commissioning contract is signed between parties.
- Payment ratios differ according to the scale and length of different projects. Most artists may not have the financial buffer as compared to other contractors; neither will they have the economic resources to cover the costs of large projects in advance. As such, payments need to be timely, and the first instalment may need to be a significant portion of the fee payable.
- Work on the project should only begin after the terms and conditions of the contract have been fully negotiated, agreed upon, and signed.

Yinka Shonibare CBE, Wind Sculpture, (2013). Commissioned by Mapletree Investments and curated by NTU CCA Singapore. Located at Mapletree Business City.



Dan Graham, Elliptical Pavilion, (2017). Commissioned by Mapletree Investments and curated by NTU CCA Singapore. Located at Mapletree Business City.

Zulkifle Mahmod, Sonic Pathway, (2017). Commissioned by Mapletree Investments and curated by NTU CCA Singapore. Located at Mapletree Business City.

Tomás Saraceno, Stillness in Motion–3 Airborne Self-Assemblies, (2017). Commissioned by Mapletree Investments and curated by NTU CCA Singapore. Located at Mapletree Business City.

STEP 5

PROJECT DEVELOPMENT AND FABRICATION

ARTIST'S OBLIGATIONS

1. Provide design documentation for fabrication which includes:
   - Specifications for all proposed materials
   - Maquette or prototype
   - Plans, elevations, and construction details
   - Fabrication notes
   - Preferred approach to transport the artwork to the site
   - Preferred approach to install the artwork
   - Proposed design for lighting the artwork
2. Ensure compliance with public safety requirements – seek QP (Qualified Persons) and Professional Engineers (PE) for certification on the installation method and artwork.
3. Conduct risk assessment and propose methodologies and design solutions for the artwork and installation, where necessary.[6]
4. Survey the site to determine the access for delivery and loading/unloading of materials, parking and signboards or barricades.
5. Provide necessary information and support to the commissioner for obtaining any approvals and permits as required by different government agencies.

   This needs to include:
   - Geographical plan showing exact location of artwork
   - Explanation on how artwork is secured to different structural elements
   - Weight, dimensions, and material of the artwork
   - Height and lateral clearance for pedestrians after placing artwork (if relevant)
   - Details on measures taken to ensure artwork can withstand all weather conditions
   - Adverse weather contingency plans for installation

[6] See Additional Resources on pages 67-68.

6. Supervise fabrication and work with the commissioner or the project manager in instances of deviation during the fabrication of the artwork.

7. Discuss storage arrangement for the artwork prior to the installation if required.

WHEN THE ARTWORK IS BEING FABRICATED

- Provide fabrication progress reports including visuals
- Arrange site visits that may involve the commissioner and other stakeholders
- Arrange for certification (where relevant) of the artwork components by the appropriate QP
- Arrange for insurance coverage and the freight of the artwork to the site as agreed

COMMISSIONER'S OBLIGATIONS

1. Obtain regulatory approvals for placement of the artwork at the identified site before requesting any site-specific proposal from the artist.

2. Keep the artist up to date about the site approvals, so both parties can work towards an alternative should an approval be withdrawn. Approval is usually given in-principle until the commissioned artwork is fleshed out and the relevant permits obtained. Formal approval should be obtained before fabrication of the artwork begins.

3. Upon accepting the artist's proposal, introduce the artist and reiterate the purpose of the commission to all stakeholders (site owner, architects, main contractor, communities living around the site, government agencies involved).

4. Manage the communication between the stakeholders and the artist during this stage. Let the stakeholders know of the artist's practice and process, and what is expected from them and the artist. For example, closing and clearing of the site before installing the artwork, informing the different communities that may be affected by the installation, and putting up signs while the artwork is being installed.

5. Discuss and agree with the artist on all matters relating to the storage, transportation, and installation of the artwork. Include other relevant parties such as the main contractor or project managers in the conversation, if needed.

STEP 5 BEST PRACTICES

- It is preferable for the commissioner to engage the artist directly to fabricate the artwork as it ensures liabilities and fees are appropriately apportioned. The commissioner should ensure that any contractors appointed to oversee the fabrication and installation of the artwork work closely with the artist to support the artistic intent of the work.
- Keep to the agreed stages of approvals as the project progresses. Both parties should review, refine and finalise (i) original artwork design concept, (ii) budget and (iii) placement of artwork where needed, before the artwork is fabricated.
- Have regular progress meetings between parties where the artwork's development can be updated to help resolve any issues that may arise in a timely manner.
- The artwork's prototype or maquette should be made with the same material proposed for the artwork. This will allow the artist to test the suitability and durability of the materials for the environment that the artwork will be installed at. Alternatively, samples of the proposed material are to be provided to the commissioner to ascertain durability and final finishing.

Chua Boon Kee, Shui Water, (2016). Commissioned by CapitaLand Limited. Located at Ascott Orchard Singapore.

Tan Wee Lit, All The Essentially Essential, (2013). Commissioned by City Developments Limited (CDL). Located at Raffles Place Park.

Robert Zhao, It Takes Time, (2021). Commissioned by Public Art Trust. Located at Jurong Lake Gardens (Decommissioned in 2021).

STEP 6

DELIVERY AND INSTALLATION

INSURANCE COVERAGE

- **Artwork insurance**
  - Before transporting the artwork from the workshop to the site and before installation – to be purchased by the artist and the party installing the artwork.
  - After the artwork has been handed over – the commissioner takes over the purchase of the art insurance.
- **Public liability insurance** – to be purchased by the commissioner.

JOINT INSPECTION FOR TRANSPORTING THE ARTWORK

- Before the artwork leaves the artist's studio, a joint inspection is to be carried out by the artist and the art handler, and the existing physical condition acknowledged in a signed form.
- Repeat the process once the artwork has been delivered to the site with the additional presence of the commissioner who receives the artwork.

INSTALLATION

- Unless specified contractually by the artist, the installation party may be the construction or engineering company hired by the commissioner.

  If the art handler and the installer are different vendors, additional insurance coverage must be purchased for the installation of the artwork.

BEST PRACTICES

- Art insurance must be in place before transporting the artwork. The insurance provided by the handling company is likely to be insufficient for any repair or replacement.
- Use only transport companies approved by the fine art insurance companies to transport the artwork.
- Transporting and installing artworks should be carefully supervised so the condition of the artwork can be accounted for.

Yip Yew Chong, Reminiscing Old Ang Mo Kio, (2018). Commissioned by Public Art Trust. Located at Blk 226 Ang Mo Kio Avenue 1, Kebun Baru Market.

Tawatchai Puntusawasdi, Ferry Benches, (2019). Commissioned by Public Art Trust. Located behind Our Tampines Hub (Decommissioned in 2019).

STEP 7

HANDOVER AND EVALUATION

WHEN DOES A HANDOVER TAKE PLACE?

- The handover occurs when the commissioner receives the artwork from the artist after it has been installed on site. In some cases, the handover takes place at the artist's studio when the commissioner collects the artwork from the artist.

WHAT HAPPENS AT THE HANDOVER?

1. Joint inspection

   Some commissioners require a joint inspection of the artwork at the studio before it is transported to the site, and another joint inspection after it arrives at the site.
2. Signed acceptance
3. Handover of document(s) as provided in contract

WHAT SHOULD BE INCLUDED IN AN ARTIST'S DOCUMENTATION

1. Product specifications, types of materials used, details of the fabrication company (if relevant), cleaning schedule and procedure, details of any electrical and/or mechanical systems installed, as-built drawings, and any troubleshooting tips if required.
2. Images documenting the installation process.
3. High-resolution images of the completed artwork as installed at the site for marketing and publicity purposes.
4. A detailed maintenance manual that sets out the maintenance plan to ensure continued preservation of the artwork.
5. Accreditation with the following information for cataloguing purposes:
   i. Artist's name
   ii. Artist's birth year
   iii. Title of work, edition number (if relevant)
   iv. Date of fabrication
   v. Medium
   vi. Dimensions (optional)
   vii. Brief artist's statement

STEP 7

6. Accreditation with the following information for the artwork label:
    i. Artist's name
    ii. Title of work, edition number (if relevant)
    iii. Year of artwork completion
    iv. Medium
    v. Dimensions (optional)
    vi. Brief artist's statement (optional)
    vii. Sponsor's credits (where relevant)
    viii. Commissioner's name

BEST PRACTICES

- **CREDITING THE ARTIST AND THE COMMISSIONER**
  Both the artist and the commissioner are to be credited for the work with the label of the artwork placed in a legible position. This will clearly distinguish an artwork from a piece of ornament.
- **EVALUATION OF THE COMMISSIONING PROCESS**
  Upon completing the commission, the commissioner, the artist, and the project team could gather for an evaluation of the project's successes and challenges. This will help both commissioner and artist for future commissions.
- **EVALUATION OF THE SUCCESS OF THE PROJECT COMMISSIONED**
  An evaluation can demonstrate benefit and value and help generate support for subsequent projects. When ascertaining a project's impact on the public, one may look for tangible outputs such as increased footfall, positive press coverage, or level of interest or engagement in programmes accompanying the artwork. Footfall counters or surveys can also serve as useful data and feedback for future commissioning projects.

Ned Kahn, Rain Oculus, (2011). Commissioned by Marina Bay Sands. Located at The Shoppes at Marina Bay Sands.

teamLab, Digital Light Canvas, (2017). Commissioned by Marina Bay Sands. Located at The Shoppes at Marina Bay Sands. © teamlab, courtesy of Ikkan Art International.

Ned Kahn, Wind Arbor, (2011). Commissioned by Marina Bay Sands. Located at Marina Bay Sands.

Anish Kapoor, Sky Mirror, (2010). Commissioned by Marina Bay Sands. Located at ArtScience Museum, Marina Bay Sands.

STEP 8 MAINTENANCE

WHY MAINTAIN A PUBLIC ARTWORK?

- For public safety
- Respect for the artwork
- Public sentiment towards the artwork (it is not in the interest of the commissioner to have the public complain about a deteriorating piece of artwork)
- A well-maintained artwork reflects positively on the commissioner
- Preserve the value of the artwork

HOW TO MAINTAIN AN ARTWORK?

- Follow the maintenance plan as recommended by the artist. The maintenance plan should address the following:
  - How is the artwork to be cleaned?
  - What products, equipment, tools are required?
  - How often should the artwork be cleaned?
  - Who can perform this work?
  - What skills and expertise are required to perform this work?
  - Does the artwork require replacement parts throughout or during its projected life cycle? If so, what parts and when.
  - Recommendations for repair.
  - List who should perform the conservation work (artist, conservator, or an expert in the chosen material).
  - Is deterioration part of the evolution of the artwork? What are the expected levels of aging and change over time? The lifespan of the work should be articulated.
  - If certain materials and media become obsolete, what are the guidelines for replacement without compromising the original intention of the artwork?

WHO DOES THE MAINTENANCE WORK?

- The commissioner arranges the maintenance of the artwork and carries out regular maintenance routine checks for it.

STEP 8

- Where the commissioner and the site owner(s) differ, an agreement must be made between the parties on the maintenance of the artwork, including the funding of the maintenance, public safety measures and insurance in relation to the artwork.

WHEN IS A CONSERVATOR NEEDED?

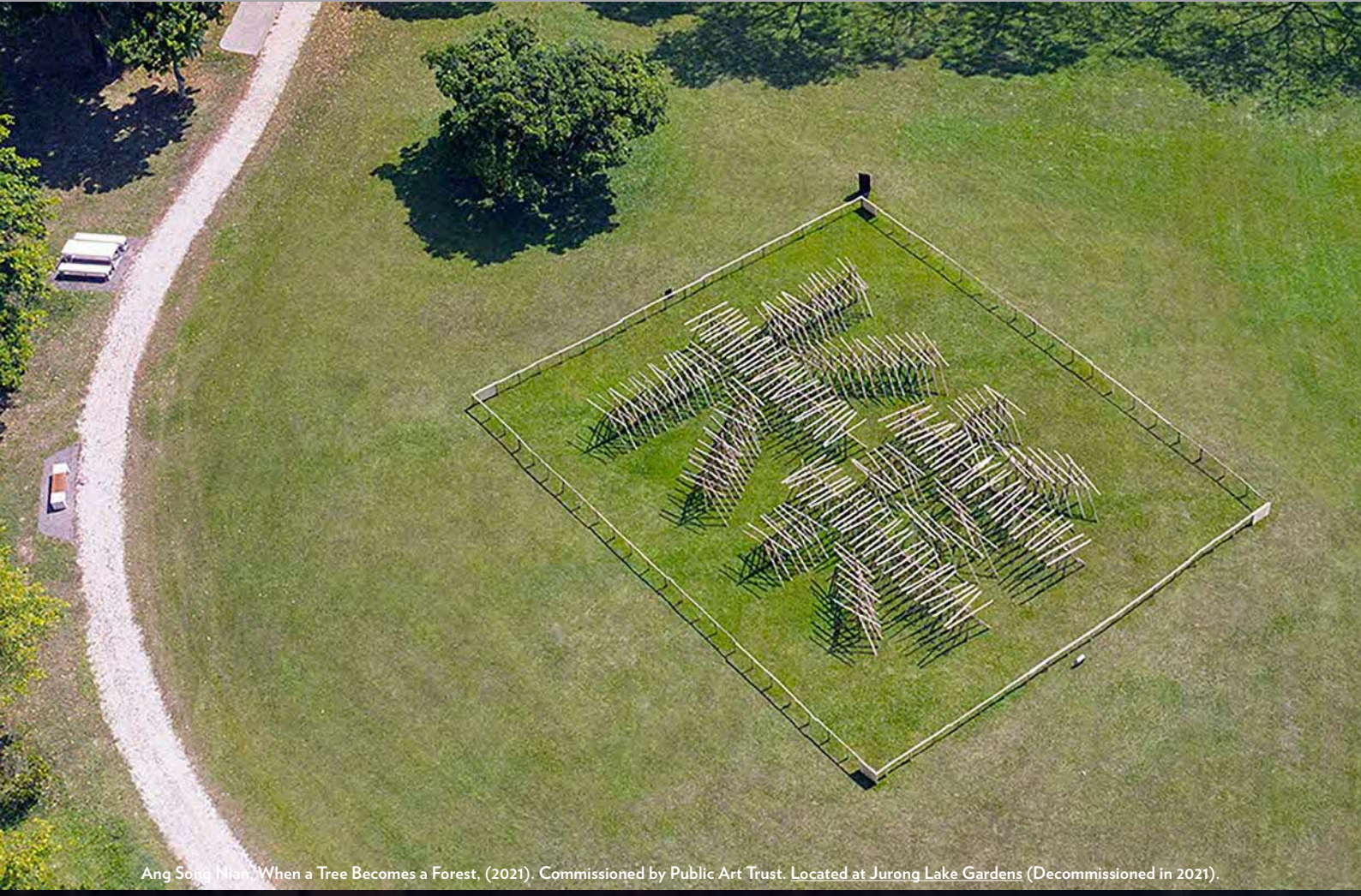
- To prescribe the maintenance of the artwork together with the artist.
- When the artwork's medium requires specialised skills to clean.
- To conduct a professional annual check of the artwork's condition.

REVALUING PERMANENT ARTWORKS

- Insurance coverage for the artwork provides the means to repair an artwork when it is damaged, or to replace the artwork when it becomes irreparably damaged or lost.
- As the value of artworks and the cost of producing artworks change over time, it is necessary to revalue permanent artworks from time to time to adjust insurance coverage. Doing so will ensure these assets are adequately protected. Revalue once every few years.
- The insurance company will note the artwork's existing condition and consider the risks such as fire, water, security and public access. They may require the commissioner to add certain safety measures to reduce the risk of damage to the artwork and may propose a revised insurance plan with conditions.
- The insured value of the artwork is only as good as what the art insurance company is willing to accept, whether it is based on the valuation report by an approved art valuer or based on a value agreed upon by the art insurance company and the party seeking art insurance.

BEST PRACTICES

- If there is a specific way to clean the artwork, make a video to demonstrate the cleaning method or process. This prevents misunderstandings.
- From time to time, review the commission to see if the artwork remains meaningful and suitable to remain on display at the same place. This can coincide with the revaluation or renewal of insurance coverage for the artwork.



Ang Song Nian, When a Tree Becomes a Forest, (2021). Commissioned by Public Art Trust. Located at Jurong Lake Gardens (Decommissioned in 2021).

Vertical Submarine, [ ] with Dual Possibilities, (2021). Commissioned by Public Art Trust. Located at Bishan-Ang Mo Kio Park (Decommissioned in 2021).

STEP 9 DECOMMISSIONING

WHAT DOES IT MEAN TO DECOMMISSION A PUBLIC ARTWORK?

- To decommission a public artwork is to formally remove it from its active status, including (but not limited to) relocation, storage, sale, donation, disposal, and destruction. Commissioners are to ensure the site is restored to its original state or rectified where needed.

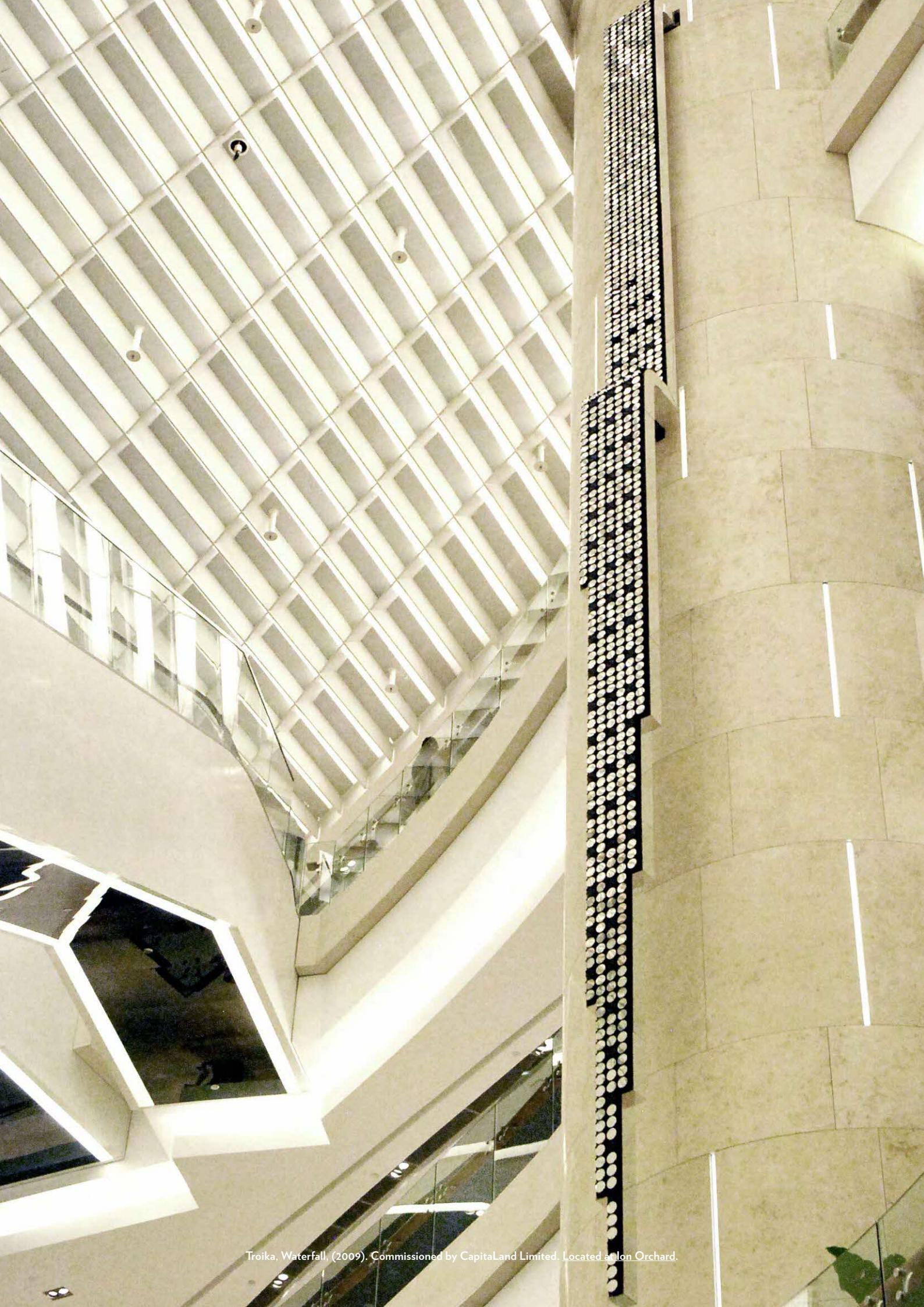
WHY DECOMMISSION A PUBLIC ARTWORK?

- End of the exhibition period for the artwork
- The artwork has become incompatible with the environment
- The artwork has been irreparably damaged
- Maintenance of the artwork has become unsustainable
- The artwork endangers public safety and health
- The site where the artwork is located is to be redeveloped, demolished, or sold and it is not possible to incorporate the artwork into the redevelopment
- The commissioner is unable to reasonably guarantee the condition or security of the artwork in its current location
- The artwork is a forgery and violates copyright law (or any other law)
- Lifespan of the art material

BEST PRACTICES

WHEN DECOMMISSIONING AN ARTWORK

- Review the commissioning contract on what has been formerly agreed on.
- If there is no clause for decommissioning, the following steps may be considered:
  - ☐ Inform the artist
  - ☐ Store the artwork and check the condition of the artwork regularly
  - ☐ Should the commissioner decide not to keep the artwork, give the artist a buy-back opportunity for it
- Alternative options should the artist decide not to take up the buy-back offer:
  - ☐ Donate the artwork (Some donations may provide tax incentives)
  - ☐ Sell the artwork
  - ☐ Destroy the artwork completely. The artist and the commissioner should mutually agree on a method to do so.



Troika, Waterfall, (2009). Commissioned by CapitaLand Limited. Located at Ion Orchard.

Grace Tan, 333 – State of Equilibrium, (2018). Co-commissioned by CapitaLand Limited and Public Art Trust. Located at Raffles City.

COMMISSIONERS' PERSPECTIVES

HERE ARE SOME TIPS AND INSIGHTS FROM COMMISSIONERS AND SITE OWNERS ON COMMISSIONING PUBLIC ART IN SINGAPORE

CAPITALAND

Art has always been a large part of CapitaLand's developments since its birth in 2000.[7] The company has an Art Management Unit that was formed in April 2012.[8] Art Management at CapitaLand does more than just displaying art in physical spaces. Apart from staff and tenant wellness, the company recognises that other benefits include community engagement, staff enrichment, branding, value protection, and benefits to the business. This unit works closely with other corporate departments as well as the design management, project management, operation and communications department of the business units, on all aspects of art management for the company.

"Here are two tips that may be useful to developers who commission or purchase art for its developments:

1. It is important to understand and carry out periodic appraisal of the public artworks that are installed in your developments. This ensures that the artworks are adequately insured. This may also come into play during the sale of a property as the artworks form part of the value of the development.

2. Developers should have an art management policy. This document will provide you with an articulated guideline and considerations that must be taken into account when acquiring artworks for the different types of developments you have."

Richard Lim,
Manager,
Art Management Unit, CapitaLand

[7] Find out about about the work involved in the Art Management Unit in CapitaLand at
https://www.capitaland.com/sg/en/lease/engagement/yourworkplacecommunity/jan-2021/know-thy-neighbour--richard-.html

[8] Find out about CapitaLand's Public Art Commissioning and Collection story at
https://www.capitaland.com/international/en/art-at-capitaland.html

Wong, Hooe Wai. *CapitaLand: The Art of Building Communities.* Singapore: CapitaLand Limited, 2015.
https://www.capitaland.com/content/dam/capitaland-sites/international/art_at_capitaland/Capitaland%20The%20Art%20of%20Building%20(Low%20res%20spreads).pdf

FAR EAST ORGANIZATION

Far East Organization is one of the largest private property developers in Singapore. Since its establishment in 1960 by the late Mr Ng Teng Fong, Far East Organization has been contributing to the transformation of Singapore's urban landscape with over 780 developments in the residential, hospitality, retail, commercial, healthcare, and industrial space segments, including 55,000 private homes in Singapore. It is also the city-state's largest private residential landlord and operates one of the largest hospitality portfolios in Singapore.

Far East Organization includes three listed entities: Far East Orchard Limited, a hospitality and property group, Far East Hospitality Trust which consists of Far East Hospitality Real Estate Investment Trust and Far East Hospitality Business Trust, and Yeo Hiap Seng Limited, a 122-year-old industry pioneer of processed food and beverage products in Southeast Asia.

Far East Organization is the winner of 12 FIABCI World Prix d'Excellence awards, the highest honour in international real estate.

For more information on the public artworks in Far East properties, please visit: https://www.fareast.com.sg/en/about-us/art-collection

"One of Far East Organization's first public artworks, placed in front of its commercial property along Orchard Road in 1980, was the Mother and Child sculpture by well-known local sculptor and winner of the Cultural Medallion in visual arts, Mr Ng Eng Teng. We believe that art can spark discussions, create landmarks, animate civic spaces, and enrich the public landscape. It can help amplify the way we engage with the community through our properties and assets, by enhancing the overall space and experience.

The Government's Art Incentive Scheme introduced in 2005 led Far East Organization into its first foray in acquiring and commissioning public artworks on an extensive scale at Orchard Central. Working with the National Arts Council who served as a curator, Orchard Central introduced contemporary artworks, by both well-known local and international artists, that are created especially for the mall and for specific spaces within the mall. These artworks serve not only to differentiate the various clusters in the mall, but also enhance the multi-sensory appeal of our shoppers' retail and dining experience. Our belief in how artwork can elevate the quality and experience of spaces continues today, with a number of unique artworks incorporated into the public spaces at one of our latest mixed-use developments, Woods Square, and a significant sum dedicated to public art in One Holland Village – an upcoming landmark mixed-use development with residences, serviced residences, retail, office and community spaces.

A large part of our art collection is by local artists, as we believe in supporting the local arts community in their endeavours to continuously explore new horizons in creativity and artistic expression. We especially appreciate the perspectives they lend in these creations, which often mirror Singapore's social and economic progress whilst remaining deeply rooted in the rich local traditions and history. These artworks can also capture the soul of a place and the spirit of a community.

We understand the impact of art in our properties and everyday locations frequented by residents and visitors alike. As we grow our public art collection, it has become increasingly important that we develop a comprehensive strategy and plan our art collection intentionally."

Marc Kok-Leong Boey,
Executive Director, Property Services and
COO, Far East International

[9] 3652 + 50 is a time capsule containing promises from 50 participants that they aim to fulfil in 10 years' time. In 2013, the artist approached the community who live, work or go to schools around the Woodlands South station for this participatory artwork. Our daily commutes can be seen as a mere act of travelling from point A to point B, or a journey through life. And 3652 + 50 is a reminder that we can decide how the promises we have made to ourselves play out.

Kng Mian Tze[9], 3652 + 50, (2021). Commissioned by Land Transport Authority. Located at Woodlands South Station.

LAND TRANSPORT AUTHORITY (LTA)

Aligned with LTA's vision of a people-centred land transport system, LTA has been actively promoting and implementing the Art in Transit (AIT) program which was implemented in 1997 with the opening of North East Line (NEL). Under the AIT program LTA commissions original artworks for every station, providing a unique and highly visible platform for showcasing artworks by a mix of celebrated pioneer generation artists as well as a younger generation of well-established and upcoming artists. Many of the artworks celebrate local life, culture, and history unique to the station while others showcase participation by the local community.

Curators are appointed for each station to guide the artists in producing artworks that resonate with LTA's objectives of the AIT program. LTA also appoints an external Art Review Panel to guide and endorse the artwork development at each critical stage.

For LTA, an artwork commission time frame is 4-5 years as stations planning, design and construction process can take between 7-9 years from inception to completion.[10]

> "The artwork in stations is encountered by millions of commuters that use our stations daily. Public art is subject to everyone's views and opinions – so the artists and their artworks carry a great responsibility.
>
> Bring in the artist early before the building is built.
>
> Try to make sure that the artist understands your guidelines and the budget with respect to the commission. You need to pin down what decisions are solely the developer's and what decisions are the artist's; to reduce potential points of conflict. It is really about developing that relationship, that mutual respect. One tip - talking is better than just corresponding through emails."
>
> *Sushma Goh,*
> *Director, Architecture,*
> *Infrastructure Design & Engineering Group,*
> *Land Transport Authority Singapore.*

[10] Find out more at https://www.lta.gov.sg/content/ltagov/en/getting_around/public_transport/a_better_public_transport_experience/art_in_public_transport/art_in_transit.html

Publications that feature the artists and artworks at the *North East Line and Circle Lines*:

Tan, Su Yen. *Art in Transit: North East Line MRT - Singapore*. Singapore: Land Transport Authority, 2003.

Zhuang, Justin. *Art in Transit: Circle Line MRT-Singapore*. Singapore: Land Transport Authority, 2013.

PHUNK, Dream in Social Cosmic Odyssey (D.I.S.C.O), (2010). Commissioned by Land Transport Authority. Located at Promenade Station.

Lim Mu Hue & Lim Aik Lee, A Piece of Ice-Clear Heart, (2010). Commissioned by Land Transport Authority. Located at Esplanade Station.

Jane Lee, The Coin Mat, (2010). Commissioned by Land Transport Authority. Located at Bartley Station.

NATIONAL HERITAGE BOARD, SINGAPORE NIGHT FESTIVAL

Organised by the National Heritage Board, the Singapore Night Festival is an annual two-week outdoor nocturnal event that showcases works by local and international artists in the Bras Basah Bugis precinct. A signature highlight of the festival are the light installations and projections as part of *Night Lights*, with works that turn facades of the National Museum of Singapore and other landmarks in the precinct into works of art, and performances and experiences, which invite festival-goers to interact with them. The Singapore Night Festival team has honed its experience in commissioning artists and partnering the numerous stakeholders for the installation and maintenance of these temporary public artworks since the festival started in 2008.

> "Trust – it is really about building your relationship with your artist; there must be a conscious need to cultivate trust. We make it a point to connect with our artists once every 2 weeks during the development and fabrication period – whether via Facetime, sending of visuals digitally, and/or meetings with artists residing here at their fabrication sites.
>
> This constant keeping in touch with the artists helps us keep track of the progress of the commissioned works and ensures that the final work is what both parties intend. This is especially important when working with artists who are new to creating works in public spaces."

David Chew,
Deputy Director,
Festivals & Precinct Development,
National Heritage Board

Spectacularies, Keep Dreaming, (2019). Commissioned by National Heritage Board. Located at National Museum of Singapore (Decommissioned in 2019).

Dominic Benhura, Swing Me Mama, (2005). Donated by Rotary Club of Singapore to the Singapore Botanic Gardens. Located at Singapore Botanic Gardens.

NATIONAL PARKS BOARD (NPARKS)

NParks is home to many outdoor public artworks in Singapore both permanent* and temporary.[11] NParks recently worked together with the Public Art Trust (PAT) to commission *Rewritten: The World Ahead of Us*, a first-ever public art showcase installed across eight nature parks from Punggol to Jurong. Other public art projects include Ju Ming Taichi Sculptures at Bukit Timah Core (2015), and the hosting of public artworks commissioned for the Singapore Bicentennial Commemoration (2019).

> "You must identify the site owner of the space and get its approval first before commissioning the artwork. Also, do not assume that the site owner shares the same view as you, and will agree to have the artwork that you want at its site."

Leong Cheng Yee,
Director, Programmes,
Festivals & Venue Management,
Singapore Botanic Gardens / Fort Canning Park / Jurong Lake Gardens

[11] Lee, Grace, Ada Davis, Miao Yuan Tan, and Wan Xin Tan. *A Guide to the Sculptures of the Singapore Botanic Gardens. Singapore: National Parks Board,* 2021. This publication can be purchased online at https://botanicgardensshop.sg/collections/books/products/a-guide-to-the-sculptures-of-the-singapore-botanic-gardens

SENTOSA DEVELOPMENT CORPORATION (SDC)

Sentosa Sensoryscape will link Resorts World Sentosa in the north to the golden beaches in the south of the island when it is completed. Being the north-south axis of Sentosa island, the 30,000sqm Sentosa Sensoryscape will be an important pedestrian thoroughfare from where guests can access the island's diverse leisure experiences and transportation network like the Sentosa Express. SDC is taking the opportunity to showcase and incorporate public art in both visual and digital forms at this high-traffic locale, to enhance placemaking, and form key markers and wayfinding references. These artworks will also enhance the overall experience for guests strolling through Sentosa.

Beyond Sentosa Sensoryscape, SDC has also commissioned other public artworks over the years, such as the iconic "SILOSO" word block by JOOheng Tan at Siloso Beach, Yip Yew Chong's *"Waves of the Straits"* murals at Fort Siloso, Victor Tan Wee Tar's *"Reverie – Musical Journey"* sculptures along the Sentosa Boardwalk, and Jane Cowie's glass sculptures near Beach Station.[12]

> "Incorporating public art into projects begins with a good team. Over the years, SDC has fostered a collaborative working culture where our appointed multi-disciplinary project teams connect with key stakeholders as early as appropriate.
>
> In the case of Sentosa Sensoryscape, we welcomed the Singapore Art Museum as a curatorial partner early in the project, enabling the various functions within the multi-disciplinary team to cross-share professional insights and design plans in an integrated and collaborative manner."

Thien Kwee Eng,
Chief Executive Officer,
Sentosa Development Corporation

[12] www.sentosa.com.sg.

URBAN REDEVELOPMENT AUTHORITY (URA), I LIGHT SINGAPORE

i Light Singapore (previously known as i Light Marina Bay) is Asia's Leading Sustainable Light Festival organised by the Urban Redevelopment Authority (URA). Held since 2010 at Marina Bay, i Light Singapore showcases light art installations created by artists from Singapore and around the world. These light art installations are designed with energy-saving lighting or environmentally friendly materials to encourage festival goers and the general public to adopt sustainable habits in their everyday lives. The Festival also features a range of fringe activities for visitors to enjoy, bringing vibrancy to public spaces in our city centre.

"Beyond the overall design, the material to be used for the artwork should also be a key consideration. The ongoing maintenance and upkeep of the artwork after it has been installed on site requires careful thought as well.

Where will the artwork be installed? At a sheltered location, outdoors under the sun, in a unique location such as a pond or fountain? How long will the artwork be installed at site for? Is it meant to be interactive? These details will affect the decision on the appropriate material to be used for the artwork and also inform the maintenance requirements of the installation.

Some elements, such as plants, water features and natural materials, while attractive and visually appealing, may be more prone to wear and tear or even vandalism. The design and installation of the artwork must also take into account public safety considerations.

Budget and manpower resources should be set aside to ensure that the artwork remains in good condition for the display duration, up to and including the eventual de-commissioning and restoration of the site."

Jason Chen,
Festival Director & Director
(Place Management), URA

Caitlind r.c. Brown & Wayne Garrett, Cloud, (2014). Commissioned by Urban Redevelopment Authority. Located at The Float @ Marina Bay (Decommissioned in 2014).

Lee Yun Qin, Moonflower, (2017). Commissioned by Urban Redevelopment Authority. Located at The Promontory (Decommissioned in 2017).

Perception3, This Time, (2021). Commissioned by Public Art Trust. Located at Bishan-Ang Mo Kio Park (Decommissioned in 2021).

AN ARTIST'S PERSPECTIVE

Perception3 is an interdisciplinary art duo founded in 2007 by artist and writer Regina De Rozario and design practitioner Seah Sze Yunn. Their collaborative practice is currently focused on exploring the notions of loss and memory in the wake of Singapore's transformation of its city spaces; in particular, how these changes may transform one's sense of place and 'home'. Through their work, they point to the relationships encountered between the self and city, and how narratives and art may play a role in shaping what is to be forgotten and remembered. Their works are expressed through text, photography, digital video, and site-specific installation, and have been collected and showcased in Singapore and internationally.

How and why did you start creating art in public spaces?

"Our practice in public space began in 2016 when we were invited to propose an artwork for 'An Atlas of Mirrors', the 5th Singapore Biennale. While it was our first site-specific installation, the way we approached it was similar to how we had previously made our photographs and videos of the city. That is, starting always with a given site to get a sense of its historical, environmental and contextual layers. From there, looking into how these layers might be activated and relayed through the artwork itself, and then arriving at form and content that would serve as a coherent 'prompt' for the visitor to encounter and interpret these layers. With works in public space, there is the opportunity to incorporate the physical and temporal elements of the site; and to consider how the artistic encounter may be subject to time and weather. Unlike a conventional gallery

environment where conditions may be controlled, this opens the work up to uncertainty. This can be challenging but it is also what makes working in public space compelling for us."

What's an important consideration when creating public art?

"Due to their scale and the variables involved, public art projects tend to be complex and may sometimes involve months of planning and negotiation. They require a great deal of attention and sensitivity towards environments and communities, even if one is not creating art in a site-specific, interventionist, or participatory way. As such, it's important to clarify the purpose of the project, its desired outcomes, and who or what the project might affect. It's also crucial to identify stakeholders and engage with them closely to arrive at a shared understanding of what the project is about, and how it will be realised. Often, conflicts arise because parties have not had the time to develop a cooperative relationship, or to be clear and timely about priorities and expectations, roles and responsibilities, as well as limitations."

What advice would you give to parties wanting to create art in public spaces?

"Our advice to artists is to be open and patient with the process. While it may be customary for proposals to undergo rounds of review and critique, it is also important to know when and how to stand by matters of artistic integrity and design intent. We've been fortunate so far to have commissioners and stakeholders who invest the time and effort to understand and support our conceptual approach and design decisions. In the course of our practice, we've learned that candour and courage are two valuable principles to bear in mind when trying to navigate this process.

In a similar vein, our advice to commissioners and stakeholders is to be open to artists and proposals that seek to go beyond conventionally aesthetic or pragmatic objectives. Sometimes, artistic proposals that appear challenging, with regard to its content or execution, may actually reveal aspects of the site yet to be seen; and enable us to think about its inhabitants, histories, as well as our relationship to it, in different ways."

Michael Lee, How Are Things, (2018). Located at Woodlands Stadium (Decommissioned in 2019).

A CURATOR'S PERSPECTIVE

Dr. Wang Ruobing is an artist, independent curator and academic based in Singapore. She currently lectures at LASALLE College of the Arts and is the co-founder of Comma Space 逗号空间: an artist-run experimental art space that creates thinking spaces between commas. Ruobing's recent curatorial projects include "Artist as Collector" (2021), "12 SOLO" (2020-2021), "Of Other Places" (2019), "Happens When Nothing Happens" (2018), "Beneath Tide, Running Forest" (2018) etc. Her first venture in curating public art was in 2002, where an accidentally felled 150-year-old Hopea sangal tree was transformed into public sculptures, now at the Singapore Zoo.

Curating public art for the National Arts Council (NAC)'s *Arts in Your Neighbourhood* is like assembling a jigsaw puzzle while riding a roller coaster. Public art is a specific genre that has direct access to the community and is able to enhance the social life of communities by activating people and places within a public realm.

A public art curator is a catalyst, an enabler, and a resourceful facilitator with grounded understanding of production processes and artists' practices. A public art curator needs to navigate the different agendas and needs that stakeholders have for the interest of the sectors they represent.

"Placing Home Woodlands" (November 2018 – January 2019), the visual arts component of *Arts in Your Neighbourhood 2018*, comprised five large-scale public artworks in four locations. As curator, I had to work with different stakeholders for different venues. To install Michael Lee's "How Are Things" at Woodlands Stadium, I had to engage Sport Singapore and Republic Polytechnic*, while bearing

* The students participated in the setting up as a way of learning from the artist.

Kayleigh Goh, Just Another Paralleled Day, (2018). Located at Blk 823 Woodlands St 82.

in mind the artist and his assistants, the contractor, my project team, and the public**. To realise Kayleigh Goh's "Just Another Paralleled Day" at the HDB void deck of Blk 823 Woodlands Street 82, I had to work with Sembawang Town Council and the Resident Committees of Woodland Zones 1, 2 and 3.

Mediating between stakeholders of diverse interests was a complicated process. I had to plan, be flexible and resourceful, yet firm about my curatorial vision and the artists' intellectual content. An example is "Stardust" by Yogyakarta-based artist-architect Eko Prawoto. It was a tremendous challenge working with an artist overseas whose oversized artworks required skilled craftsmen to build on site using

indigenous materials, such as bamboo, harvested from Indonesia. The process of mediation between venue provider National Parks Board (NParks) and organiser NAC, the shipper, the artist and his assistants, my project team and the public were like juggling 10 balls in the air. With the artist's impressions obtained through video-communication, I identified and secured ideal sites at Admiralty Park for his artwork after much negotiation. This was an important step because the site determines the presentation and viewing experience of the artwork. While it is my job as a curator to identify and present artworks to those unfamiliar with contemporary art, I also had to meet the needs and expectations of my venue provider NParks. These ranged from artwork concept and aesthetics, to public engagement, artwork maintenance, public safety, and site reinstatement.

Preparation and good planning are intricately connected and critical. I ensured that my project team prepared all the equipment needed on site and arranged for the bamboo shipment to arrive in Singapore at the same time as Eko and his six assistants so they could start work immediately. This way, they only had to focus on their creative making process, without having to deal with safety and cost issues related to parking the container in a busy public park. It was a labour of love!

The outcome of "Stardust" was a visually stunning and conceptually impressive artwork that reflected the artist's reverence for elemental materials – the unadorned beauty of bamboo – and encouraged the public to appreciate our immediate natural environment.

Wang Ruobing
May 2021

** The public specific to the site consisted of stadium users, as well as commuters who would view the artwork while riding the MRT.

Eko Prawoto, Stardust, (2018). Commissioned by Public Art Trust. Located at Admiralty Park (Decommissioned in 2019).

ADDITIONAL RESOURCES

1. LICENSES AND PERMITS

To apply, visit GoBusiness Singapore website[13] where licenses are listed according to the respective government agencies.

1.1 Below is a list of government agencies and the matters they handle:

Building Control Authority (BCA) – structure, advertisements, and signboards

Housing Development Board (HDB) – HDB property

Town Councils – common property of HDB estates and commercial property within the town

Infocomm Media Development Authority (IMDA) – arts entertainment licence

Land Transport Authority (LTA) – land transport infrastructure and systems

National Environment Agency (NEA) – public hygiene and the environment

National Parks Board (NParks) – parks, nature reserves, the Singapore Botanic Gardens, Jurong Lake Gardens, Pulau Ubin and the Sisters' Islands Marine Park

Public Utilities Board (PUB) – PUB's premises which include reservoir spaces

Singapore Civil Defence Force (SCDF) – fire-safety certification, especially if artwork may block certain passages or traffic flow in the area

Singapore Land Authority (SLA) – licence for temporary use of State Land or Temporary Occupation Licence (TOL)

Singapore Police Force (SPF) – public entertainment licence

Urban Redevelopment Authority (URA) – approval for installation within public area such as promenade and open space within State land as well as within Privately Owned Public Spaces (POPS)

[13] https://www.gobusiness.gov.sg/licences/find-licence-by-agency/

1.2 Temporary Occupation License (TOL)

State lands are owned/managed by these government agencies: SLA, JTC, NParks, LTA, HDB, URA, PUB (note: this list is non-exhaustive). To find out which agency owns the land, enquire via https://www.onemap.sg/home/

Application for **Temporary Occupation Licence** can be made on SLA portal (sla.gov.sg) using Corpass.

For commissioners and artists partnering a public agency on public art projects, if it is more beneficial to the project to let the partnering public agency lead the application for the TOL, make a case for it.

2. BUDGET PREPARATION

2.1 Remuneration to Artists

Remuneration payable to the Artist can be broken down into 3 parts:

a. **Fee for a Proposal in Response to a Closed / Invited Call or Direct Appointment**

Any specific work (such as development of artist's impressions, material proposals or safety consultations) that is expected prior to the confirmation of the commission would entail a fee.

Commissioners need to be aware of how their requirements at the proposal phase may inadvertently limit their choice of artists if no fee is provided.

More importantly, commissioners should not expect artists to do any artistic development work for free. This is crucial as many artworks involve a fair amount of site and material research and visualisation even at the proposal stage.

b. **Fee for the Creation of the Artwork upon Confirmation of the Commission**

It is important that the Commissioner recognises that conceptualising and developing a public artwork requires many hours of research, design and development work, and that the artist should be fairly compensated.

This fee should be reflected as an item in the overall commissioning budget, separate from the fabrication, installation and other costs related to the production of the artwork.

Depending on the project cost and time frame, it can range from 20-50% of the total commissioning sum.

c. **Fee Not Included in the Fabrication of the Artwork**
In addition to artistic work, artists are often asked to undertake other duties related to the commission (such as obtaining safety certification, insurance, administrative matters, financial auditing, publicity engagements, repairs and maintenance, site-reinstatement, contingencies). Care should be taken not to conflate such work with artistic work, and to budget accordingly.

Estimated repairs, contingencies, and reinstatement costs are also considered as items external to the artistic work. Arriving at the site reinstatement cost should entail a discussion between the commissioner and site-owner (if they are different parties).

2.2 Budget Categories
Budget categories should be clarified between the Artist and the Commissioner.

When determining the payment schedule, it is helpful for both commissioners and artists to first agree what these categories entail, what work and deliverables are involved, and how those involved can be fairly paid over the course of the given timeline.

2.3 Phases of Work and Deliverables to be Clearly Stated and Budgeted
Clarity to the phases in the commissioning process is crucial. Milestones should ideally state specific outcomes and deliverables, and these might vary, depending on whether the artwork is meant to be a permanent or temporary installation.

3. LEGAL RESOURCES

Intellectual Property Office of Singapore [14]

Advocates for the Arts - a legal handbook published by the Law Society Pro Bono Office (available for download) [15]

Arts Resource Hub Singapore [16]

4. SAMPLE CRITERIA FOR ARTWORK ASSESSMENT

LTA has developed a set of criteria that is used internally to guide the development of artworks that are not only robust and maintenance free, but also contribute positively to the commuting environment of Singapore's extensive MRT network.

[14] https://www.ipos.gov.sg/about-ip/copyright
[15] https://www.lawsocprobono.org/Pages/Advocates-for-the-Arts.aspx
[16] https://www.nac.gov.sg/support/arts-resource-hub/overview#legal-support--written-contracts-intellectual-property-ip-and-copyright

Do note that this example is specific to the LTA and is informed by its needs and experiences in commissioning public art since 1997.

LTA's Internal Criteria for Assessment of Artwork Submission

Artwork Site:
How well does the artwork adapt and respond to the station's architecture and its fixtures, ensure commuter's safety, and enhance commuter experience?

Artwork Materials:

- All materials are to be non-combustible, fire resistant and compliant with fire codes
- No mechanical or moving parts
- No audio visual
- No ephemeral or short/ limited-term elements
- No text

Artwork Content:
Encourage the artist to create art that:

- Serves to delight the commuters and alleviate stress in the transit environment
- Is accessible and promotes an appreciation for art, beauty, and design
- Connects with the station context and heritage
- Creates interest and curiosity in the neighbourhood and the community
- Respects Singapore and its socio-cultural diversity
- Possesses sound and strong aesthetics
- Serves to create an identity for the station or contribute to a line wide identity

5. RISK ASSESSMENT

Unlike PE which looks at the safety of the structure, risk assessment certifies the safety of the installation process. Risk assessments must be conducted to ensure that risk activities are controlled, communicated, and monitored. The risk assessment team would include the artist, project manager, contractor, suppliers, and engineers (where relevant). This must be completed and signed by the team lead performing the work done and will act as a legal

supporting document in instances of mishaps or accidents during the installation.

Resources and forms for assessment are available on Ministry of Manpower's website.[17]

The assessment rubrics below can be used as a guide:

Level	Severity	Description
5	Catastrophic	Fatality, fatal diseases or multiple major injuries.
4	Major	Serious injuries or life-threatening occupational disease (includes amputations, major fractures, multiple injuries, occupational cancer, acute poisoning).
3	Moderate	Injury requiring medical treatment or ill-health leading to disability (includes lacerations, burns, sprains, minor fractures, dermatitis, deafnesss, and work-related upper limb disorders.
2	Minor	Injury or ill-health requiring first-aid only (includes minor cuts and bruises, irritation, ill-health with temporary discomfort).
1	Negligible	Not likely to cause injury or ill-health.
Level	**Severity**	**Description**
1	Rare	Not expected to occur but still possible.
2	Remote	Not likely to occur under normal circumstance.
3	Occasional	Possible or known to occur.
4	Frequent	Common occurence.
5	Almost Certain	Continual or repeating experience.

Likelihood / Severity	Rare (1)	Remote (2)	Occasional (3)	Frequent (4)	Almost Certain (5)
Catastrophic (5)	5	10	15	20	25
Major (4)	4	8	12	16	20
Moderate (3)	3	6	9	12	15
Minor (2)	2	4	6	8	10
Negligible (1)	1	2	3	4	5

17 https://www.mom.gov.sg/workplace-safety-and-health/safety-and-health-management-systems/risk-management

6. FURTHER READING

Culture City: Culture Scape. Singapore: NTU Centre for Contemporary Art (distributed by NUS Press), 2021. Edited by Ute Meta Bauer, Sophie Goltz, and Khim Ong.[18]

Art in the City. Singapore: Mapletree Investments Pte Ltd, 2012.[19]

Art on the Waterfront. Singapore: Mapletree Investments Pte Ltd, 2013.[20]

Peters, Kenny. *Artefacts from Sea to Land.* Singapore: Mapletree Investments Pte Ltd, 2013.[21]

[18] http://ntu.ccasingapore.org/publications/culture-city-culture-scape/

[19] https://www.mapletree.com.sg/media/eReads/Other%20Collections.aspx

[20] ibid

[21] ibid

Baet Yeok Kuan, 24 Hours in Singapore, (2015). Commissioned by Public Art Trust. Located at Front Lawn, Asian Civilisations Museum.

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Chua Boon Kee, *Shui Water*; Troika, *Waterfall*; Grace Tan, *333 – State of Equilibrium* (Image courtesy of Art @ CapitaLand, art.capitaland.com)

Caitlind r.c. Brown & Wayne Garrett, *Cloud* (Image courtesy of Caitlind r.c. Brown)

Lee Yun Qin, *Moonflower* (Image courtesy of Andrew JK Tan)

THE PUBLIC ART TRUST
AN INITIATIVE BY NATIONAL ARTS COUNCIL

The Public Art Trust (PAT) is an initiative by NAC to make art a part of our urban spaces and bring art closer to Singaporeans. It aims to achieve this by commissioning new public art in spaces where we live, work and play. To drive education and develop best practices in public art in Singapore, the PAT will prioritise opportunities for Singapore artists and provide platforms for collaborations with international peers.

The PAT was established by the NAC in 2014 with $10m seed funding from the Ministry of Culture, Community and Youth (MCCY), with a mission to commission new artworks in public spaces, catalyse private donations to public art, provide outreach and education programmes, and promote best practices for commissioning public art.

VISION

To bring the best Public Art to Singapore which reflects and engages Singapore's social and cultural fabric, transforms spaces and raises the visual literacy of Singaporeans.