

ART IN THE LANDSCAPE

Guidance for Artists.
Art Farm Birchs Bay
Sculpture Trail



Sculpture Trail, Farm and Garden Walks

Open 365 days a year, 9:00am to 5:00pm

Art Farm Birchs Bay

Art Farm Birchs Bay (AFBB) is a not-for-profit association established to foster engagement between community, artists, art and the landscape. AFBB is situated at Five Bob Farm, an innovative working farm in the south Channel and home to Diemen Pepper.

Art Farm Birchs Bay hosts exhibitions, artist residencies, workshops and the renowned Sculpture Trail - an annual sculpture exhibition featuring Tasmanian and interstate artists with support by private sponsorship and local government.

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The Sculpture Trail

The Art Farm Birchs Bay Sculpture Trail is comprised of entries in the annual sculpture exhibition, and permanent works. Entries in the AFBB annual sculpture exhibition include small works through to very large works. Sculptures in the exhibition are for sale and may be considered for a number of prizes including the Five Bob Farm Acquisition Prize.

Permanent works include past winners of the acquisition prize, works constructed as part of the AFBB Artist in Residence Scheme and specific commissioned pieces.

When entering a work for the Annual sculpture exhibition, it is important for you to consider if your work would be suitable to form part of the permanent collection of the sculpture trail.

Temporary or Permanent?

One of the key considerations in planning your work is whether the work should be ephemeral, temporary, or permanent. The intended duration of the work will be influenced by a range of factors including the aims or purpose of the work, its site, budget, and the materials to be used.

Ephemeral art works are designed to slowly disintegrate over time due to the nature of the materials and their interaction with the surrounding environment.

Temporary art works in the context of the AFBB Sculpture Exhibition may be works that are for sale, have a design life greater than the duration of the exhibition but are not suitable to become part of the permanent sculpture trail. Occasionally a work which is intended to be temporary may outlive its designated time, however it may be difficult and expensive to maintain.

Permanent works are generally intended to last 10 to 15 years or longer depending on the durability of the materials, maintenance, and the ongoing relevance of the work. For example, a “permanent” timber structure might last 10 years while a steel sculpture is likely to last up to 20 years or longer. The AFBB Sculpture Trail has some natural timber works dating back to 2006. Some of these now have safety signage to prevent touching due to their current fragile nature.



**DO NOT
TOUCH**

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Lifespan & Maintenance

The life of an artwork doesn't end after its purchase or installation date. Some important questions to consider in the design and creation of your sculpture are:

- Would this work be suitable to become part of the permanent sculpture trail?
- What is the projected life of the artwork?
- What will be necessary to maintain the artwork in terms of public safety and aesthetics?
- How will climatic conditions impact on the artwork?
- Can I switch out certain materials to reduce the cost of maintenance down the road?
- How does the artwork sit in the landscape?
- What impact will the artwork have on the maintenance of the surrounding area?
- Will it be possible to relocate the artwork in the future?

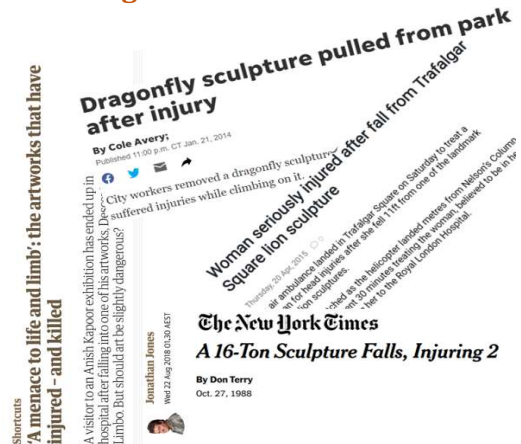
Safety

Safety is an important consideration for public art, particularly when exhibited in an uncontrolled environment such as AFBB. There is a shared responsibility for safety between the Artist and AFBB.

- How will the artwork be designed to be safe as far as reasonably practicable?
- How will you manage the safe installation / removal of the sculpture?
- How do you intend the public should interact with your sculpture?
- How might they interact with the sculpture in an uncontrolled environment?



Don't just think about unsupervised children climbing on your sculpture, you might be surprised at what some adults might do!



Some artworks at AFBB have signs indicating patrons should not touch the artwork, either due to the fragility of the work or due to safety aspects. Does your artwork require a specific safety notice?



Artists must work in a professional manner and be respectful to staff and visitors while working on the premises of AFBB. They must ensure their work practices, and those of other involved in installation of the work are safe and do not risk personal or public safety.

Artists should co-ordinate installation location, site access and management strategies with the AFBB Program Coordinator prior to installing their artwork.

Condition of Artwork

Artist should ensure the artwork is delivered to AFBB in an exhibition ready standard. Artists exhibit their artwork at their risk. The AFBB Sculpture Exhibition does not have an accidental and malicious damage insurance policy to cover the sculptures. Whilst care is taken to avoid damage, all risk in the sculpture exhibited by the artist remains with the artist at all times, irrespective of whether the work is being handled by a member of the exhibition staff, our volunteers on or off site or in transit.

The artist must take full responsibility for ensuring that at the end of the exhibition their work is in a condition ready for delivery to the buyer, or in the case of an acquisition ready for permanent installation.

The Safe Hand Check List



1. Think through the Task

Have a clear plan in mind.

Understand the task.

Get the right:

- Information
- Tools & Equipment
- People to help.

Think about:

- **Safe transport and access to the location. Parts of the AFBB sculpture trail are on steep bush trails.**
- **Communication**
- **Weather conditions**
- **How will you leave the site safe for multi-day installations?**

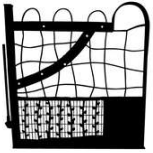
2. Spot the hazards.

The following checklist may be used to assist in identifying hazards. Its not a complete list of hazards and you should try and list any additional hazards.

Activity	Hazard	Possible Control
Transport	Poorly restrained load: <ul style="list-style-type: none"> - object falling from vehicle 	Use appropriate load restraint. <ul style="list-style-type: none"> - E.g., Tie down straps, ropes and/or chains. - Check the load is secure prior to departure and recheck along the journey.
Transport	Slippery steep track: <ul style="list-style-type: none"> - vehicle crash / rollover 	Plan the work. <ul style="list-style-type: none"> - Avoid work in adverse weather where practicable. - Check access on foot. - 4 x 4 vehicle with suitable terrain tires. - Slow speed – e.g. low range
Installation / Removal	Slippery steep site: <ul style="list-style-type: none"> - crush between vehicle & object, - slip, trip, fall. 	Plan the work. <ul style="list-style-type: none"> - Avoid work in adverse weather where practicable. - Check access & work area on foot. - Clear work area of “visitors”. - Define “no go” areas with safety tape / safety cones etc. - Use a spotter. - Wear appropriate footwear
Installation / Removal	Manual Handling: <ul style="list-style-type: none"> - heavy lifting &/or poor ergonomics strain or over exertion - sharp edges / spikes – cuts &/or penetrating wound 	Eliminate the hazard by using mechanical lifting – e.g., a hoist or forklift (AFBB has a tractor with lifting facilities and experienced operator). <ul style="list-style-type: none"> - Avoid single person heavy lifting. - Reposition the job to improve ergonomics. - Use protective caps over protrusions (e.g. plastic rebar caps). - Wear gloves.

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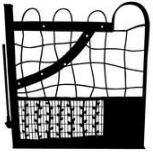


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Installation / Removal	Unloading: <ul style="list-style-type: none">- falling from tray of truck / ute- working under suspended load- struck by unrestrained object	Plan the lift. <ul style="list-style-type: none">- Use a spotter.- Don't stand on the tray during hoisting.- Use appropriate load rated slings, shackles and other lifting hardware.- Ensure lift is within the capacity of the hoist / forklift.- Ensure the area is suitable for operation of the hoist / forklift- Clear work area of "visitors".- Define "no go" areas with safety tape / safety cones etc.
Installation / Removal	Excavation: <ul style="list-style-type: none">- strain or over exertion- falling into hole- collapse of hole	Plan the work site and the job. <ul style="list-style-type: none">- Clear work area of "visitors".- Define "no go" areas with safety tape / safety cones etc.- Have a hole cover available.- Do not enter the excavation.- Work with an offsider / spotter.- Backfill holes.
Installation	Chemicals: <ul style="list-style-type: none">- Cement burns / dust- Glue Fumes / Poisoning / Skin irritation- Paint	Refer to Material Safety Data Sheet (MSDS) for the products you will use and follow manufacturers recommendations. <ul style="list-style-type: none">- Wear appropriate Personal Protective Equipment (PPE).- e.g., gloves, eye protection, mask.- Have clean washdown water available.- Have a means of communication for emergencies or work with an offsider.- Have suitable materials to clear up spills.

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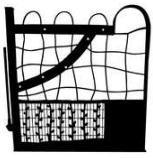


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Installation	<p>Use of Power Tools & Machinery</p> <ul style="list-style-type: none"> - strain or over exertion - cuts & penetrating wounds - rotating equipment 	<p>Only use power tools and machinery within operators skill and experience, and qualifications / licences to operate.</p> <ul style="list-style-type: none"> - Have the appropriate number of operators for the machinery. - Clear work area of “visitors”. - Define “no go” areas with safety tape / safety cones etc. - Wear appropriate PPE. - Ensure rotating machinery is appropriately guarded. - Ensure hair is tied back / appropriately restrained and you don’t have loose clothing that could catch if using unguarded machinery such as handheld augers etc. - Have a means of communication for emergencies or work with an offsider. - Have a first aid kit available.
Installation / Exhibition	<p>Toppling / Falling Could your artwork topple or fall and injure someone if pushed, someone climbed on it, or in adverse weather?</p>	<p>Design – allow for the adverse human intervention when considering the design of the base / foundation for your artwork. Site Selection – choose a suitable site / plinth base for your artwork, that is stable and level or could be modified to form a suitable foundation. Use a Restraining mechanism – Wide base plate, ground anchors, socketed excavation, concrete base, guy ropes etc. Engineering – for large works get suitable engineering input if outside of your skills, experience, and qualifications. Signage – Safety signs could be used for works that pose a hazard that are not designed for visitor physical interaction.</p>
Installation / Exhibition	<p>Falling from height Could someone climb on and fall from your artwork.</p>	<p>Design – If your artwork involves visitor interaction / climbing, mitigate falling risk by use of guard rails, hand grips, use of soft-fall around it. Refer to playground equipment standards.</p>
Exhibition	<p>Sharp Edges / Rough Finish</p> <ul style="list-style-type: none"> - Cuts / Splinters 	<p>Eliminate the hazard by filing / sanding sharp edges. Smooth touch points by sanding (e.g., seats, handles, grip points)</p>

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3. Assess the Risks.

A risk assessment involves looking at what could happen if someone is exposed to a hazard and the likelihood of it happening.

A risk assessment can help you work out:

- how severe a risk is,
- if your control measures are effective,
- what action you should take to control the risk,
- how urgently you need to act.

You may not need to undertake a full qualitative or quantitative risk assessment using a Likelihood and Consequence Matrix if the hazards, risks, and control measures are well-known.

Arts Tasmania provide a Public Art risk assessment guidance document and template:

https://www.arts.tas.gov.au/industry_development/public_art

The Hazard Checklist in Step 2 above, is set out to be largely consistent with the first three columns of the Arts Tasmania Public Art Risk Assessment Template.

4. Make Changes

You should always aim to eliminate risks, as this is the best way to manage risks. Where this is not possible, you must minimise risks so far as is reasonably practicable.

Some Examples

Life Flows



Dan built a fire hydrant sculpture. The sculpture had a cast iron hydrant with a cantilevered flower spray. This made the sculpture quite top heavy. The sculpture was 1.2m high and had a round steel plate base, approximately 400mm diameter. Dan was confident that the sculpture was stable on a level floor and in a controlled environment.

During inspection of the proposed AFBB exhibition site, Dan noted the ground was not very firm and tree roots prevented making it level. He became concerned that in an uncontrolled environment someone might pull on one of the flower branches causing the sculpture to topple. Its weight could cause serious injury. Dan also noted there could be a penetrating injury risk from the ends of the stainless steel branches.



Hazard	Control / Modification to the sculpture
Uneven & soft foundation. - Toppling / Falling - Crush injury	Provide a stable anchored base. 4 holes drilled around perimeter of base plate. 4 x 600mm long x 10mm diameter steel pegs driven through the holes into the ground to anchor the base.
Protruding "branches" - Penetration injury	Eliminate Points. Rounded off any sharp points. Bent all ends of branches down towards the ground.

When Dan installed the sculpture at its final location after purchase, he concreted in a galvanised steel post and installed the hydrant over it to ensure it was secure for the long term.

Tom's Sculpture

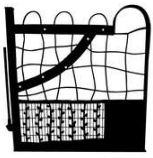


Tom is building a wooden structure from natural bush timber and sawn planks. He intends that visitors will physically interact with this structure – crawl through, sit in etc. At one end the structure is relatively low and increases in height to over 1.8m toward the opposite end. The structure is founded on natural stone blocks. Tom has used interlocking wood joins in the frame of the structure.

When reviewing the sculpture, some hazards were identified resulting in some modifications to the design. The intended slope of the proposed solid roof would be very easy and tempting for unsupervised young children to

climb up to the apex from the low end resulting in a falling hazard. The use of soft-fall mulch was not considered compatible with the environment.

Hazard	Control / Modification to the sculpture
Unintended climbing / crawling up the roof. - Injury due to falls	Eliminate the hazard by removing the solid roof from the high part of the structure and reducing the height of cladding on the sides of the structure.
Failure of frame joints due to climbing structure & loss of strength due to weathering and aging of the timber.	Reinforce joints – use additional hidden wood screws to reinforce the interlocking joints in the natural timber frame.
Finger entrapment points between side timbers and floor timbers.	Adjust gaps between boards. Gaps to be < 8mm or >25mm.
Splinters	Sand smooth and round grab points on the structure such as top edges of sides.



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The fine print

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