

Signage, Interpretation & Public Art Framework

Grey District Council 2014



Māwhera
GREY
DISTRICT



Acknowledgements

To the **Signage & Interpretation (S&I) Working Group** – this included tangata whenua, elected representatives and other Grey District champions – thank you for your commitment, contributions and support in helping guide the processes that underpinned the development of this Framework.

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To the **People of the Grey District** who gave so generously of your time to share your thoughts, stories and special places with The Real Stories team – thank you. You were heard; this Framework's for you.

And finally, to **our local schools** (pupils and teachers) in the District that chose to participate so enthusiastically in **The Real Stories** campaign – thank you for your fabulous stories, your positivity and for sharing a world-view that reminds us of all the amazing things we have to celebrate and share – right here in the **Heart of the West Coast**.



Contents

| | | |
|-----|---|----|
| 1. | Executive Summary | 1 |
| 2. | Framework at a Glance | 2 |
| 3. | What Are We Doing and Why? | 3 |
| 3.1 | The Signage, Interpretation and Public Art Framework | 3 |
| 3.2 | Our Inclusive Approach | 4 |
| 3.3 | Outcomes | 5 |
| 3.4 | Implementation | 5 |
| 4. | Where Are We Now? | 6 |
| 4.1 | An Outsider's Perception | 6 |
| 4.2 | Perceptions in Our Own Community | 6 |
| 4.3 | Shifting Perceptions | 6 |
| | The Rebrand – Our Identity | 6 |
| | The Real Stories and Outreach | 7 |
| | 150th Celebrations Pop-ups | 8 |
| 4.4 | Our Strengths, Weaknesses, Opportunities and Threats (SWOT) | 8 |
| 5. | Where Do We Want To Be? | 10 |
| 5.1 | Our Goals for Signage, Interpretation and Public Art | 10 |
| 5.2 | Putting the User First | 10 |
| | Using Signage and Wayfinding | 11 |
| | Using Interpretation | 11 |
| | Using Public Art | 12 |
| 6. | How Are We Going To Get There? | 13 |
| 6.1 | Mapping the Assets That Are Important to Our Community | 13 |
| 6.2 | Using a Collaborative Partnership Model | 13 |
| 6.3 | Creating Consistent Criteria | 15 |
| | Criteria | 15 |
| | Family of Signs | 15 |
| | Technical Requirements | 15 |
| 6.4 | Developing a Clear Process | 16 |
| 6.5 | Testing Our Approach | 17 |
| | Using a Site-Specific Case Study | 17 |
| 7. | How Will We Measure Our Success? | 18 |
| 8. | Appendices | 19 |
| 8.1 | Grey District Map of Assets Important to the Community | 19 |
| 8.2 | Grey District Public Art Policy | 20 |
| 8.3 | Protocol for Special Assets | 24 |
| 8.4 | Family of Signs | 26 |
| 8.5 | Application for Signage, Interpretation & Public Art | 28 |

1. Executive Summary

What we are doing and why?

Over the course of many years, a variety of Grey District Council strategy outcomes have indicated a **need for a comprehensive signage, wayfinding and interpretation system** for the District. An assortment of projects led by Grey District Council, community groups and others have failed to implement enduring, successful outcomes that balance the needs of the community, content and end user, while maintaining high standards and adhering to the tight technical specifications of wayfinding.

The need for a comprehensive collaborative framework became evident as a wider community of interested stakeholders and potential end users were unearthed during the Economic Development Liaison Group meetings of 2012-2013. As a result, Grey District Council has funded the development of this Signage and Interpretation Framework (**the Framework**) and subsequent implementation. This recognises the wide reaching benefits for our economy, community and identity and the many cross-over objectives it shares with other economic development projects.

Where are we now?

Investigation into the perceptions of the Grey District and Greymouth from both inside and out via surveys, meetings, community engagement outreach, media and anecdotal evidence, painted a negative, unappealing picture of our District. Building on the already completed **District Re-Brand** project, an asset based community development approach spurred **The Real Stories** campaign and outreach; documenting our places of value, and why our people value them. This exercise unearthed a sense of pride of place, identity, celebration and positivity, which then formed the basis upon which the Framework sits and the locations prioritised for implementation.

Where do we want to be?

The Grey District intends to utilise wayfinding, signage and interpretation in such a way that **maximises benefits to the end user and is inclusive and sensitive to the communities** in which they are located. The Framework provides a means to ensure a consistent and branded approach that is technically correct and utilises resources efficiently. The Framework provides a platform for **inviting public art and expression in our communities** that is both thoughtful and well curated. The Framework embeds the community as the key partner throughout the process, further building upon the grassroots engagement and ethos of custodianship, thus ensuring the integrity of the outcomes.

How are we going to get there?

Grey District Council has developed the Framework, **embedding collaboration and partnership into a matched funding model**. Council funding will be released through contestable rounds with a **minimum of \$5,000 and a maximum of \$10,000 allocated per location** – this funding must be matched 1:1 by independent funding from the group(s). Signage, wayfinding and interpretation or public art project plans must be developed by the group. These projects must satisfy a comprehensive set of criteria detailed in the Framework to ensure quality outcomes throughout. Council, as collaborators, have an oversight role and provide key inputs such as design guides, signage fabrication and a curatorship role. Most importantly though, **these projects are initiated and led by the community**, thus empowering each project group with strategic, practical and implementation knowledge to undertake further self-funded work in the future. The Grey District Council has committed to **ongoing funding of \$10,000 per year** on an ongoing basis to ensure the Framework's ongoing success.

Outcomes

- Our **community is engaged and empowered** to articulate and express their own identity that is diverse, positive and builds accurate perceptions.
- Grey District Council **funding is utilised and maintained ad infinitum**.
- **Implementation** of quality signage, interpretation, wayfinding and public art is ongoing.
- Resident satisfaction surveys measure **greater than 85% satisfaction** rating for the 'Sense of pride in the way my District looks and feels' metric.

A living document

As a living document, the Framework has been developed with a 10-year timeframe in mind and works on the assumption it will initially be reviewed following finalisation of the CBD Master Plan and then every three years thereafter.



2. Framework at a Glance



OUR VISION

By 2023, the Grey District will be a progressive, growing, vibrant province, renowned for its people, culture, talent, environment and desirable location.

OUR DESIRED OUTCOME

Compelling Signage, Interpretation and Public Art

OUR GOALS

- Identify our community assets
- Grow our pride of place
- Create vibrancy
- Share positive stories and celebrate our achievements
- Ensure consistent aesthetics and messages
- Engage with our community
- Communication of the West Coast identity
- Improve our District's image – inside and out
- Embrace innovative and progressive practices
- Value our people

| | Signage | Interpretation | Public Art |
|---|---------|----------------|------------|
| Align with the Community Pillars | ✓ | ✓ | ✓ |
| Align with the Goals of the Signage, Interpretation and Public Art Framework | ✓ | ✓ | ✓ |
| Reference an Identified Location | ✓ | ✓ | ✓ |
| Comply with the Grey District Brand and Style Guide | ✓ | ✓ | |
| Provide evidence of project funding | ✓ | ✓ | ✓ |
| Have locations and placements that have been peer reviewed by a suitable expert | ✓ | ✓ | ✓ |
| Integrate with existing and proposed signage, interpretation and public art | ✓ | ✓ | ✓ |
| Refer to surrounding Identified Locations (District context) | ✓ | ✓ | |
| Content explores all three themes | | ✓ | |
| Ensure content is accurate and appropriate | ✓ | ✓ | |
| Adhere to Public Art Policy criteria | | | ✓ |

OUR PARTNERSHIP MODEL – Community and Council with a Matching Fund

3. What Are We Doing and Why?

3.1 The Signage, Interpretation and Public Art Framework

The Signage, Interpretation and Public Art Framework is a roadmap – or our guide to the planning, design and implementation of inspired directional wayfinding (signage), compellingly good story telling (interpretation) and thought provoking public art throughout the Grey District.

At a strategic level the Framework aligns with **several documents of the Grey District Council and Community**, including:

- Community Economic Development Strategy 2013-2023
- Town Development Strategy 2010
- Long Term Plan 2012-2022
- Grey District Council Annual Plan 2014-2015
- “Grey District: Opportunities for Growth” prepared by BERL 2012

And also crosses over with several other **Projects and Proposals**:

- Grey District Rebrand Project
- Cobden Aromahana Sanctuary and Recreation Project
- West Coast Wilderness Trail Signage
- Proposed Greymouth CBD Masterplan 2014
- Proposed Discovery Centre and Discovery Lodge
- Proposed Grey District Cycle Hub Signage/Map/Collateral

Our Framework acknowledges the importance of culture, creativity and social connectivity in helping drive urban renewal, economic regeneration and vibrancy.

At a practical level the Framework identifies the themes, places and projects that emerged during The Real Stories community consultation phase. It proposes a community-led joint-venture partnership approach toward all future signage, interpretation and public art installations.

And it paints a picture of what’s possible using a site-specific case study, while also providing direction for the sharing of our stories – past, present and future – via public art projects in shared public spaces all over our District.

It provides for an overlay of cultural interpretation, storytelling and art in the future planning and design of the District’s towns, streets, cycling and walking pathways, street furniture, parks and green spaces.

The vision of this Framework picks up where the Community Economic Development Strategy leaves off – with an intention to help transition our District from “drab and workaday” to a vibrant, well-connected regional hub.



3. What Are We Doing and Why?

3.2 Our Inclusive Approach

In April 2014, a Working Group comprising representatives from key stakeholders was formed to oversee the development of the Framework and the processes underpinning it. Representatives from each of the following organisations and sectors were duly appointed:

- Grey District Council (3)
- Māwhera Incorporation (1)
- Ngāti Waewae (1)
- Environment (1)
- Arts (1)
- Heritage (1)

The Working Group has worked with Council staff and technical advisors to develop a Framework that supports our community to share our rich heritage and environment, in ways that communicate the unique identities that exists within our District.

In developing the Framework, the Working Group has been mindful of ensuring that all proposed interpretive work celebrates and showcases our people and our

place in a way that resonates with ourselves and yet is easily understood and contextualised by our guests. We are aware of anecdotal evidence that has indicated that engaging visitors for an extra two hours in our District, will increase spending and potentially encourage people to stay the night.

The Real Stories campaign, an eight week community engagement process asked the community to contribute their views on which places held environmental cultural or social significance in our District.

The content of our stories will be sourced via engagement with our community; shaped in accordance with our community pillars and shared with our end users in mind. The stories we choose to share and the way in which we tell them must be real and meaningful to the people who look for, find, read and engage with them.

The process so far has included the following areas of discovery and data collection:

The **Signage, Interpretation and Public Art Framework** is the cumulative result of desktop research, review of like strategies and an informal audit of existing signage, interpretation and art.

3. What Are We Doing and Why?

3.3 Outcomes

This Framework will deliver outcomes identified in the Long Term Plan 2012-2022, the Town Development Strategy 2010 and the Community Economic Development Strategy 2012-2023. The development of a Signage, Interpretation and Public Art Framework will ensure consistency for any future signage and interpretation developments.

By using a **grassroots** approach, we can bring our communities along with us and reflect their values and identity.

Table 1 - The strengths of this approach are multiple:

| |
|---|
| Community feedback is addressed and actioned |
| Involvement and engagement with the community |
| The outcomes will create and add to our vibrancy |
| Grows pride of place and lifts our community spirit |
| Mitigates the risk of ad-hoc development in the future |
| Celebrates our unique Grey District & West Coast identity |

The Framework will be widely accessible and will support community-led signage, interpretation and public art in a strategic manner (not ad hoc).

3.4 Implementation

The Framework was recommended for approval by the Working Group to the Grey District Council on 29 October 2014. If Council approves the Draft Framework on 8 December 2014, the community will be invited to apply for funding, with the first funding round closing on 28 February 2015.

Implementation will be led by our communities, many of which are ready to proceed now. We intend to use all of our communication channels to spread the word about this contestable fund, since uptake is a measure of our success.

We will facilitate and support our communities to understand this Framework and make use of the funds to develop their communities and continue to tell Real Stories about our people and our place.

4. Where Are We Now?

4.1 An Outsider's Perception

As an influential publisher known for its 'tell it like it is' style, Rough Guides described Greymouth as the following: *'This drab, workaday town is not the highlight of most visitors' itineraries. Once you've checked out the greenstone galleries, adventure activities and brewery tours, do what you came for and move on.'*

This is an outsider's perception that perpetuates the myth that our people and place have little to offer.

4.2 Perceptions in Our Own Community

Prior consultations regarding signage and interpretation have referenced a limited spectrum of potential contributors; a focus on the European heritage of the Grey District has occurred as a result of this.

Wider consultation during the development of the Community Economic Development Strategy identified a broader range of content reflective of our unique identity and place, as well as other issues outlined below.

The Real Stories Campaign aimed to provide our community an opportunity to articulate and share our perceptions of ourselves and our home.

Table 2 - The problems as defined by community feedback

| |
|---|
| Poor identification of community assets |
| No pride of place |
| No vibrancy |
| Lack of positive stories/celebrations of achievements |
| Inconsistent messages and aesthetics |
| Lack of engagement (gatekeepers) |
| No communication of the West Coast identity |
| Poor District image - inside and out |
| Dated and boring impression of the District |
| Underestimates our local people |

4.3 Shifting Perceptions

We have taken all of this feedback on board and have completed several projects that address these negative perceptions. These are detailed below.

The Rebrand - Our Identity

The community consultation highlighted the desires and aspirations of the community to have a strong, positive brand and to shift the perceptions of Greymouth and the Grey District. To this end, the Grey District Council undertook a rebranding project based on all of the community feedback it had gathered and the project was overseen by a Branding Panel.

**Rough Guides is a leading publisher of travel and reference information and is the major competitor to Lonely Planet.*

4. Where Are We Now?

The result is a new look and feel based on the following **community pillars**:

Table 3 – Our Community Pillars

| Be Real | Make a Difference | Share Our Rich Heritage & Environment | Have Fun | Be Creative & Collaborate | Look After Each Other |
|--|---|--|--|--|---|
| We will always be true to ourselves, respect each other and our environment. | We will lead our community into a District-wide culture where innovation, talent and life-long learning are valued and make sure our District has the skills to support current and future needs. | We will deliver a world-class visitor experience in adventure, leisure, recreation and business. | We will use our region's assets, vibrancy and natural environment to promote and foster the health, happiness and well-being of our people and our guests. | We will grow pride and confidence by creating a positive and strongly defined identity through creativity and collaboration. | We will live our brand values to build resilience in our community and businesses, nurturing our home and people and creating a place that is renowned for its culture, talent, people, environment and desirable location. |

We want to live the **Heart of the West Coast** ideal. By upholding our community pillars, we can communicate and share our true identity and places of value.

The Real Stories and Outreach

This eight week, community consultation phase took to the road, our satellite settlements, the radio, social media platforms, and traditional media, to the front lawn of Council and buildings all over the District during June, July & August of 2014. The campaign asked our residents what their favourite place is and why. While this collected invaluable data about our special places and what we value, one of the primary purposes of the campaign was to raise our pride of place and community spirit.

Many telephone discussions and in-person meetings were held over the course of the consultation phase – with interested persons, groups and organisations such as, just to name a few:

- Local Schools
- Greymouth Disability Resource Centre
- Department of Conservation
- History House
- Left Bank Art Gallery
- Tourism West Coast
- Greymouth Business Promotions Association
- Greymouth Rotary
- Greymouth Lions
- Grey Power
- Department of Internal Affairs

4. Where Are We Now?

Regular update meetings were also held with representatives from the:

- Grey District Council
- Signage & Interpretation Working Group

At the end of all of the consultation and discussion, the findings clearly showed the **places** in the District that the community identified as being significant and the reasons why.

In fact, the analysis of **The Real Stories** data showed **84 favourite places** featured as being significant, including a number of **notable locations** (Refer to Table 6).

Further analysis of the data, and in particular the **300-plus reasons** 'why' favourite places featured, revealed a number of recurrent themes, which for the purpose of this Framework have deliberately been kept broad. Those **themes** are:

- Forged by nature;
- Forged by human innovation; and
- Celebrating life!

Other anecdotal findings to emerge during the consultation phase of the project were the almost universal appreciation of the friendliness of the people of the Grey District, the lifestyle and the sense of small town community spirit and neighbourliness.

As part of the campaign, we also incorporated a '**Call for Artists**' and were delighted to have over **25 of our talented, local artists** put their name forward to help tell our stories.

150th Celebrations Pop-ups

Our first opportunity to be creative and collaborate was the 150th Celebrations which took place during September and October of 2014. **Seven of the 25 artists** that put their names forward took the opportunity to showcase their talents in the windows of the shops of the CBD. A large banner was designed to wrap around one of our icons, the Clock Tower on the Floodwall, and wraps were also designed and made to go around poles along our CBD streets. 150 flags were also erected on the Floodwall for each year, and the temporary billboards on Council's front lawn were in the 150th theme.

This collaboration was extremely effective and was a simple and cost effective way to answer our community's call for vibrancy.

4.4 Our Strengths, Weaknesses, Opportunities and Threats (SWOT)

A number of informal site visits took place for the purpose of auditing and mapping existing signage, interpretation and public art installations.

This research, combined with the consultation evidence, highlighted the relative strengths, weaknesses, opportunities and threats of existing signage, interpretation and public art throughout the District.

Our SWOT Analysis is detailed on the following page.



4. Where Are We Now?

Table 4 - SWOT Analysis

Some Real Strengths

- **SH 6 as a major vehicular corridor** between significant environmental locations including Punakaiki in the North and Franz and Fox glaciers to the South
- The **gritty, industrial ambience** of Greymouth and the Grey District as a real point of difference
- The **powerful symbolism of infrastructural and industrial ruins** (including the Brunner Mine Site near Taylorville and the Greymouth Port cranes)
- **A relatively uncluttered signage, interpretation and public art landscape**
- **An abundance of well-formed Department of Conservation signage, interpretation and online reference materials**

A Good Number of Gaps (Weaknesses)

- **A strong focus on the past**, death & destruction
- **A lack of cultural representation**, content or place names
- **A lack of place name signage** denoting entry to and exit from our destinations
- **A lack of connection between public art** in the public domain
- **A lack of directional signage from SH 6** to Greymouth, other townships and places of interest
- **A lack of directional signage in the CBD** connecting downtown with significant places of interest
- **A lack of well signposted, clearly explained interpretation and public art**
- **A lack of wayfinding systems** and little regard for a whole of journey approach

A Few Fabulous Opportunities

- Thinking of our towns, street furniture, footpaths, public spaces, vacant buildings and vacant lots as **places to share our stories and celebrate our successes**
- Port of Greymouth Cranes
- The **Floodwall**
- Branding of signage, interpretation and public art with the **Heart of the West Coast**
- **Continued use of projections** depicting our true West Coast identity
- Ensuring that **Maori place names** are used throughout our District
- **Use of symbols** to cross language barriers
- Using **landscaping and signature plants** to help people find their way
- **Partnering with Department of Conservation** (to tell our 'forged by nature' stories in more experiential and tactile ways)
- **Partnering with NZTA** to access funding for wayfinding signage
- **Partnering with the West Coast Engineers Society** on their Centennial project

The Odd Threat

- **Lack of ongoing commitment to fund** signage, interpretation and public art projects
- **Lack of maintenance, vandalism and accelerated weathering**
- **Perpetuation of themes of death and destruction** and doom and gloom
- An **over-representation of the past** at the expense of now and the future
- **Continuing investment in an ad hoc approach** to signage, interpretation and public art

5. Where Do We Want To Be?

5.1 Our Goals for Signage, Interpretation and Public Art

In the Community Economic Development Strategy 2013-2023, we created the following **Vision** for the Grey District:

By 2023, the Grey District will be a progressive, growing, vibrant province, renowned for its people, culture, talent, environment and desirable location.

This **Vision** is supported by the **Goals** of the Signage, Interpretation and Public Art Framework.

These **Goals** are:

- Identify our community assets
- Grow our pride of place
- Create vibrancy
- Share positive stories and celebrate our achievements
- Ensure consistent aesthetics and messages
- Engage with our community
- Communication of the West Coast identity
- Improve our District's image – inside and out
- Embrace innovative and progressive practices
- Valuing our people

By 2024, we will have contributed to the **Vision for the Grey District**, through the creative, innovative and meaningful ways in which we:

- Help people **find their way in and around our District**, towns and special places, with ease;
- **Share our stories** in creative, compelling and celebratory ways; and
- **Use public art to create vibrant and shared spaces** that give us (and our visitors) reason to pause and reflect.

We want to be a vibrant and vital District that lifts our spirits, expresses our values, honours our environment and celebrates our successes.

5.2 Putting the User First

The visitor or local user should be the focus of all information provision. Their needs at different points on their journey should determine the type and method of delivery.

Table 5 - The User Journey

| | |
|----------------|--|
| Pre-visit | Providing levels of information for journey planning |
| Town arrival | Creating a sense of arrival |
| CBD arrival | Defining the CBD precinct |
| Orientation | Providing sufficient levels of on-street information |
| Getting around | Giving choices for journey-making decisions |
| Experience | Sharing our stories and experiences |
| Departure | Making it as easy to leave as it is to arrive |

We acknowledge that our visitors not only need things to do, but they also require toilets, places to eat, accommodation and personal supplies and these too require signage. This is part of the rationale for investment which will return with visitors staying longer and spending in our District.

5. Where Do We Want To Be?

Using Signage and Wayfinding

In order to help people **find their way in and around our District**, towns and special places, with ease, we need to make sure that we develop a wayfinding system that tells us:

- where we are;
- where we want to go; and
- how to get there.

Our aim is to establish a comprehensive identification and wayfinding system that creates a strong identity for our District and its destinations, while using signature landmarks and gateways, providing consistent sign design and telling our unique story.

The advantages of having a successful wayfinding system are that:

- Visitors or local users are more comfortable exploring unknown areas;
- Visitors or local users are more likely to stay longer, or stop in rather than passing through; and
- A sense of place and arrival is apparent.

We have a unique opportunity to use **signature trees and plantings to support and highlight the wayfinding routes**. These feature plantings would more than likely incorporate native plants that are indigenous to our region. However, the layout and execution of these planted areas would greatly surpass the standard of existing town plantings. The link of consistent planting along the various routes would provide valuable visual cues for wayfinding with the added benefit of further enhancing the CBD and surrounding areas.

This Framework explicitly acknowledges in Section 4.3 the technical requirements and scientific basis that underpins all wayfinding systems. This is why technical advice and peer review is built into the process of installing signage, interpretation and public art.

Using Interpretation

Interpretation encompasses **science, art, inspiration, ethnicity and belief**. The users of interpretation are varied, such as:

- customers wanting enjoyment;
- citizens seeking information;
- students looking to be filled with knowledge; or
- users who want nothing, who are accidentally engaged.

One of the most important motivating factors that visitors to New Zealand mention is the people. The value of interaction with Kiwis in contributing to visitors' experience cannot be overemphasised. The more that our people and their stories are built into the experience, the higher our visitors' and local users' satisfaction levels will be. This is very significant for planning interpretation as is the need to acknowledge tangata whenua and te reo Māori where appropriate.

Understanding our end users and providing well-planned interpretation will make the experience of 'being here' richer and more relevant. It will welcome modern visitors to the rich heritage and environment of our District and help them appreciate our treasures. We will engage our visitors and local users in activities and give information that provokes their emotions, imagination and understanding. We will shed light on our West Coast identity and culture, our past, present and future, which will provoke questions and dialogue with our visitors and local users.

5. Where Do We Want To Be?

Using Public Art

Public art activity in all its forms contributes to our Vision for the District. Art works can range from the traditional to the highly inventive, from realistic to abstract, or from the intimately scaled to the landmark. Council acknowledges that there is opportunity to integrate public art with infrastructural projects and will think innovatively to incorporate this concept into its planning. Public art is an essential component of high quality place-making that enhances the liveliness and cultural richness of public space.

Public art is a source of pleasure and pride for residents and an important attractor for our visitors.

As our Vision states, we aspire to be renowned for our people, culture, talent, environment and desirable location, and our public art can communicate and showcase these aspects of our identity.

Our Public Art Policy will ensure excellence and alignment of all public art activity across the District.

We will continue to create a strong legacy of public art and care of existing public art and monuments. Council is the guardian of the public space on behalf of our community; and therefore has a responsibility to manage and influence what happens in public space and to ensure openness and transparency in the way decisions are made about

public art. The Public Art Policy articulates Council's commitment to public art for the benefit of our community (see Appendix 8.2).

In addition to saying what Council will do, this policy aims to encourage the arts sector and our communities to be involved in public art activity, and it sets out what Council will do to support, empower and celebrate the work created by other parties.

The ways artists think of and develop art in the public space are diverse and constantly evolving. Therefore the definitions section of the policy seeks to be as inclusive and open-ended as possible in order to achieve a public art programme that is inspiring and dynamic. Public art in this document refers both to Council's own public art activity as well as any art activity in public places that is planned and delivered by external third parties.

Through Council's own public art activity and by encouraging others, Council seeks to have public art across our District that connects with people, reflects and celebrates our unique identity and generates a sense of pride and belonging. We acknowledge that our people and our identity are not static, and we invite artists to reframe the way we view ourselves and our situations.



6. How Are We Going To Get There?

We've started by **making a commitment** to signage, interpretation and public art and have set aside a **seed fund of \$80,000**.

We are championing a **collaborative grassroots approach that empowers the community**, to step up, take the lead and help drive creative change.

We are looking to the community to consider what's possible, what's missing and what's needed and bring forward ideas, concepts and content for their project, the stories they want told or the public art they would like to commission.

6.1 Mapping the Assets That Are Important to Our Community

The Real Stories campaign and outreach provided a robust sample of our population and allowed us to collect data on the places that are important to our community and why those places are special. We mapped that data and have identified the following locations (please see Appendix 8.1).

Table 6 – Our Identified Locations

| |
|-----------------------|
| Ahaura |
| Barrytown |
| Blackball |
| Blaketown |
| Brunner Mine |
| Cobden |
| Great Coast Road |
| Greymouth CBD |
| Grey River Waterfront |
| High Street |
| Karoro |
| Lake Brunner |
| Nelson Creek |
| Paroa |
| Point Elizabeth |
| Punakaiki |
| Rapahoe |
| Runanga |
| Taramakau/Camerons |
| Woods Creek Track |

6.2 Using a Collaborative Partnership Model

A collaborative partnership model has been developed that **effectively takes the \$80,000 seed fund and doubles it to \$160,000**. Invitation to access the seed fund will be through six monthly funding rounds and approved by Council. Applications for the inaugural funding round close on 28 February 2015. An identified hub may only receive funding **once per year** to a maximum of \$10,000.

Further collaboration may be required should several communities of interest apply for the same identified location. In this instance, the **groups will be required to submit a collaborative project**, thus encompassing the many themes and stories that the location elicits.

Should Council receive applications in excess of the available funding round, the Working Group will reconvene to prioritise competing projects based on the perceived need within the hub in question, for signage, interpretation and public art. Their recommendations will be received at an operational level and then brought to Council for final approval.

**The Greymouth CBD will be considered at the completion of the CBD Master planning process which is due in March 2015.*

6. How Are We Going To Get There?

The model works on the principle that Council and the community partner on delivering signage, interpretation and public art projects throughout the District. Council will **match funds with a minimum of \$5,000 and up to a maximum of \$10,000** per proposal. This means that an organised community will have at least \$10,000 to roll out signage, interpretation and public art.

We have made it as easy and efficient as possible, leveraging all of the new District branding, and providing a robust process that empowers our communities. To this end, we have already developed a **'family of signs'** which will deliver the visual consistency for effective wayfinding, as detailed in Section 5.2

It is widely recognised that there is a science underpinning quality wayfinding, so we have included a **requirement of technical advice or a peer review** for the placement and locations proposed.

We also want to make sure that all content on signage and interpretation is accurate and appropriate, so an **independent review of all content** is required by the relevant expert or organisation. Evidence of this will be provided to Council and subject to approval upon Council review.

The **roles and responsibilities in the Partnership** are detailed below:

| Community | Council |
|---|--|
| Project and collaboration development | Advertise funding rounds and closing dates |
| Submit Proposal | Assess Proposal against criteria and award funding |
| Appoint a Project Manager | Project oversight |
| Budget reporting | Budget oversight |
| Liaise with technical advisors and report back to Council | Technical oversight and guidance |

Council will commit a further **\$10,000 per annum** within existing budgets to further the implementation of the Framework into the future because our people and our places aren't static and our stories and our celebrations of those stories must continue to grow and change if we're to continue making our places the vibrant, colourful, great places we all know it to be.



6. How Are We Going To Get There?

6.3 Creating Consistent Criteria

Criteria

To be considered eligible for funding on a signage, interpretation or public art project, the following criteria apply:

| | Signage | Interpretation | Public Art |
|---|---------|----------------|------------|
| Align with the Community Pillars | ✓ | ✓ | ✓ |
| Align with the Goals of the Signage, Interpretation and Public Arts Framework | ✓ | ✓ | ✓ |
| Reference an Identified Location | ✓ | ✓ | ✓ |
| Comply with the Grey District Brand and Style Guide | ✓ | ✓ | |
| Provide evidence of project funding | ✓ | ✓ | ✓ |
| Have locations and placements that have been peer reviewed by a suitable expert | ✓ | ✓ | ✓ |
| Integrate with existing and proposed signage, interpretation and public art | ✓ | ✓ | ✓ |
| Refer to surrounding Identified Locations (give the District context) | ✓ | ✓ | |
| Content explores all three themes | | ✓ | |
| Ensure content is accurate and appropriate and is independently reviewed by the relevant expert or organisation | ✓ | ✓ | |
| Adhere to Public Art Policy criteria | | | ✓ |

Grey District Brand and Style Guide

We have developed a **Grey District Brand and Style Guide** that will help guide community led signage, interpretation and public art design processes. This ensures consistent visual vibrancy and proudly positions the District as the symbolic, commercial & geographic **'Heart of the West Coast'**.

Comprising of design and brand elements such as colour and materials palettes, logo options and tagline options, and a **'Family of Signs'**, the Grey District Brand and Style Guide is a cornerstone of the design, implementation and installation of ALL future signage, interpretation and public art in the Grey District.

This is also a very **cost efficient approach** as it will remove most of the design cost for our communities and follows the good practice of wayfinding as well.

Technical Requirements

We are **using best practice** to ensure all directional wayfinding signage is designed in accordance with the requirements of the New Zealand Transport Authority's Manual of Traffic Signs and Markings (MOTSAM) and the science of wayfinding.

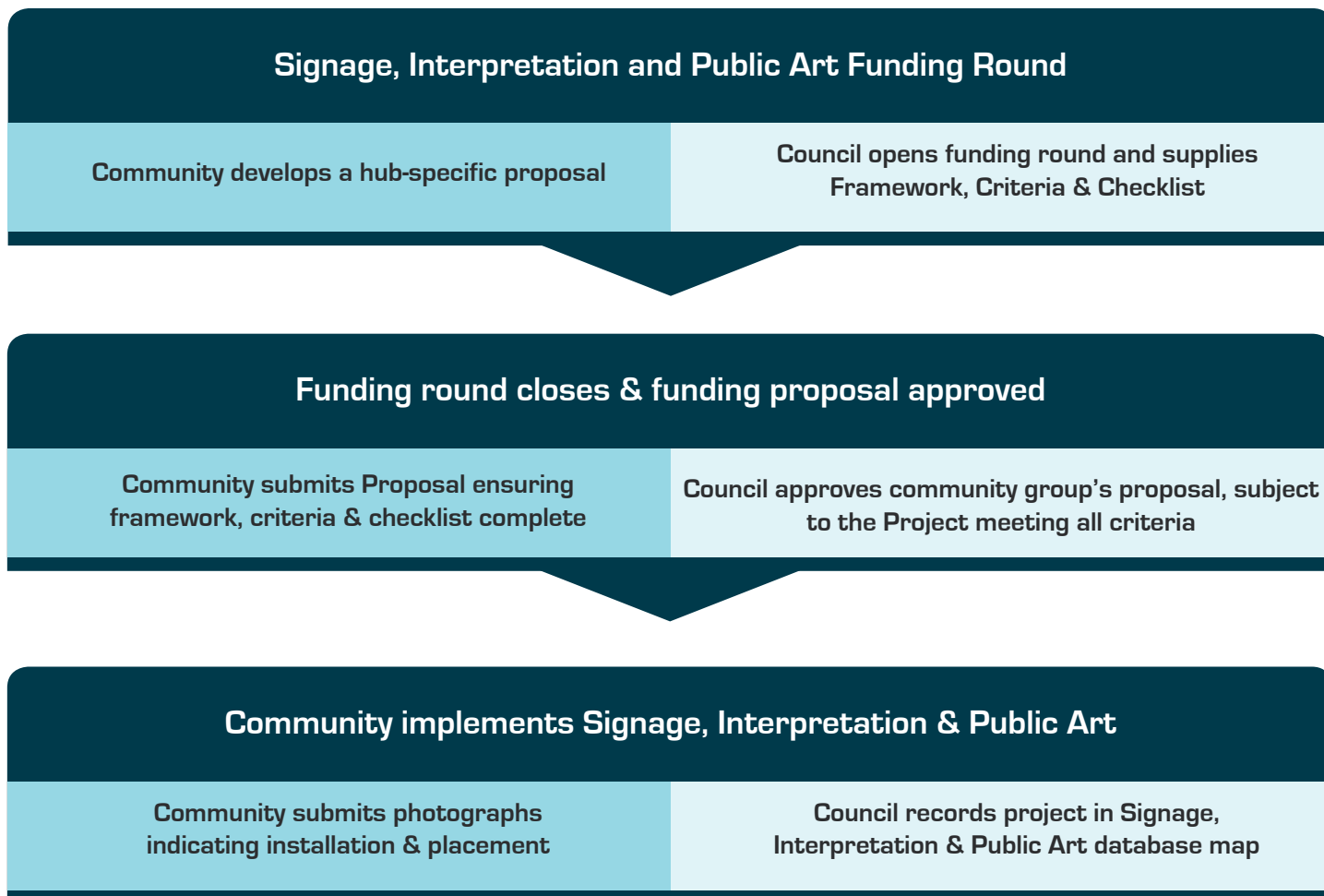
We have included a requirement for the community to **seek advice or a peer review** to ensure that we meet the standards and incorporate best practice. This is to ensure that we get the locations and placements right the first time.

6. How Are We Going To Get There?

6.4 Developing a Clear Process

Being very clear about how the Framework is applied is very important to our community.

The process is illustrated below:



It is expected that this process can be managed at an operational level, like any other process in Council. We want to make it as simple and expedient as possible so that our community is encouraged to take up our offer to help fund their development.

6. How Are We Going To Get There?

6.5 Testing Our Approach

The Framework aims to support our community to share our rich heritage and environment, in ways that communicate the unique identities that exist within our District.

With this approach in mind the Rebrand, Real Stories and 150th Celebrations were tested against the goals specified in Section 4.3.

The content for the projects were sourced via engagement with our community; shaped in accordance with the community pillars and shared with our end users in mind. The table below illustrates the outcomes for each project.

| Goal | Rebrand Project | Real Stories Campaign & Outreach | 150th Celebration Pop-ups |
|---|-----------------|----------------------------------|---------------------------|
| Identify our community assets | | ✓ | ✓ |
| Grow our pride of place | ✓ | ✓ | ✓ |
| Create vibrancy | | ✓ | ✓ |
| Share positive stories and celebrate our achievements | | ✓ | ✓ |
| Ensure consistent aesthetics and messages | ✓ | ✓ | |
| Engage with our community | ✓ | ✓ | ✓ |
| Communication of the West Coast identity | ✓ | ✓ | ✓ |
| Improve our District's image – inside and out | ✓ | ✓ | ✓ |
| Embrace innovative and cutting-edge practices | ✓ | ✓ | ✓ |
| Valuing our people | ✓ | ✓ | ✓ |

Using a Site-Specific Case Study

Further to these projects we will be using **the Cobden Aromahana and Blaketown breakwaters and surrounding areas as a specific signage, interpretation & wayfinding case study** to illustrate the marriage of the framework with the technical requirements – conceptually, thematically and visually – when we work together in cooperative collaboration.

We are already working with stakeholders in both of the areas, including the Cobden Aromahana Sanctuary and Recreation Group, Speedway, the Kahuna Board Riders Club, the Blue Penguin Trust, Conservation Volunteers New Zealand, Greymouth Heritage Trust and Coastal Pathways, just to name a few.

We know that these groups would like to see more signage, interpretation and public art in these areas and we now can test that our approach will work and be supported by the Framework.

The beauty of this approach is that it is **grassroots**, and we will work with our communities to make sure that the Framework is empowering and easy to use.

7. How Will We Measure Our Success?



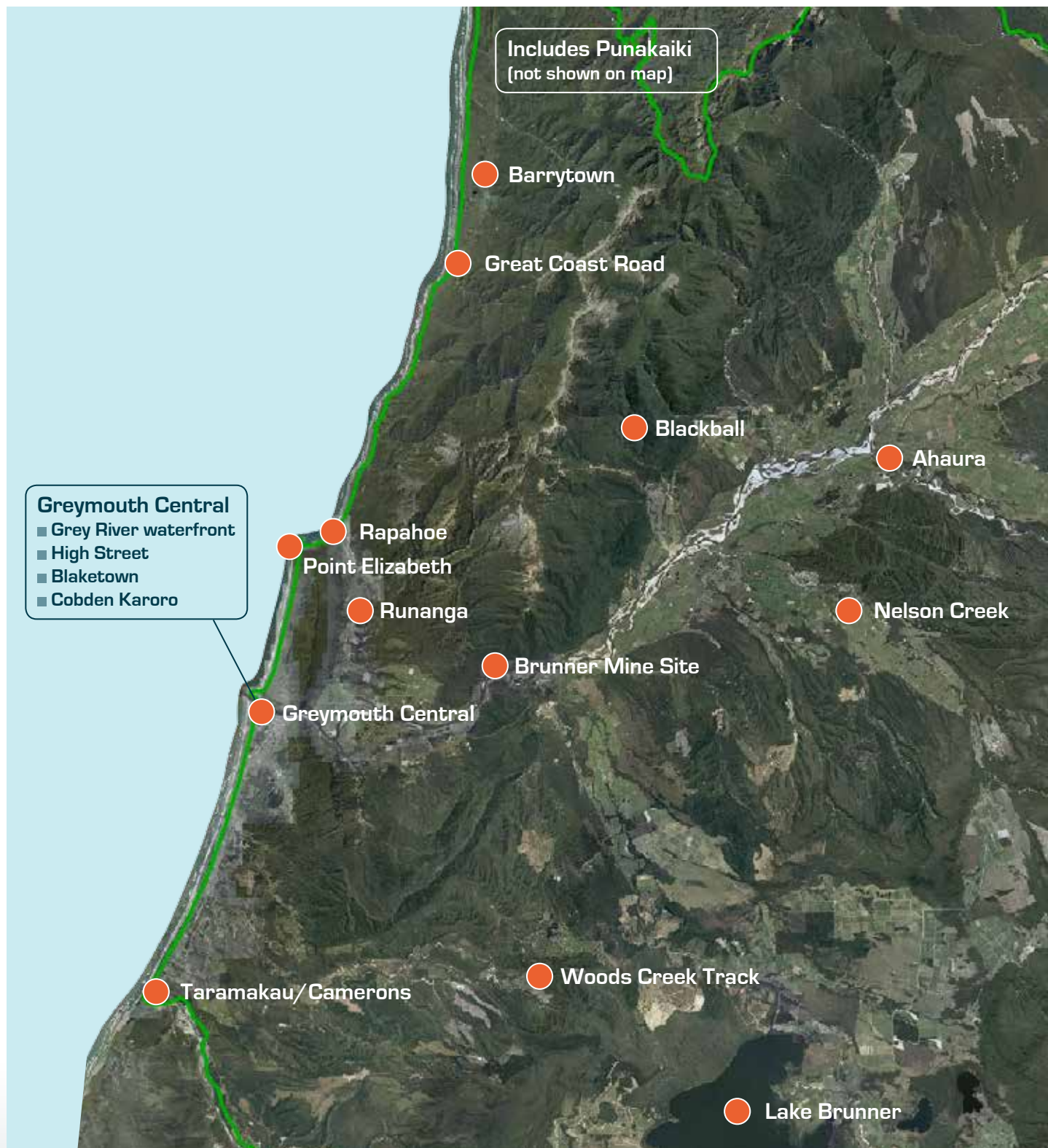
Once we apply the Framework we need to measure its success. The table below outlines what success might look like if everything goes to plan. We believe that the scorecard below will measure the efficiency and quality and will relate to our goals as defined in section 3.1.

| What success looks like: | Measure | Target | When |
|---|---|-------------------|---------------|
| Our communities are taking the lead, getting involved and getting some great signage, interpretation and public art happening around the District | Number of communities that submit proposals | 8 | June 2015 |
| All of the funding available has been allocated to our communities | All \$80,000 available has been allocated across our communities | Achieved | June 2015 |
| Our communities have more signage and wayfinding cues, interpretation and public art that communicates their unique identities | Number of wayfinding signs Number of interpretation panels Number of public artworks Number of signature trees and/or plants | 16 8 4 4 | June 2015 |
| Our community is satisfied with the signage, interpretation and public art throughout the District | Minimum % satisfied with signage, interpretation and public art throughout the District | 80% | Annual Survey |
| Our communities continue to uptake the annual funding available to build the wayfinding system throughout the District and tell our stories | The \$10,000 per annum is allocated every year | Achieved | Annually |



8. Appendices

8.1 Map of Assets Important to the Community



8. Appendices

8.2 Grey District Public Art Policy

Introduction

As indicated in the Grey District Community Economic Development Strategy 2013–2023, the District’s economic and social wellbeing is sustained by innovation and creativity, and the richness and diversity of its cultural life. These connections provide the catalysts to build and reframe the District’s identity and social cohesion in an era of constant change.

The Public Art Policy provides a clear, sustainable and forward looking framework of principles, which express the District’s commitment to the vital role of art in the overall strategic planning of the District and the implementation of the Greymouth CBD Master Plan. The Public Art Policy is complemented by the Signage, Interpretation and Public Art Framework to guide the way in which this commitment will take place.

Vision

The Grey District Public Art Policy will contribute to the Vision for the District. Our Vision is:

By 2023, the Grey District will be a progressive, growing, vibrant province, renowned for its people, culture, talent, environment and desirable location.

Purpose

This Policy picks up where the Signage, Interpretation and Public Art Framework leaves off by describing nine key criteria against which all future public art installations will be assessed. They express and reaffirm our commitment to creating the kind of vibrant, progressive and aspirational District you told us you wanted and are key factors in the strategic future planning of our District.

The Policy goes on to cover guidelines for:

- Approving new public art installations;
- Accepting donated or gifted works;
- Relocating existing works; and
- Deaccessioning existing works.

Scope

Council represents the citizens of the Grey District in the facilitation, approval, management and maintenance of public art activities.

The Policy applies to the assessment of public art proposals including gifts / donations, and addresses the relocation, deaccessioning, maintenance and monitoring of public artworks.

The Public Art Policy takes as its starting points the aims to:

- Create an inclusive environment that fosters creativity, knowledge and innovation;

- Invite freedom of expression that feeds our collective cultural memory and identity; and
- Acknowledge a framework to be built upon and expanded.

A key feature of the Policy is its proposal to integrate art into the fabric of the District. Public art enriches the public domain and artists contribute to the shaping and transforming of the urban and rural realm in ways which express, challenge, accentuate or give meaning to, the Grey District’s unique environment, history, communities and character.

Whereas the overall goal of the Public Art Policy is to generate significant benefits, tangible and intangible in the long-term development of the Grey District as a vibrant, inspired and creative place that we’re proud to call home.

Definition - What is public art?

Public Art is defined in the broadest sense as artistic works or activities accessible to the public. The work may be temporary or permanent in nature and may include performance art. Located in or part of a public space or facility provided by both the public and private sector, public art also includes the conceptual contribution of an artist to the design of public spaces and facilities.

For the purpose of this Policy, Council sees public art as including:

- Artists contributing to the thinking and design of public places and shared spaces;
- Art concepts, artworks and / or design features integrated into urban design developments (including buildings, streets and parks);
- Artists working in and with communities in public and shared spaces; and
- Art processes and artworks in our shared spaces that may variously be described as sculpture, murals street-art, performance and / or installations.

And for the sake of clarity it is understood this Public Art Policy does not include:

- Grey District Council District Art Collection – a collection of artworks situated within Council buildings;
- Privately owned works;
- Events;
- Advertising and billboards located in public spaces;
- Anything on private land; or
- Impromptu public art activity.

8. Appendices

Guiding Principles, Actions and Criteria for Public Art

Grey District Council recognises the importance of encouraging an appreciation and understanding of art. Artworks can be enjoyed for their aesthetic qualities but are also important for their ability to provide wider and more complex pictures of the time and place they inhabit and the society from which they emanate. Public art plays a vital role in place making and as such is instrumental in identifying, commenting upon and creating memorable communities with vibrant and flourishing public places.

The following guiding principles, actions and criteria form the basis of the prioritisation, evaluation and approval of public art in the Grey District and are derived from the strategic priorities of:

- Signage, Interpretation and Public Art Framework 2014-2024
- CBD Master Plan 2014
- Grey District Plan 2010
- Long Term Plan 2012-2022
- Grey District Community Economic Development Strategy 2013-2023

Guiding Principle No. 1

Grey District's public art will be inspiring, thought provoking and meaningful.

Grey District's public art will raise the profile of our District by giving it dynamic points of difference, making it visually stimulating and compelling and by contributing to positive perceptions of our place as a centre of vibrancy, creativity, discovery and prosperity.

Therefore Council supports the creation of public art that is inspiring, thought provoking and meaningful.

Guiding Principle No. 2

Public Art in the Grey District will invite freedom of expression that feeds our collective cultural memory and identity.

The migration of creative talent and focus from our main centres to our rural outposts and everywhere in between is crucial to creating a strong cultural presence and confident identities for our outlying areas.

Therefore Council supports public art that takes place both in central and outlying areas, feeds our collective cultural memory, identity and reinvents public spaces.

Guiding Principle No. 3

Māori culture, whakapapa and history are expressed in our public art.

Council recognises mana whenua and the past, present and future relationship of Māori with the District, Māwhera.

Therefore Council encourages artworks from mana whenua which express the identity of local Māori - their culture, whakapapa and history.

Guiding Principle No. 4

Locals are more engaged in the development of public art activity.

During the drafting of the Signage, Interpretation and Public Art Framework, Council received feedback that the public wants more involvement in the District's creative direction.

Therefore Council supports projects that increase the participation of the public in the development of public art.

Guiding Principle No. 5

The District's public infrastructure integrates art concepts and/or design features and/or physical artworks.

Council will incorporate public art, where appropriate, as a means of expressing and celebrating the District's culture and identity in public space design.

Therefore Council supports the 'as appropriate' integration of art concepts, design features and/or artworks into public infrastructure and future planning.

Guiding Principle No. 6

Public Art directly contributes to social and economic change and urban and rural revitalisation in the Grey District.

We know great public art makes our towns, settlements and District look good and that it plays a vital role in social and economic change and rural / urban revitalisation. For example, public art activities can take place in disused public spaces bringing a new community into that space.

Therefore Council acknowledges that all public art contributes to social and economic change and urban / rural revitalisation throughout the District.

Achieving Public Art Outcomes

Partnerships

Grey District Council will work closely with all organisations, institutions and members of the community interested in and involved in the development of public art throughout the District.

Council will work with key partners within the context of and criteria outlined in the Signage, Interpretation and Public Art Framework to ensure an integrated approach to the development of public art.

8. Appendices

Responsibilities

The Public Art Policy will be monitored, facilitated and/or implemented by Council.

Council is the first point of contact for all public art enquiries and is the recipient of all applications for public art proposals on public space.

Approval Process

Proposals will follow the Process outlined in the Signage, Interpretation and Public Art Framework.

Assessment process

Council will assess all proposals received against the Signage, Interpretation and Public Art Framework to ensure they align with one or more of the guiding principles while simultaneously meeting the public art criteria of the partnership model.

Public Art Criteria

Strict adherence to the following public art criteria is a pre-requisite for partnering with Council to successfully deliver inspired, thought provoking and real pieces of great public art.

Successful proposals will **in addition** to the required criteria of the Signage, Interpretation and Public Art Framework, demonstrate:

- High standards of artistic excellence;
- Relevance and appropriateness of the work to the context of its site;
- Non-duplication of projects;
- Consistency with current planning, heritage and environmental policies and District Plans;
- Consideration of public safety and the public's access to and use of the public domain;
- Consideration of maintenance and durability requirements; and
- Evidence of a satisfactory budget and allocation for ongoing maintenance (refer to Protocol for Special Assets).

Relocation of Public Art

Council will consider relocating public artworks for a range of reasons including:

- Artistic and historic relevance;
- Public safety;
- Changes to the design and use of the public space occupied by the artwork;
- A new and better site has become available for an artwork; and/or
- A change in the outcomes for public art activity.

Council will follow the same process as if the artwork was offered for the first time. If the result of this is not to move the artwork Council may also consider deaccessioning the work.

Decisions will be made on consideration of consultation with the artist(s) (or the family of the artist(s) if necessary) where possible, and other relevant people or organisations involved in its establishment. If an artwork needs to be moved or altered in any way, consideration will be given to the moral rights of an artist under the Copyright Act 1994.

Deaccessioning Public Art

Council will consider deaccessioning public artworks for a range of reasons including:

- Artistic and historic relevance;
- Public safety;
- Changes to the design and use of the public space occupied by the artwork; and/or
- Artwork is vandalised or damaged and repair is not feasible.

Council will follow the same process as if the artwork was offered for the first time. The decision will also be made on consideration of consultation with the artist(s) (or the family of the artist(s) if necessary) where possible, and other relevant people or organisations involved in its establishment. If an artwork needs to be moved or altered in any way, consideration will be given to the moral rights of an artist under the Copyright Act 1994.



8. Appendices

Deaccessioning decisions will be made by Council with guidance from the Signage & Interpretation Working Group based on criteria that include:

- Resale value;
- Sensibilities around how Council came to own the artwork; and/or
- Condition of the artwork.

Options will include:

- Selling or gifting the artwork back to the artist;
- Donating to a community group or facility, or organisation that operates for public benefit;
- Open sale or auction; or
- Disposal.

Evaluation

An evaluation of the Public Art Policy will be informed by an overall improvement in the quality of public art and how well the principles for the delivery of public art outlined in this Policy have been adhered to.

Approval and Review

Grey District Council will review this Policy every three years.

Review Date

October 2017

The Grey District Council reserves the right to review, vary or withdraw this Policy at any time.

Authorisation

Adopted by Council on [yet to be confirmed].



8. Appendices

8.3 Protocol for Special Assets

POLICY:

Protocol for Acceptance of Special Assets

Adopted: 11 August 2014

Goal

The key goal when Council accepts special assets, the asset is required to remain of benefit to the community into the future.

Discussion

Special assets are assets that are created through projects initiated by community groups and others that are donated, and/or in some other way transferred to and become the responsibility of Council to manage and maintain, or for which Council retains some form of responsibility.

They may also include:

- Special assets where Council remains the legal owner of the asset or possibly just the land on which the asset is located and where a community group has been formally established to own, or manage and maintain the asset.
- Projects where the Council has commissioned work to promote or commemorate a special event or promote a particular area or activity.

Examples could be buildings, purpose specific recreational areas, structures, sculptures, monuments, billboards and forms of promotional signage.

This protocol is limited to one-off type projects and small scale projects where new community assets are involved.

It is noted that all of these special assets are promoted for genuine and commendable reasons.

Often groups and individuals will have a great concept, be strongly motivated to raise funds and have certain skills that will benefit the project. To achieve a successful outcome the project may also need additional skills and resources to achieve a long lasting benefit for the community. Other project aspects may also need to be considered, such as potential hazards, risks and safety issues relating to the construction and location of the project.

Larger scale initiatives are likely to involve formal development approvals, detailed feasibility studies and be justified by a business case approach.

8. Appendices

Requirements

Council welcomes the initiatives of individuals and community organisations to make our community more prosperous and our towns look better and on that basis, initiatives aimed at creating new features are generally welcomed.

However, where such features (called special assets for purposes of this policy) are to be taken over by Council, Council must, as part of its prudence requirements, make sure that such assets do not create financial costs into the future that will put an undue burden on the ratepayer.

Where such assets are destined to be taken over by Council on behalf of the community, the following basic steps are to be followed:

Step 1:

Advise Council of the intention and allow Council to discuss suggested amendments with you. Issues that Council will have to take into consideration include:

- Will the special asset represent an offence to anybody, ie on religious, political, social or aesthetic grounds?
- Have all costs associated with the project been identified and is funding for it in place?
- How does it "fit" with Council's Long Term Plan and community outcomes and the wider Local Government Act 2002 (notably in relation to Section 10)?
- Are the roles and responsibilities for completing the special asset clearly identified?
- Where does risk lie until such time the special asset is transferred to Council and is it provided for?
- In the case of a structure, whether the special asset will meet Council's requirements of structural integrity. This will cover design, foundations, seismic compliance, expected operational life, construction material (for ease and cost of future upkeep) as well as special features.
- Will the materials and finish be fit for purpose, also taking into account the climatic and other factors affecting the area and what would the future maintenance requirement be?
- Does the special asset have any special features and if so, will it involve more costs and will full instruction manuals be made available to Council?
- Are all consents, both Council consents and that of landowners, in place and how long will it remain in place?
- Will its location be practical and acceptable to those destined to use the asset?

Step 2:

Council will consult with the applicant on any reservations it has in relation to the special asset and any aspect of it. This will be done in a constructive, positive and progressive manner.

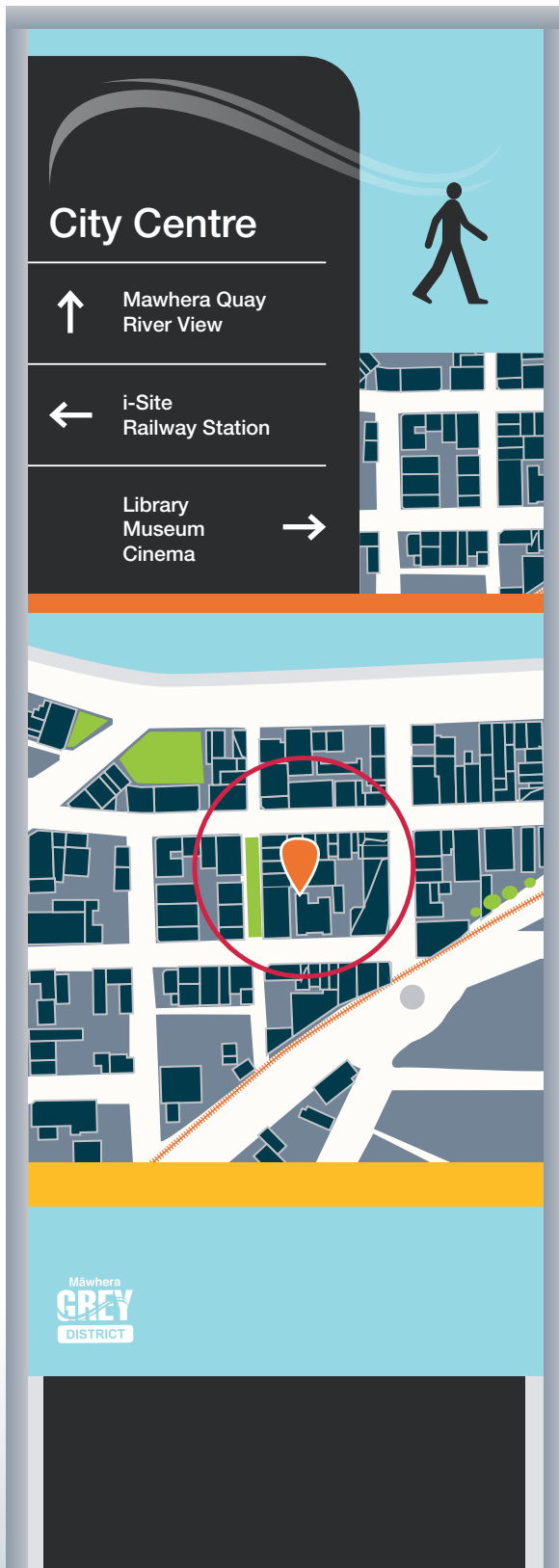
Step 3:

Council will give approval in principle or otherwise. As a local authority, Council is subject to specific and clear decision-making requirements and the information gained under Steps 1 and 2 will be most important for this process.

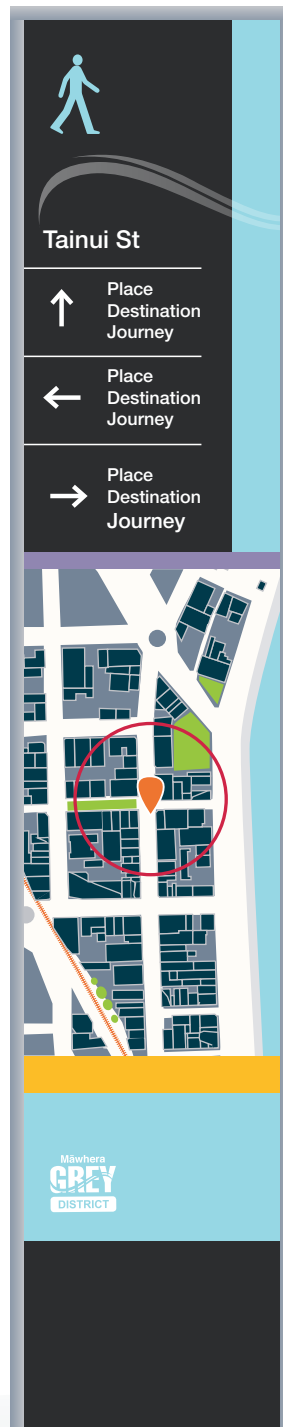
8. Appendices

8.4 Family of Signs

Primary Marker



Secondary Marker



Information Marker



Boundary Marker



8. Appendices


Heritage & Nature Interpretation

Customs House

River ViewBus asperferum re, quidi aut que prerberum et am et qui re ius, quias invel ium fugit la voloristrum nobis dolore laut quatum debet faccabo ritatibus, omnis etur sequibus id es ellabo. Igentia dolupta cuptate voloressim velenis id ma con none et quidus.


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The Site

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Directional Signage

Māori Translation

Kings Domain Walk

2 HOURS RETURN
Steep uphill gradient
Please stay on the track
Beware of deep holes



Māori Translation

← Beach Access

50 Metres



Māori Translation

← Toilets

50 Metres



8.5 Application for Signage, Interpretation & Public Art

Application for Signage, Interpretation and Public Art

This application refers directly to the Signage, Interpretation and Public Art Framework and the outcomes identified therein.

Applicant Details - *Required

*Date: _____

Organisation Name(s): _____

*Project Name: _____

*Project Leader - Surname: _____ *First Name: _____

Address: _____

*Email: _____ *Telephone: _____

*Amount requested:

Please attach a detailed budget estimate for the project.

| |
|----------|
| \$ |
|----------|

*Evidence of matched funding attached?

Please attach a cheque or a bank statement showing available funds specific to the project.

Checklist Criteria – Evidence must be attached to this application.

- Proofs of proposed signage and/or interpretation using the Grey District Family of Signs
- Technical advice or peer review of placements and locations and compliance with all relevant regulations
- Aerial photo with all placements and locations as per technical advice
- Proof of an independent review of all content/art design by the relevant organisation or expert

Project Information – Attach additional pages if required.

Please provide an overview of the project:

8. Appendices

Describe the need for your project:

Describe how your project fits into the Framework Criteria:

Applicant

I confirm that information supplied is correct and agree to the conditions overleaf for this consent.

Signature of Applicant/Agent: _____ Date: _____

Office Use/Approval

Evidence sited by _____ Date: _____

Application Approved by _____ Date: _____
(Manager Corporate Planning & Community, Economic Development Officer or Senior Communications Officer)

Inspected and Approved by _____ Date: _____

