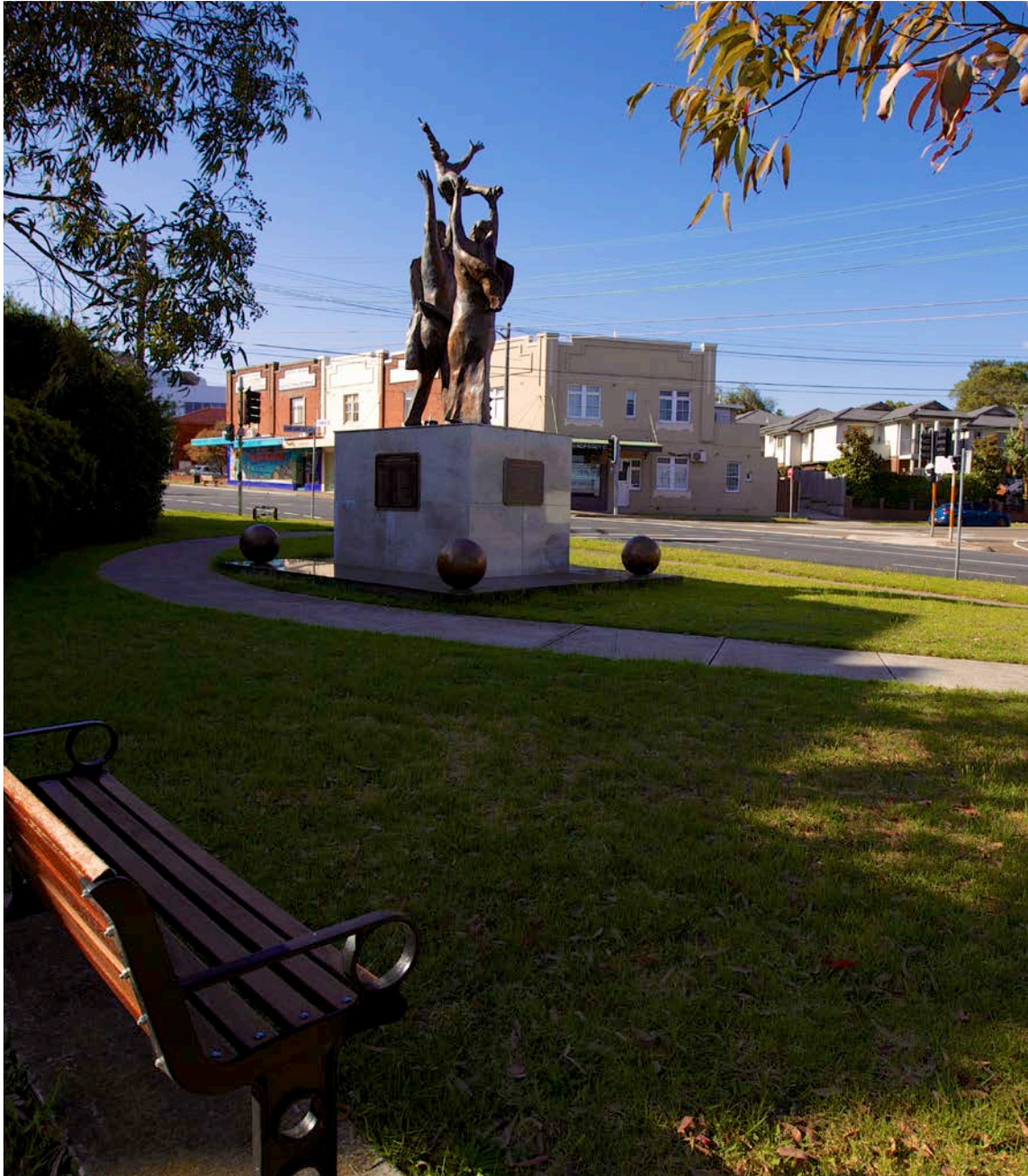


# City of Canada Bay Public Art Plan



Prepared by Stephanie Kelly  
October 2014

Drawn from the work of Marla Guppy  
& Amanda Buckland completed in 2007  
for the City of Canada Bay

Image: La Famiglia  
by Antonio Mansini  
at Stevenson Reserve  
Five Dock.

# City of Canada Bay Public Art Plan

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# Background

Public art contributes to place identity and increasingly it is a significant part of the visitor experience. Cities around the world have recognised the value of cultural statements and public art has a key role in giving character and cultural definition to areas. This has been particularly successful in Australia with substantial public art initiatives reactivating waterfronts and urban development. The City of Canada Bay has increasingly used art as part of place making across the City.

Our achievements have mainly been connected to local renewal and the imaginative inclusion of public art as part of neighbourhoods. The approach is driving distinction and creating local conversations. This focus responds to changes in our community and their expectations. As structural changes occur in residential areas like Rhodes and Strathfield responding to the trend to create more dense urban communities, cultural connections are increasingly important to create a place identity.

Creating high quality living environments for people of all ages and backgrounds is a priority. Public art projects are seen as central to a liveable and vibrant public domain. Artworks provide a commentary and inspiration in everyday life in neighbourhoods across the world. As communities become more urbanised, the natural world also assumes a new importance in our lives. The patterns of light and shade the reflection of the sky, the power of the wind, the intensity of the seasons, the patterns of the tide are all part of the way individual artworks reveal themselves, even in urban locations.

The capacity to stage or accommodate temporary public art is becoming an important part of the cultural life of places, attracting visitors and providing the opportunity to 'try out' new art forms, locations and approaches. Ongoing ephemeral and city animation works form part of the seasonal and celebratory experience of cities around the world and are important socially, culturally and economically. The exponential growth of 'Vivid' in Sydney is good case study. Vivid animate spaces and give both emerging and established artists a chance to work on a scale and in a context that might not otherwise be available.

# Background

The City of Canada Bay has developed a focus on place management which defines our approach to cultural development. The aim is to turn spaces into places, giving people reason to stop and become involved. These places reflect an appreciation of cultural and environmental diversity and a sense of belonging. The purpose is to create stronger and more strategic relationships with people around identifiable activity hubs whether they are suburbs like Rhodes, centres like Five Dock, parks like Cabarita Park or facilities like the Concord Library. The focus on place management for cultural development addresses the history and heritage, stories, people, landscape, streetscape, and culture of the place.

It is about discovering what makes a place distinctive, authentic, and memorable. It is about the experience people have as individuals and communities. Cultural markers, public art and interpretive features can inform residents, visitors and future generations about the significance and meaning of special places, people and stories. With outstanding heritage areas, 38 kilometres of waterfront and some of Sydney's newest urban developments, the City of Canada Bay offers an excellent environment to develop imaginative public art and design.

The Public Art Strategy is intended to be both practical and inspiring, exploring themes, sites and opportunities. The strategy has a strong emphasis on delivery and looks forward to artworks that are innovative and easy to manage and maintain while attaining high aesthetic standards. The early integration of public art into development is a focus. Most important is the development of public art that can be enjoyed by people of all ages and backgrounds - art that becomes part of the way the community experiences public environments and an expression of the cultural identity of the City of Canada Bay.



Image: Stop Litter in the Bay.

# Public Art

Image: Abstract Mural  
by Rodney Monk.

# 1



# Public Art

## Definitions

Public art describes art practice that is part of the public experience of built and natural environments. It can include sculpture, environmental art, the integration of art and architectural design, installations, lighting works, new media and outdoor performance. Where there is artist involvement, customised design is also included in the broader definition of public art and may include artist designed street furniture, decorative paving, lighting treatments, signage, and glasswork. Public artworks are usually site specific and may celebrate the distinctiveness of the environment, local heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place. Artworks may be of a significant scale and define a locality or be intimately integrated into urban elements.

## Locations

Public art projects can be located in a wide range of public and community environments including:

- Town centres, shopping centres and retail developments
- Existing neighbourhoods
- New residential areas
- Civic and community buildings
- Commercial developments and business parks
- Schools, childcare centres and other education facilities
- Natural environments including water lines and bushland
- Open space, parks, playspaces and sporting areas

# Public Art

## Existing Public Art

The City of Canada Bay has invested in the development of a diverse portfolio of public art works from major commissions such as 'Cumulus' to small works in the public domain such as the 'Refresh Drummoyne' poem feature on street furniture in the Drummoyne shopping village centre. This table shows the current portfolio of public art in the City.

### 2047 Drummoyne

Refresh Drummoyne  
– Wendy Lewis and  
Ivana Martinovic

Drummoyne  
Signal Boxes  
– Thao Nhi La

Stop Litter in the Bay  
– Rudy Kistler

Alexandra Reserve  
– Graham Charlcroft

Drummoyne Oval  
– Anderson Hunt

The Serpent  
– Jason Wing

Street Banners

### 2046 Five Dock

La Famiglia  
– Antonio Masini

Sea Creatures  
– Henry Lawson  
Park Community Art

Gold dust and  
Gemstones  
– David Capra

I remember  
– Joanne Saad

Livvi's Place Mural  
– Lucilla Marshall

Five Dock Skate  
Park Mosaic

Piazza Eolie  
– Nola  
Diamentopolous

Street Banners

Mural  
– Five Dock Leisure  
Centre

The Reader  
– Hilder Bim

### 2137 Concord

Meeting Place  
– Jane Cavanough

Abstract Mural  
Concord Library  
– Rodney Monk

Seaweed and  
swimmers  
– Angela Pasqua

Let me take a leaf  
out of your book  
– NSW Embroiders  
Guild

North Strathfield  
Neighbourhood  
Stories  
– Olev Musca

On the Water  
– Katia Beaujais

The Observatory  
– The Lot

Street Banners

Heritage Insets  
– Lloyd Kellerman

### 2138 Rhodes

Mill Park Art  
– Jane Cavanagh

The Brays Bay Ship  
Building Memorial  
– Nola Farman

Imag\_ne  
– Emma Anna

Cumulus  
– Stewart Green

Places and Faces  
– Gauthorpe Street  
Guild

Kokoda Track  
Memorial Walkway  
& Fuzzy Wuzzy

Re-Emergence  
– Mark McLlelland

Street Banners



# Public Art Principles

Image: Children playing Chess at Peg Patterson Park.

# 2



# Public Art Principles

The City of Canada Bay Public Art Strategy will develop projects and cultural initiatives with the potential to:



Image: Brays Bay Reserve Ship Building Memorial.  
Created by Nola Farman.

## Reflect the cultural, social and environmental significance of the area

Art responds to the place, its environment and people. Public art should have the scope and resourcing to develop highly original and distinctive responses to landscape, sites and cultural environments will be encouraged.

## Respond to major sites as well as smaller localities

Public art should have the capacity to provide intimate neighbourhood responses as well as significant cultural statements. It will contribute to way finding and a sense of place at both a local and district level. Project development will be managed to ensure early consideration of public art followed by high quality collaborative work between artists, art planners, developers, community development, design and architecture teams.

## Create connections along and across the foreshore and Parramatta River

Public art should respond to the river, its foreshores, heritage, vistas and linkages. The opportunity to connect to other shores and enable visual celebration of the water and its part in the life of riverside communities.

## Celebrate heritage yet add contemporary cultural layers

The rich Aboriginal living culture and heritage of the city will be celebrated. The powerful industrial and working heritage of the peninsulas and corridors should be an important focus.

# Public Art Principles

## Support a culture of interaction, engagement and dialogue

The public art program offers thoughtful opportunities for community members to participate as part of a community building focus. It should resonate with a culturally diverse community and the intercultural social environment of the City. It should celebrate the energy of the local while responding to global understandings. Community dialogue and engagement should be central to the development and realisation of art projects with opportunities for strategic input as well as art making.

## Achieve sustainable design and fabrication

In practice this means the artworks are constructed from durable materials, use renewable resources where possible and are designed to discourage vandalism. Integrated artworks should be considered as part of development to offer a long term presence.

## Exemplify excellence in public art & design

The art is the work of an appropriate practising artist, themes and site opportunities are well developed, and experienced and qualified fabricators are used. Artists from diverse cultural backgrounds will be engaged and an open representative approach to public art be empowered.



Image: Chinese New Year of the Snake by Arto Heino.

# Opportunities, Themes & Contexts

Image: Mill Park Art by  
Jane Cavanagh at Rhodes.

# 3



# Opportunities, Themes & Contexts

## The Heritage of Working Life

In a time of rapid urban growth the heritage of the City of Canada Bay is more important than ever. Cultural projects have the capacity to celebrate, interpret and add meaning to local heritage in a way that engages residents and visitors.

The City of Canada Bay has rich cultural heritage. Early rural industries such as tanneries, timber and grain mills sprung up along the foreshores. By the end of the nineteenth century large industry sites such as the Australian Gas Light Company works (1886), Arnott's Biscuits (1907), Phoenix Ironworks (1915), Berger paints (1917), B.A.L.M later Dulux paint factory (1921), Timbrol/Union Carbide (1928), Bushells (1950) and Nestles established in the area and led to residential communities of workers living nearby. Company villages developed with housing and lifestyle determined by the type of industry. Community identity grew with strong alliances to particular products and companies, so too did the social pleasures of the area. In the 1880's Correy's Gardens beside Cabarita Park became a popular recreational site for ferry passengers who played, walked, picnicked and danced in the landscaped pleasure gardens.

## A Place of Significance for Aboriginal Communities

Aboriginal artists have played a defining role in developing art and design in Australian public environments. The opportunity to interpret and celebrate local Aboriginal heritage is a strong focus however the diversity of work has meant many areas have developed work that explores contemporary themes and contexts.

The Wangal clan lived in an area called Wanne stretching from Birchgrove almost to Parramatta. The river was a rich food source and fishing was an important communal activity. There are 7 midden sites in The City of Canada Bay, rock engravings can still be seen at Ryde and Gladesville and hand stencils at Birchgrove, Chiswick and Abbotsford. The first recorded contact was with the First Fleet in 1788 at Breakfast Point when numerous groups of people were recorded as living in this area.



Image: Drummoyne War Memorial.

# Opportunities, Themes & Contexts

## Memories of Freedom & Incarceration

Art is a powerful vehicle for social commentary. Projects can deal with the conflicts and dilemmas of human experience with great insight and compassion. In many cases public art allows a more insightful perspective on cultural heritage and social issues than might otherwise be possible in a public context.

The City of Canada Bay marks a halfway stop on the overnight walk from Sydney to Parramatta – route for many convicts between the early settlements. Great North Road Five Dock was the start of the convict trail north to Newcastle which commenced in 1832. Early industries developed around overnight accommodation for convicts at the Longbottom stockade and private inns servicing the coaching industry between the two settlements. In the early 1840's, 58 French speaking Canadian exiles were jailed here, hence the names of France Bay, Exile Bay and Canada Bay. Canada Bay now has residents from across the world many of whom are exiles from global conflicts.

## An Intercultural Community

The cultural diversity of Australian communities provides a creative context and a rich iconography for public art projects. The capacity to define cultural identity of specific localities is well used. As communities change and new cultural groups emerge there is also the potential to recognise and explore the new 'intercultural' landscapes are part of everyday life.

Like many other parts of Sydney the City of Canada Bay is now home to people from many parts of the world. In the 2011 census 35% of the total population were born overseas with 27% of the population from non-English speaking countries. Italian, Cantonese/Mandarin, Arabic, Korean are the five major languages spoken. There is a significant Italian population with rapid post war migration and established families working in real estate, travel and construction. More recently there has been a steady increase in residents who have relocated from South East Asia as professional migrants.



Image: Reclamation Canada Bay by Popperbox. Photo by Symple Creative.

Image: War memorial ceremony

# Opportunities, Themes & Contexts

## Health & Wellbeing

In recent years there has been strong development in projects that link the arts and health. The potential to develop works that affirm individual experience has been part of this. So too has been a creative recognition of the role of the community in supporting healthy lifestyles. Partnerships with major institutions as well as projects located in community venues have been part of this focus.

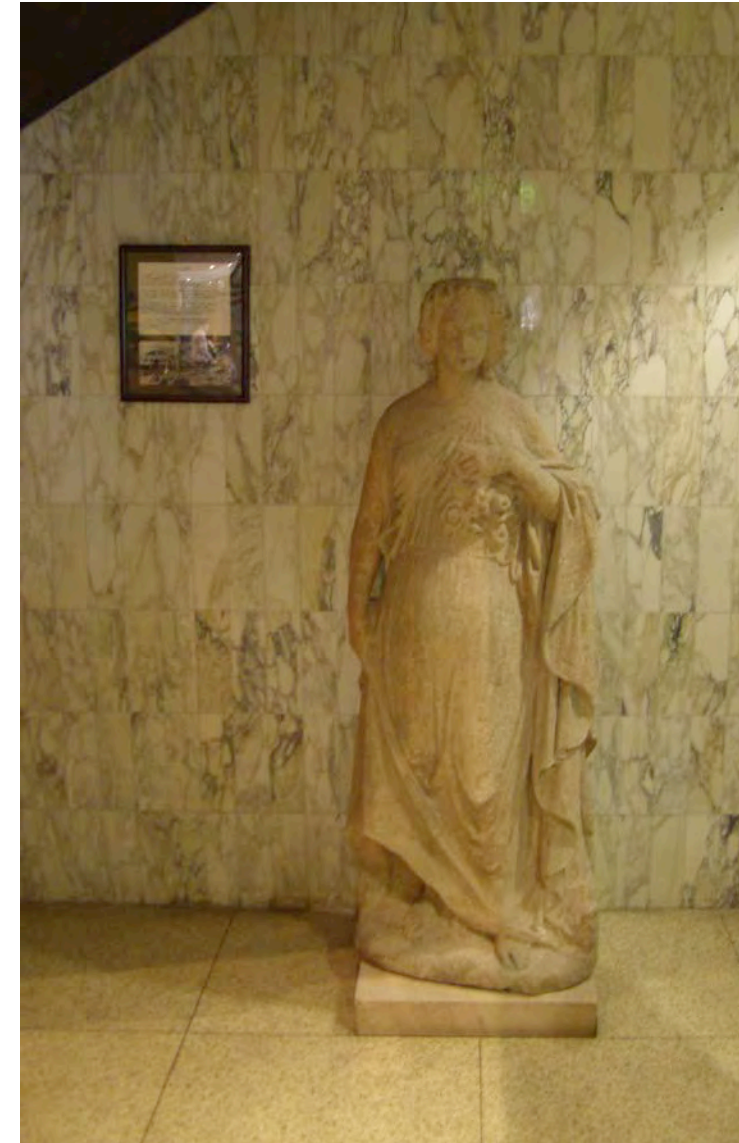
The City of Canada Bay has some of Sydney's most significant 'health environments'. Yaralla and Rivendell the family estates Dame Eadith Walker gifted for community health care link cultural, environmental and therapeutic aspects of care and recovery as wellbeing important sites for community use. The gardens of the estate were used to care for World War I soldiers with tuberculosis at "the camp". Concord Hospital is one of Sydney's largest public hospitals. And the area has an increasing number of community centres, youth venues and other facilities that support community life. But the lifestyle benefits of life in the City of Canada Bay with its easy access to recreational facilities and open space are also important to a contemporary understanding of health and wellbeing.

## The Energy of Children & Young People

Public art that is enjoyed by children and young people adds immediate vitality to public places. The potential to involve young people in the design and making process can encourage a sense of pride and ownership of the completed works. Youth centres, playspaces, parks and town centres are all potential sites for works that celebrates the energy of youth.

The City of Canada Bay is a young community. The area's largest growth in population has been families – with a 14.5% increase in 25–54 year olds and a 13.8% growth in children under 11 years of age since 1996. 27.8% of the census population in 2001 were children and young people under 24 years old. There are 13 primary and 4 high schools in the area. At almost 30% of the population, their future needs are a vital part of planning for Canada Bay Council.

Image: Flora the original Garden Sculpture form Drummoine House now located at City of Canada Bay Civic Centre.



# Locations

Image: 'Refresh Drummoyne'  
mural. Poem by Wendy  
Lewis and Artworks by  
Ivana Martinovic.

4





# Town Centres & Urban Lifestyles

Town centres and commercial environments provide an important context for public art to enliven civic spaces. While this may include major works as part of new commercial or adjacent residential development, there is potential to integrate art and design into lighting, landscape and street furniture.

The City of Canada Bay has 15 centres, all with a distinctive cultural identity. Centres such as Bakehouse Quarter and Birkenhead Point are achieving a level of retail and cultural amenity while other centres play a strong role in the everyday lives of surrounding neighbourhoods.

Majors Bay Road, North Strathfield and Abbotsford are more traditional main street shopping centres. The Italian focus is celebrated in Five Dock and Concord. By contrast Rhodes is a major regional shopping centre with substantial residential and commercial development

Images clockwise:  
Mural by Olev Muska in  
North Strathfield and  
The Serpent by Jason  
Wing – The Bay Run,  
Drummoyne.



# Riverside

Powerful environmental features create public art opportunities of great scope and significance. The opportunity to develop major works both on the foreshore and on the waterway is substantial as is the potential for regional projects that create cultural links between key sites in a significant environment. Here the scope for public art that is in itself a major destination becomes apparent.

The City of Canada Bay has a spectacular 38kms of winding river frontage, inlets, bays and headlands.

Increasingly the River provides a cultural link between new creative industry areas including Walsh Bay, Cockatoo Island, Rhodes, Olympic Par and Parramatta. The waterfront itself has an increasingly cultural focus with riverside parks, walk/bike tracks, wharves and jetties providing an important recreational focus for both new and established communities. On the water the Rivercat, water tours, boats, rowing, regattas, marinas, fishing and water sports are a lively part of the life of the City of Canada Bay.



Image: Riverside Report cover.

# Environmental Art

Image: Stop Litter in the Bay by Rudi Kestler on the Bay Run at Drummoyne.

5



# Boundaries, Journeys & Connections

Public art has an exciting role in defining the boundaries and entry points of local government areas especially in a time of growth and new residential development. Place marking on both a city-wide and a neighbourhood level can build local distinctiveness and a sense of arrival to city places.

At the time the area was settled in the 1790's Canada Bay was a halfway point between Sydney and Parramatta. In many ways the locality is still shaped by early transport links - the Parramatta River to the north, a bush track cut by convicts in 1791 to the south, which became Parramatta Road and the east/west boundaries of Victoria Road and Great North Road. The River played a critical role in early transport links from Sydney to Parramatta.

The Rose Hill packer collected fresh food and water from Canada Bay on route for the journey. The bridges across the River at Gladesville, Drummoyne and Rhodes also gave the area definition and new connections to surrounding suburbs.



Image: Drummoyne Oval  
Artwork by Anderson  
Hunt which reflects the  
meandering course of the  
Parramatta River and the  
scores and state of play  
referencing local sports.

## Matrixes of key themes for each area

Themes	Heritage of working life	Intercultural community	Memories of Freedom & Incarceration	Aboriginal Heritage	Health & Well being	Energy of Young people	Riverside	Environment
Abbotsford	X		X	X	X		X	X
Bakehouse Quarter	X	X		X				X
Bay Run				X	X	X	X	X
Breakfast Point	X			X	X			X
Cabarita			X	X	X		X	X
Concord		X	X	X	X		X	X
Concord West	X			X	X			X
Drummoyne	X	X		X	X	X	X	X
Five Dock	X	X	X		X	X	X	X
Mortlake	X	X		X		X	X	X
North Strathfield	X	X		X		X		X
Rhodes	X	X		X		X	X	X
Rodd Point				X	X	X	X	X
Russell Lea						X		X
Wareemba			X	X		X	X	X

# Community Engagement

Community engagement is an important means to develop stewardship of public art and to support broader place making and community development outcomes.

The implementation phase of the Public Arts Plan will continue a comprehensive community engagement process. This will involve the integration of the following actions and engagement activities as part of the delivery of public art:

- Continued promotion of the Public Arts Plan with displays and information about projects and how to get involved
- Easy to read summary of the Arts Plan available on line and at community venues
- Creative Partnerships with Schools, TAFE, community and youth development sector
- Community engagement in projects as part of a structured process of community participation in design and art-making
- Community participation in selection of artists and assessment of concepts
- Commitment to Aboriginal cultural development
- Local and emerging artist focus on a range of projects

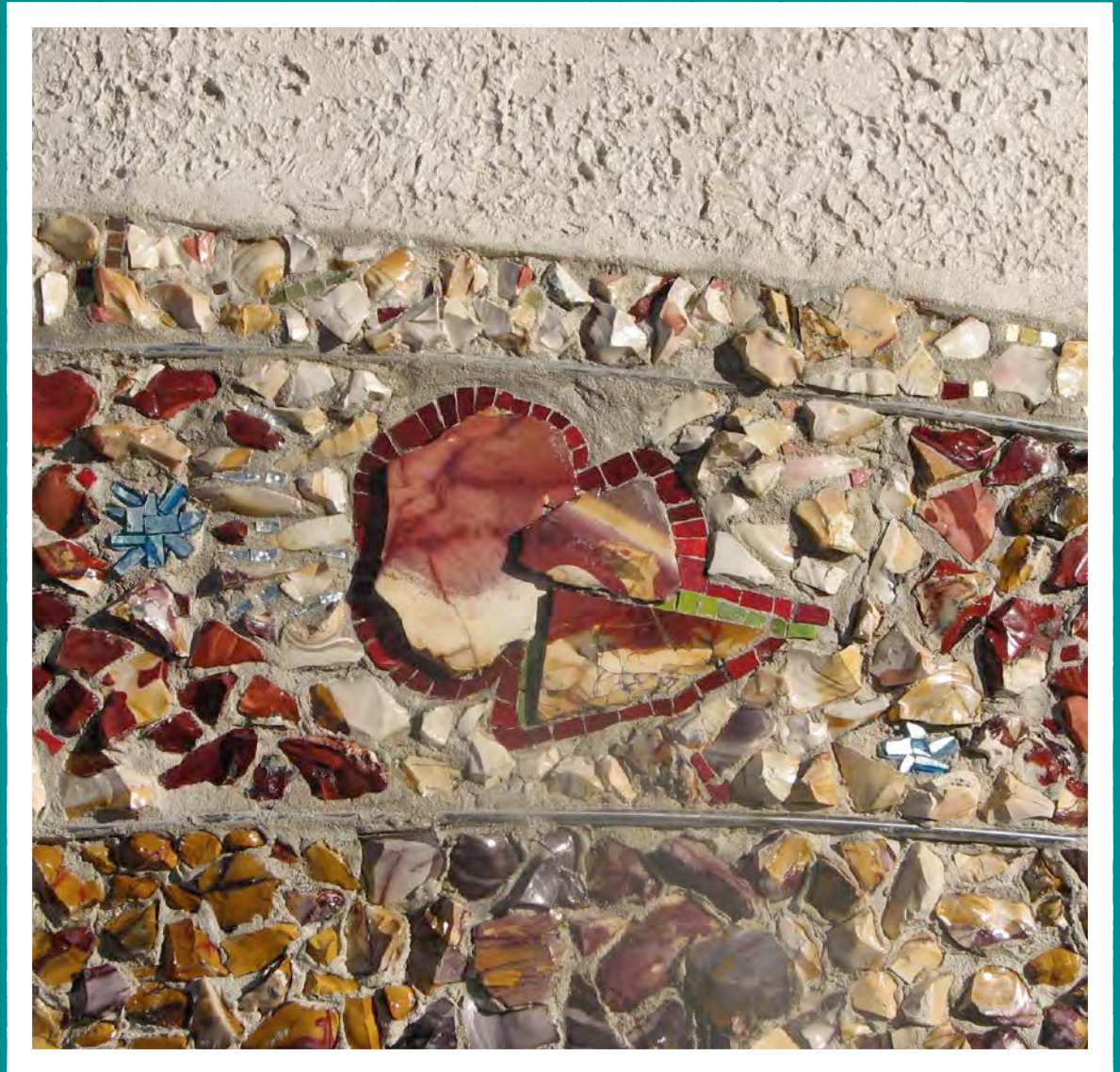


Image: Livvi's Place playground leverages art and design to attract families from around the region.

# Action Plan

Image: Mosaic Art at Pizza  
Eolie by Nola Diamantopoulos  
at Five Dock.

# 6



# Planning & Partnerships



Images clockwise:  
'Re-Emergence' by  
Mark McClelland and  
Sea Creatures at Henry  
Lawson Park at Abbotsford.

## Directions

The City of Canada Bay has strategic approach to enabling a wide range of public art projects in community, commercial and environmental contexts. Adopt a strategic approach to planning regional cultural infrastructure.

Establish creative partnerships with government and regional institutions to enable innovative regional cultural projects

Develop a strategic approach to integrating public art into all Council and development projects

## Projects

Include planning for public art and programs into major developments in the City

Develop a partnerships with schools too enable pupils to participate in cultural activities including festivals, public art and community arts projects

Work with Metropolitan Aboriginal Land Council, and other Aboriginal groups including Boomali Aboriginal Artists Cooperative to develop projects and to source artists for public art projects

Identify funding allocations for public art and urban design within voluntary planning arrangements, urban design studies and other strategic planning documents

Utilise the City of Canada Bay Public Art Strategy to negotiate developer agreements for strategic sites or large scale developments

Include a 'percent for art' allocation within Council's major capital infrastructure projects



# Town Centres & Urban Environments



Image: Cumulus by Stewart Green at Rhodes.

## Directions

Deliver the Rhodes Public Art Strategy as a matter of priority to maximise integration of art and development

Recognise the role that town centres play in fostering community cultural identity. As part of the place planning for centres allocate funding to develop distinctive artworks in key sites in all town centres including public domain elements, signage, banners and sculptural art works celebrating town centre identity

Urban renewal. Identify sites for mural, integrated artworks, sculptural and lighting projects including hoardings for new developments

Ensure that town centre heritage is articulated in the built environment and community spaces. Establish a thematic framework for art and design in each town centre to provide a portfolio of images, text and photos for use in urban design and public art projects

## Projects

Community precinct Rhodes Foreshore Art Commission Lewis Avenue Steps Mural	Homebush Bay Bridge Station Precinct Integrated Artwork
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Rhodes Chiswick Five Dock	Mortlake Parramatta Road Renewal Corridor Concord West
---------------------------------	--

Parramatta Road Renewal Corridor  
“New Parramatta Road”  
Five Dock Town Centre Project

Rhodes Arts Plan Five Dock Town Centre Project Chiswick Place Program	Our Place North Strathfield Project Refresh Drummoyne Chiswick Five Dock
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# Local Environments & The Foreshore

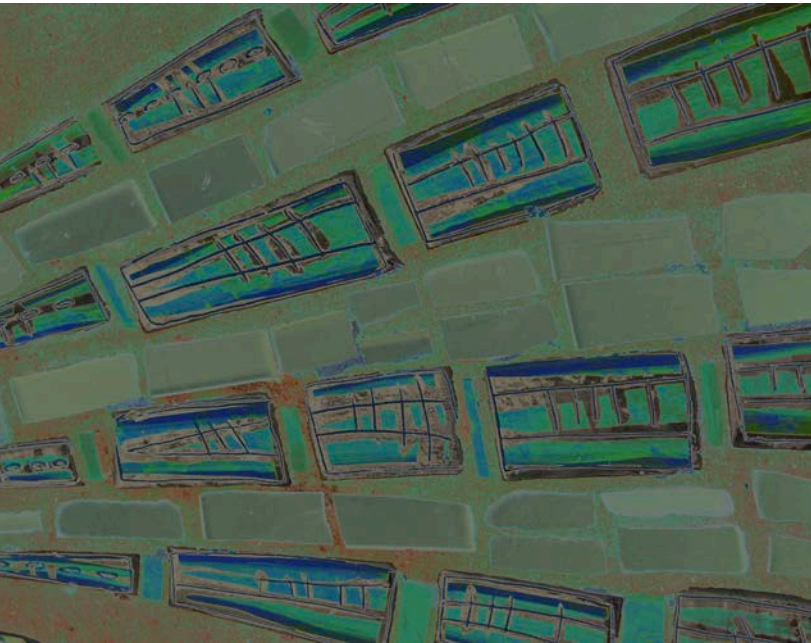


Image: Sea Creatures at Henry Lawson Park in Abbotsford.

## Directions

Develop a staged public art and cultural program to enhance the foreshore. Implement the development of interconnected artworks at key sites along the foreshore

Use Parramatta River to create strong cultural linkages between key sites between the City and Parramatta. Develop public art works at key points on walking and cycling trails with specific themes i.e. environment, Aboriginal and European meetings, arts and heritage, maritime culture, prisoner histories, industrial heritage

Involve artists and communities in creating more vibrant and meaningful local environments. Catalogue, preserve and highlight significant trees through lighting, interpretive public art and tree tours projects. Engage artists in the early stages of planning and design of public places to enable integrated artwork and cultural interpretation

Work with the Aboriginal community on interpreting and managing key sites. Commission indigenous arts and cultural interpretation at key sites as identified in the Aboriginal Cultural Heritage Study

Develop cultural projects to interpret environmental issues and educate the community. Coordinate cultural input and community participation into interpretive artworks and public art

## Projects

Implementation of the Riverside Cultural Scoping Study Opportunities

Implementation of the Riverside Cultural Scoping Study Opportunities

Implement public art projects as part of place planning and collaborate with local friends groups to fundraise for art projects.

Aboriginal Interpretive Project

Community participation processes

# Heritage Sites



Image: Places and aces by Angela Pasqua a temporary installation.

## Directions

Reflect industrial, social and cultural history in the built and natural environment. Using public art, interpretive work, oral histories and industrial artefacts to celebrate the working heritage of Canada Bay's foreshores

Enhance Yaralla through interpretive artworks, cultural events and creative projects to generate greater community awareness, increase public activity and secure its future as a community asset

Interpret cultural material from historical estates and key industrial sites. Apply for grants to exhibit, interpret and develop creative arts projects with industrial heritage material"

Work with the Aboriginal community on sites of Aboriginal cultural heritage in relation to management and creation of interpretive artworks. Involve Aboriginal artists in the early planning stages for any landscape design work at any of the identified sites in the Aboriginal Cultural Heritage Study and Management Plan such as Rodd Point, Sisters Bay and Rocky Point

Seek funding for Aboriginal artists to create environmental artworks in one or more of these sites

Create Aboriginal text and language features in the environment to develop understanding and community awareness

## Projects

Implementation of Rhodes Public Art plan and the Riverside cultural scoping study

Support Opera at Rivendell and Rivendell recitals programs.

Seek opportunities to partner in other public art projects around the estate.

Implement Riverside cultural scoping study

Aboriginal Interpretation Project

# Community Context



## Directions

Ensure inclusion of culturally and linguistically diverse communities in all Council initiatives. Include histories of migrants to the City of Canada Bay in public art project themes, planning, and installation

Involve education, health and community organisations in cultural development. In partnership with NSW Department of Health develop a 'Creative Living' Project including wellbeing events, educational and public art activity on the Dame Eadith Walker Estates Yarralla, Concord Hospital and in other health care and community contexts

Integrate public art and design into the planning and development of new community facilities. Develop public art strategies for the new Estate at Conservatory and Rhodes Community Centre

Image: Launch of La Famiglia by Antonio Mansini.

## Projects

Interculture – series of projects that explore the changing ethnicities and cultural identity of the City of Canada Bay

Centenary of ANZAC celebrations 2015–19  
Seek opportunities to partner with Yarralla Estate on cultural projects.

Rhodes Community Centre  
Conservatory

# Processes

Image: Youth Art in Five Dock Library.

# 7



# Processes

Like all projects public art projects result in a better product when they are well planned and efficiently coordinated. The following outlines the steps to realising a public art work in a local government context.



Image: Construction of 'Cumulus' by Stuart Green.

## Defining the scope of the project

Council officers, community members, site owners, the developer or other interested parties will meet to clarify DA requirements, discuss opportunities and resolve any issues arising from the development of a public art project. The services of an experienced art consultant may be engaged. Examples of other projects and the work of suitable artists may be reviewed.

## Preparing an Arts Strategy

An arts strategy will be developed for the site. The strategy will include;

- Project description including the intent, art form and medium, scale and other information that allows a working understanding of the final outcome
- Context or location for the artwork including its relationship to architecture or landscape work in the case of an integrated project
- Strategy for community involvement
- Themes or community issues the art project could address
- Examples of work by preferred or short-listed artists

# Processes

## Confirmation of Directions with Council

Prior to the submission of the Arts Strategy with a Development Application it is usual for the cultural planner and the developer to meet again with Council officers to present ideas and directions and confirm the approach.

Submission of arts strategy with the Development Application and or presentation of the public art strategy to the community.

A final Arts Strategy is submitted with the Development Application. Any amendments required by Council are made

## Preparation of an Artist's Brief

The cultural planner or art consultant will then prepare a detailed artist's brief. The brief will describe the project, themes, site opportunities and constraints, budget, fabrication and installation requirements, artist selection criteria along with the way the project will be managed and the level of community involvement expected.

## Engaging an Artist

Council requires artists working in the public space be suitably qualified. In general, this mean the artist is trained and has had experience working on public art projects. There are a number of ways an artist can be engaged to undertake public art. The artist may respond to an advertisement and be awarded the commission through an interview process. A group of short-listed artists may be paid to develop concepts and a selection made. Or an artist who is considered appropriate for the job may simply be offered the commission. The artist may be engaged directly by the developer or through the cultural planner. An appropriate contract covering insurance, timeframes, the brief, reporting and other issues must always be put in place.

## Coordination

Art projects need close coordination and management if they are to be a successful part of a larger development process. Given the demands of the creative process and the schedules and requirements of development it is usual for complicated design and fabrication issues to arise. Where there is not a person on the development team with public art experience a public art coordinator is engaged. This is often a continuation of the role of the cultural planner.

## Approval of the Completed Artwork

Council will inspect the completed artwork as part of the sign off of the development. In the case of artwork that is a condition of the development approval process Council requires that the artwork is completed and installed prior to the site being used or occupied.



# Processes

## Maintenance Protocols

Asset management of public artworks is critical, as they need to be maintained to ensure they do not become a public liability to Council or represent the artist's work poorly. Artworks are an important asset for any city as they demonstrate our cultural identity, are a source of civic pride, public amenity in key locations and should be well maintained.

Public art requires the same attention to maintenance and repair as other elements in public environments. Appropriate cleaning and repair, replacement of elements that are loosened or damaged, repair of vandalised surfaces or structures are all part of this process.

Artworks can become liabilities rather than assets if they are poorly maintained. To ensure appropriate maintenance all art commissioned by the City will require the provision of an asset management plan at the handover of the artwork. Final payment milestones should not be released until this document has been registered. Fabrication defects should also be identified and rectified before handover is completed. Public artworks should be entered on Council's Asset Register and the asset management plan incorporated into this system. Qualified art conservators and not general trades people should carry out all significant conservation work. An annual allocation for assessment, cleaning and maintenance is required. The involvement of the artist in both repair and maintenance should be specified along with timeframes for both routine and emergency work as required.

Asset management plans should set out details of:

- construction and materials used
- surface finishes and their expected life span
- cleaning requirement and timeframes
- procedures and treatments for both cyclical maintenance as well as event such as vandalism or unintentional damage
- photographs where possible of the internal construction.

An agreement about what constitutes an achievable and reasonable level of annual maintenance to minimise future conservation work.

Other asset management considerations relate to the possibility of considering the possible alteration, removal, relocation or even the destruction of the work. In each of these situations there are important issues to consider, and the following section provides some guidance on how to approach the options.



# Processes

## Decommissioning

Artworks, like other elements of public environments and buildings, have a defined period in which they can be expected to remain in good condition. This is dependent on environmental factors, materials and fabrication processes. Circumstances also arise where redevelopment of a site or changed uses render an artwork inappropriate and require its removal. Where this is the case Council will require the site owner or developer to provide a plan developed in consultation with the artist to confirm the appropriate steps. Disposal of the work or relocation to another area may be required. Council may also request the commissioning of a new work.

Work that already exists in the public realm should be reviewed on an annual basis to determine the continued relevance and lifespan in public spaces. The artist contract will include art works lifespan and decommissioning need to be considered at the end of this period. The value and relevance of continued repair should be considered by public art specialists and assets managers. A work may have gained significant cultural value in terms of cultural significance trends, artist reputation or as it is important to the local community. Investment in its restoration may be required. This assessment should be managed to reflect the Councils budget process.

Council may also need to relocate or decommission artworks in response to the changes in the public domain and changes in the uses of the spaces. The process for this should be included in any artist schedules and contracts. Reasons include integrity of the artwork, use of the place, community values or risk management.

Disposal, if the artwork is deemed to be beyond repair or of less value than the cost of repair or it may result in the event that a work is no longer considered relevant and appropriate in a cultural context. In all cases where a work is to be removed or disposed of the artist or the artist's estate should be consulted and give an opportunity to be involved in the decision making process



Spirit of Adventure by Alan Blue at Five Dock Skate Park Mosaic.

# City of Canada Bay Public Art Plan

