

# Agenda

## Public Art Committee Meeting

12 September 2022

### Notice of Meeting

#### To Mayor & Councillors

A Meeting of the Public Art Committee of the City of Nedlands is to be held on Monday, 12 September 2022 in the Council chambers at 71 Stirling Highway Nedlands commencing at 5.30 pm.



Bill Parker  
Chief Executive Officer  
6 September 2022

## Information

Public Art Committee Meetings are run in accordance with the City of Nedlands Standing Orders Local Law. If you have any questions in relation to items on the agenda, procedural matters, public question time, addressing the Committee or attending meetings please contact the Executive Officer on (08) 9273 3500 or [council@nedlands.wa.gov.au](mailto:council@nedlands.wa.gov.au)

## Public Question Time

Public question time at a Public Art Committee Meeting is available for members of the public to ask a question about items on the agenda. Questions asked by members of the public are not to be accompanied by any statement reflecting adversely upon any Council Member, Committee Member or Employee.

Questions should be submitted as early as possible via the online form available on the City's website: [Public question time | City of Nedlands](#)

Questions may be taken on notice to allow adequate time to prepare a response and all answers will be published in the minutes of the meeting.

## Addresses by Members of the Public

Members of the public wishing to address the Public Art Committee in relation to an item on the agenda must complete the online registration form available on the City's website: [Public Address Registration Form | City of Nedlands](#)

The Presiding Member will determine the order of speakers to address the Council and the number of speakers is to be limited to 2 in support and 2 against any particular item on a Special Council Meeting Agenda. The Public address session will be restricted to 15 minutes unless the Council, by resolution decides otherwise.

## Disclaimer

Members of the public who attend Committee meetings should not act immediately on anything they hear at the meetings, without first seeking clarification of Council's position. For example, by reference to the confirmed Minutes of Council meeting. Members of the public are also advised to wait for written advice from the Council prior to taking action on any matter that they may have before Council.

Any plans or documents in agendas and minutes may be subject to copyright. The express permission of the copyright owner must be obtained before copying any copyright material.



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**1. Declaration of Opening**

The Presiding Member will declare the meeting open at 5.30 pm and will draw attention to the disclaimer on page 2.

**2. Present and Apologies and Leave of Absence (Previously Approved)**

<b>Leave of Absence (Previously Approved)</b>	Councillor B G Hodsdon	Hollywood Ward
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<b>Apologies</b>	None as at distribution of this agenda.
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**3. Public Question Time**

Public questions submitted to be read at this point.

**4. Addresses by Members of the Public**

Addresses by members of the public who have completed Public Address Registration Forms to be made at this point.

**5. Disclosures of Financial Interest**

The Presiding Member to remind Council Members and Staff of the requirements of Section 5.65 of the *Local Government Act* to disclose any interest during the meeting when the matter is discussed.

A declaration under this section requires that the nature of the interest must be disclosed. Consequently, a member who has made a declaration must not preside, participate in, or be present during any discussion or decision-making procedure relating to the matter the subject of the declaration.

However, other members may allow participation of the declarant if the member further discloses the extent of the interest. Any such declarant who wishes to participate in the meeting on the matter, shall leave the meeting, after making their declaration and request to participate, while other members consider and decide upon whether the interest is trivial or insignificant or is common to a significant number of electors or ratepayers.

## **6. Disclosures of Interests Affecting Impartiality**

The Presiding Member to remind Council Members and Staff of the requirements of Council's Code of Conduct in accordance with Section 5.103 of the *Local Government Act*.

Council Members and staff are required, in addition to declaring any financial interests to declare any interest that may affect their impartiality in considering a matter. This declaration does not restrict any right to participate in or be present during the decision-making procedure.

The following pro forma declaration is provided to assist in making the disclosure.

"With regard to the matter in item x ..... I disclose that I have an association with the applicant (or person seeking a decision). This association is ..... (nature of the interest).

As a consequence, there may be a perception that my impartiality on the matter may be affected. I declare that I will consider this matter on its merits and vote accordingly."

The member or employee is encouraged to disclose the nature of the association.

## **7. Declarations by Members That They Have Not Given Due Consideration to Papers**

Members who have not read the business papers to make declarations at this point.

## **8. Confirmation of Minutes**

### **8.1 Public Art Committee Meeting Minutes – 7 February 2022**

The Minutes of the Public Art Committee Meeting Monday 7 February 2022 are to be accepted as a true and correct record of that meeting.

## 9. Items for Discussion

### 9.1 PAC02.09.22 - Health Workers' Tribute Project Update

<b>Meeting &amp; Date</b>	Public Art Committee – 12 September 2022
<b>Applicant</b>	City of Nedlands
<b>Employee Disclosure under section 5.70 <i>Local Government Act 1995</i></b>	Nil.
<b>Report Author</b>	Lisa Macfarlane Reid, Tresillian Arts Centre Coordinator
<b>CEO</b>	Bill Parker - Chief Executive Officer
<b>Attachments</b>	1. Safe Guard Public Artwork 2022

### Purpose

This report is presented to the Public Art Committee for information only. The purpose of this report is to provide an update on the progress of the Health Workers Tribute Public Art Commission.

### Recommendation

**That the Public Art Committee receives this information on the progress of the Health Workers Tribute Artwork.**

### Background

The Health Workers Tribute project was initiated by the Public Art Committee in May 2020, with the aim of paying tribute to the role that health workers have played during the COVID19 pandemic. Following a Council decision in March 2022, the selected artists were commissioned to create the preferred artwork, titled 'Safeguard'.

In April 2022, the selected artists Denise Pepper and Matt McVeigh were commissioned to create their proposed artwork 'Safeguard' for the Health Workers Tribute Public Art Commission. The artwork proposal is included as Attachment 1.

### Discussion

#### Progress of the commission

Since commissioning, the artists have been working with their contractors and suppliers to source materials and commence production of the artwork. Internal consultation with City staff

and electrical contractors has also been undertaken and plans are underway for the site preparation and installation of electrical connections for the artwork lighting.

The artists have completed more than 50% of the artwork production and hope to undertake the installation by the end of this year.

Early in 2023, a formal artwork launch will be held, with invitations going out to key stakeholders in the health services community. The Public Art Committee members and councillors will be provided advance notice of the date for the launch event.

## Consultation

N/A

## Strategic Implications

This item relates to the following elements from the City's Strategic Community Plan.

**Vision** Our city will be an environmentally-sensitive, beautiful and inclusive place.

**Values** **Great Communities**  
We enjoy places, events and facilities that bring people together. We are inclusive and connected, caring and support volunteers. We are strong for culture, arts, sport and recreation. We have protected amenity, respect our history and have strong community leadership.

## Budget/Financial Implications

The total cost of the Health Workers Tribute public art project is \$70,000. This covers the art consultancy fee, the shortlisting fee, the commissioning fee, and contingency for siteworks and installation. The total amount is being spread across two financial years, with \$30,000 expenditure spent in the 2021/22 financial year and \$40,000 in the 2022/23 financial year.

The funds for the artwork and the consultant have been approved within the 2020/21 and 2021/22 financial year budgets.

## Legislative and Policy Implications

There are no legislation or policy implications.

## **Conclusion**

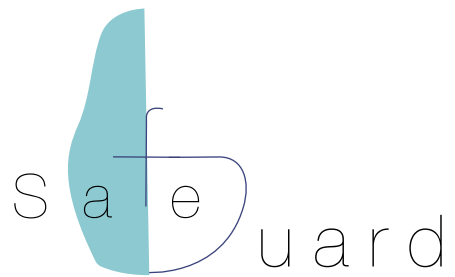
The Health Workers Tribute project is progressing with the artists having completed more than 50% of the artwork production. Installation is on track to be completed by the end of this year. In early 2023, a formal artwork launch event will be held at the site of the new artwork at Dot Bennett Reserve. An event date will be confirmed once the artwork has been installed.

## **Further Information**

N/A

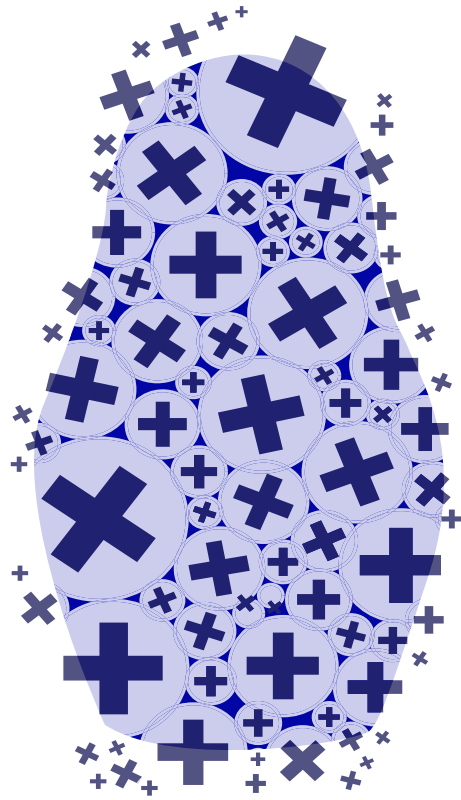
Item 9.1 - PAC02.09.22 - Attachment 1

DENISE PEPPER & MATTHEW MC VEIGH



Dot Bennett Park, 2022







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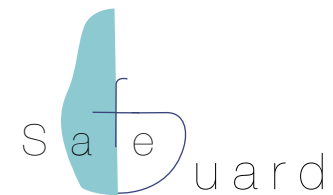
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## Item 9.1 - PAC02.09.22 - Attachment 1

### CONCEPTUAL RESPONSE

Health workers risk their lives, while helping to save the lives of others but too often this dedication goes unrecognized. At this poignant moment in history their contribution has never been more dedicated and more recognizable. The opportunity to create a tribute to health care workers is a fantastic opportunity at this sensitive moment within our community.

History has designated certain images as medical iconography reflecting our feelings for protection and care from the medical staff that help us. These symbols have become recognizable internationally for their nonpartisan care of victims at times of crisis and desperation. Provision of medical services during conflict was always identified by their use of the Red Cross or Crescent which now perhaps has become more broadly identifiable as all provision of medical services. It is fair to say we are currently at war with COVID.

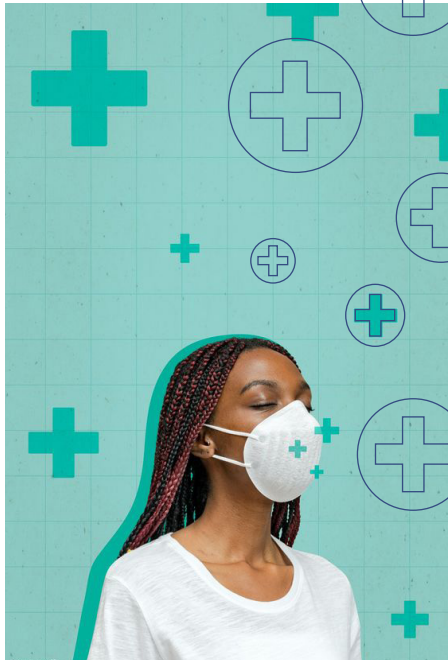


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+ DENISE PEPPER & MATTHEW MC VEIGH  
Safe Guard ⊕ Public Artwork ⊕ Dot Bennett Park, 2022

CONCEPTUAL RESPONSE



The cross in the context of this tribute sculpture provides a veil of protection referencing health care especially the health workers themselves, vaccination, the significance of PPE and masks and need to maintain physical distance from each other. The health care workers themselves are the selfless frontline warriors in combating COVID who poignantly have become faceless through the importance of wearing masks. The sculpture consists of two separate works separated by the recognizable safe physical distance which is our new way of socially living with each other. There are five discernible human figures within the two separate works both displayed on 1.5-meter mirror finish corten steel plinths. Sculptural work one is a meter tall figure surrounded by a cloak representing the vital necessity of personal protection for the health care worker. The cloak will display the identifiable symbol of the cross using a laser cut pattern onto the cloak. The second work at the distance of 1.5 meters is a cluster of four figures in differing sizes and colours representing

demographics from elderly to children affected by the pandemic. This work sits on a steel plinth allowing the viewer to see their self-reflection in the space surrounding themselves.

The work has a strong narrative and will have broad appeal due to its colour and use of scale. By using Plexiglass Satin Ice industrial acrylic, which will be vacuum formed into the figure shapes, the work will display strong colours in day light and be luminated in the evening. The night time illumination reflects how medical services are often called upon within in an emergency heedless of time and our hope that we find a way through these dark times.

The pandemic affects all of us in some way. The tireless and dedicated work of the health care worker has never been so heartbreakingly important. We say thankyou and together within our community notwithstanding physical distance we can come together to get this pandemic under control.



# Item 9.1 - PAC02.09.22 - Attachment 1

## MATERIALS PLEXIGLAS AND LIGHT SOURCE

Satin Ice Perspex has proven to be robust and vandal proof material. Denise has previously worked with this specific source and installed her work outdoors. The Perspex has weathered well and lights beautifully, requiring negligible maintenance. The material used and construction is the same process McDonald signs are made from. Being a moulded process additional or replacement components can be simply remade.

The individual figures will illuminate at night time. LED's are the best choice for outdoor lighting for many reasons. Outdoor LED lighting benefits include:  
Brighter light: LEDs are a brighter white than traditional halide street lamps, helping better illuminate streets, sidewalks and parking lots.  
Longer life: LEDs, depending on their usage, can last up to 50,000 hours.



PLEXIGLAS Satinice  
Sky Blue 5C01 DC



PLEXIGLAS Satinice  
Orange 2C02 DC



PLEXIGLAS Satinice  
Laguna 5H74 DC

### Figures

PLEXIGLAS® SATINICE is an extremely versatile sheeting material for creative interiors and special lighting designs, which combines elegance with functionality. It provides elegant and subdued lighting effects or eye-catching touches, like those in demand for advertising purposes.



PLEXIGLAS Satinice  
Sunshine 1H17 DC

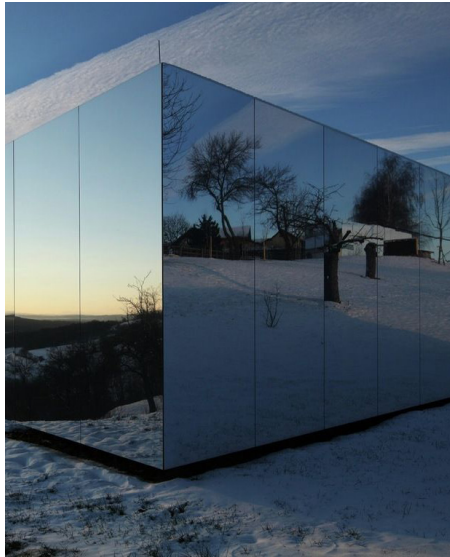


PLEXIGLAS Satinice  
Lollipop 4H12 DC



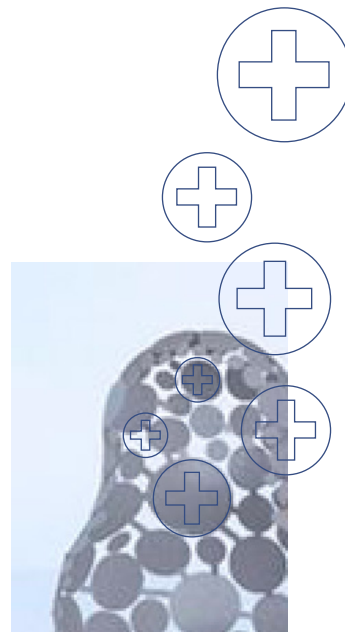
# Item 9.1 - PAC02.09.22 - Attachment 1

## MATERIALS METALS AND GLASS



### Plinths

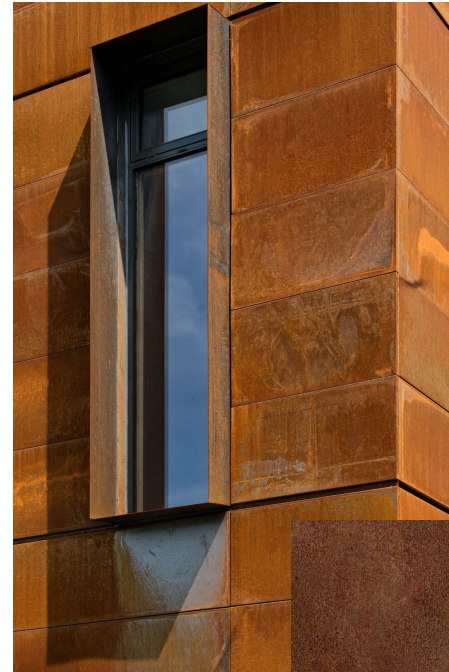
The Mirror is used on the inside panels and top surface of the plinth. It will capture the viewer's reflection and reflect the environment and creates an infinite space between the two plinths.



### Steel Frame

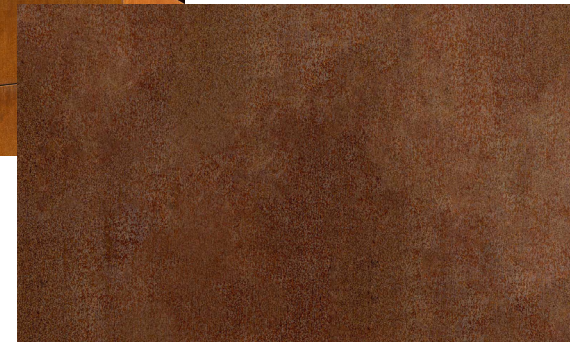
The powder coating process of the laser cut steel cloak involves three basic steps: part preparation or the pre-treatment, the powder application, and curing.

- Part preparation processes and equipment.
- Powder application processes.
- Electrostatic fluidized bed coating.
- Electrostatic magnetic brush (EMB) coating.
- Curing.



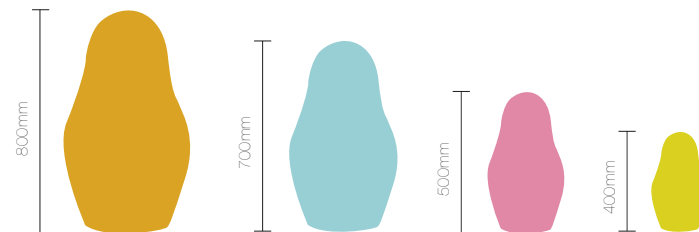
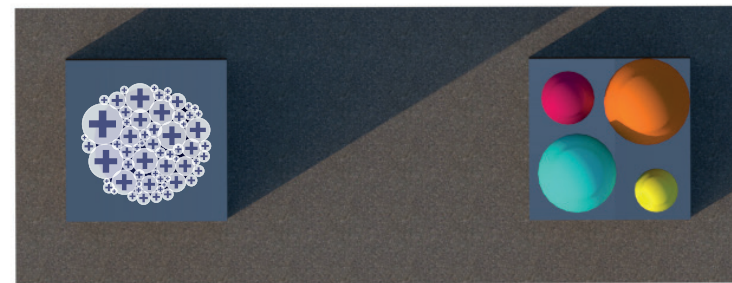
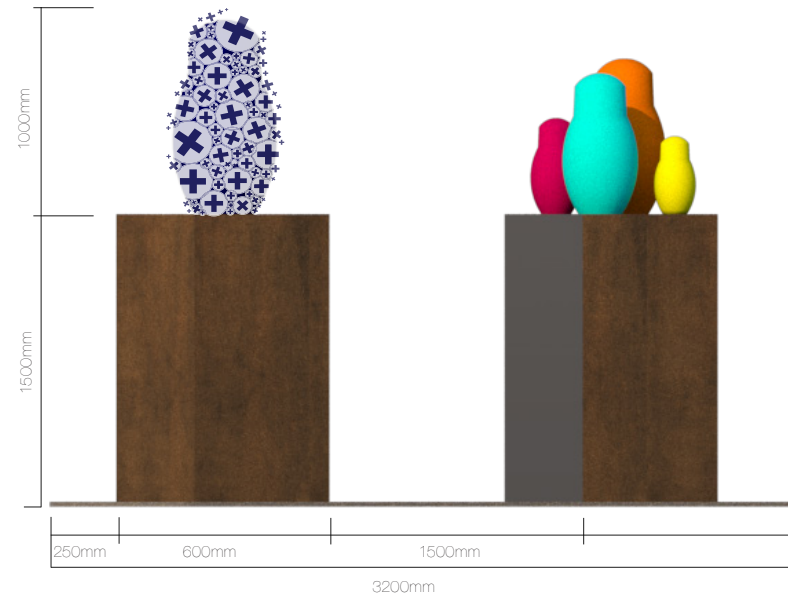
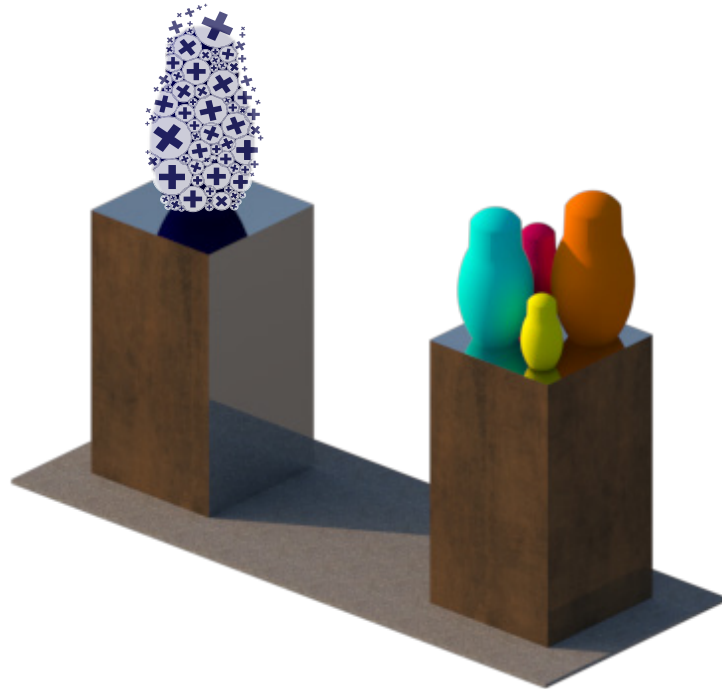
### Plinths

Corten Steel is known for its superior corrosion resistance and thickness. This is because the surface of the steel forms a protective oxide layer when exposed to the weather. In other words, the steel is allowed to rust in order to protect itself. This protective surface layer continues to regenerate over years of exposure.



Item 9.1 - PAC02.09.22 - Attachment 1

CONCEPT / 3D MODEL



 DENISE PEPPER & MATTHEW MC VEIGH  
Safe Guard  Public Artwork  Dot Bennett Park, 2022

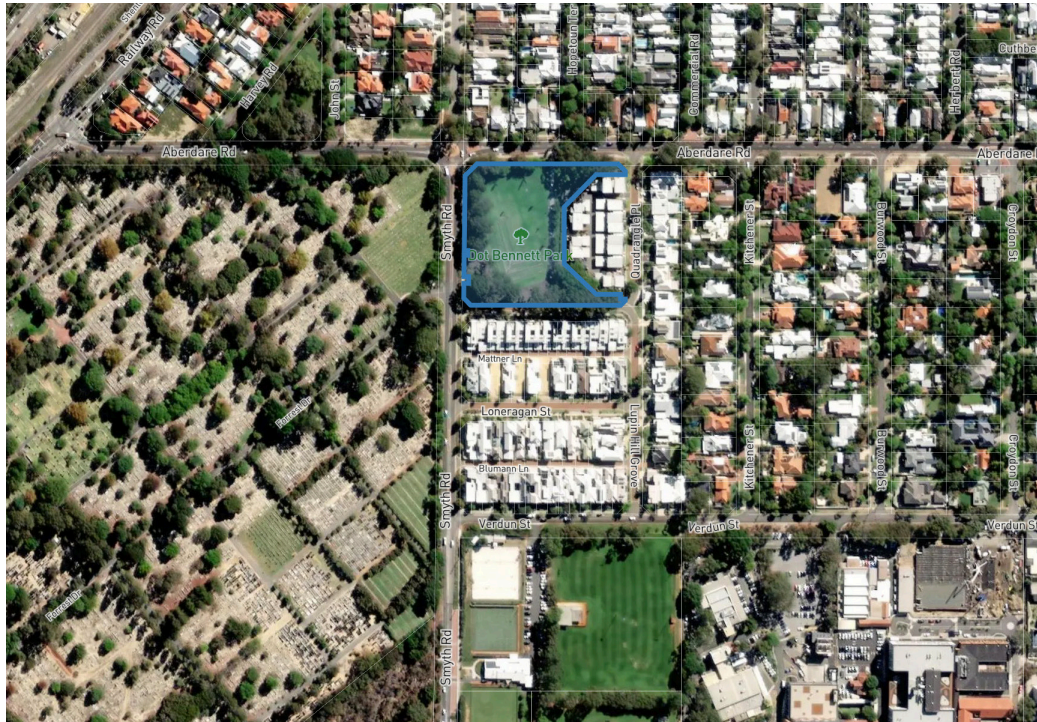


Item 9.1 - PAC02.09.22 - Attachment 1

CONCEPT / 3D MODEL



LOCATION  
PLACEMENT / PLAN VIEW





## Item 9.1 - PAC02.09.22 - Attachment 1

### DENISE PEPPER

Denise Pepper is a professional artist and has recognized experience in submitting for public and panel art selection processes. Denise is currently employed as a lecturer and design technician at ECU where she graduated Visual Arts Head of School in 2006. Denise won the 2018 Western Australian Sculpture Scholarship at the Cottesloe Sculpture by the Sea exhibition with her work 'Leaden Hearts' and the following year the Kids Choice for her work 'Waiting in the Wings'. Denise was the recipient of the prestigious Australian & New Zealand Ranamok Art Glass prize in 2012. As an artist and educator, Denise has undertaken considerable research into construction materials and is experienced with the application of acrylic plastics, concrete, Aluminium and Stainless-Steel metals, and LED lighting that can be widely used in public art and are sufficiently robust to withstand normal public interaction. Denise was successful in being commissioned to construct artworks at the Oxford Youth Foyer in Leederville, a supervised living complex for young adults and selected to provide artworks for Ronald McDonald House at the QEII Medical centre. Denise has artworks installed at the Applecross jetty on the Swan River foreshore here in WA and in regional NSW and QLD. This year Denise has appeared on 'Making It Australia', a reality competition television series in which skilled craftspeople and artists compete to create themed artworks within a timed competition.



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## Item 9.1 - PAC02.09.22 - Attachment 1

### MATTHEW MC VEIGH

Matthew McVeigh is an interdisciplinary artist that graduated from the Western Australian Academy of Performing Arts in 2008, majoring in design for live performance.

Matt's practice is best described as process and collaboratively driven, working across theatre, public art and community art. He has worked in the areas of dance, physical theatre, musicals, opera and puppetry. In the community sector, he has worked in correctional facilities with youth at risk, disability services and remote aboriginal and regional communities.

His practice is predominately interested in how identities, histories and institutions can be consumed and subsumed into homogenized narratives through the vehicle of "art making". He employs a wide range of materials, processes, technologies and semiotics to create work that is often bold and layered with nuance and meaning. His work can be found in institutions and private collections nationally and internationally.

Matthew continues to work on the Wu Rut Woorat in a studio on a heritage site on the banks of the Derbarl Yerrigan on Whadjuk Nyoongar country.



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# Item 9.1 - PAC02.09.22 - Attachment 1



23 February 2021

Artsource: The Artists Foundation of WA Ltd  
PO Box 999  
FREMANTLE 6959

A division of  
**Jardine Lloyd Thompson Pty Ltd**  
ABN 69 009 098 864  
Level 1  
148 Frome Street  
ADELAIDE SA 5000  
GPO Box 1693  
ADELAIDE SA 5001  
Tel 1300 853 800  
Fax: +61 8 8235 6448  
Direct 1300 853 800  
insurance@lcis.com.au  
www.localcommunityinsurance.com.au

Driver Services Benefit	\$5,000
Education Fund Benefit	\$15,000
Maximum payable per Dependent Child	\$5,000
Family Accommodation and Transport Expenses Benefit	\$2,000
Funeral Expenses Benefit	\$10,000

**AGGREGATE LIMIT OF LIABILITY**

Aggregate Limit of Liability	\$5,000,000
Aggregate Limit of Liability per Event for Charter/Non-scheduled flights	\$1,000,000
Minimum Age Limit (sub-limits may apply)	15
Maximum Age Limit (sub-limits may apply)	80

**Certificate of Currency Ref 051-ARTSOU-035923**

<b>INSURANCE CLASS</b>	Personal Accident																																												
<b>INSURED NAME</b>	Artsource: The Artists Foundation of WA Ltd on behalf of MAX Members																																												
<b>INSURED PERSON/S</b>	Visual artists, curators, administrators. Installers and similar in the MAX membership category																																												
<b>POLICY EXPIRY DATE</b>	31 March 2022																																												
<b>SITUATION</b>	Worldwide																																												
<b>SCHEDULE OF BENEFITS</b>	<table border="0"> <thead> <tr> <th>Insured Events (as per Policy)</th> <th>Each Insured Person</th> </tr> </thead> <tbody> <tr> <td>Death and Capital Benefits</td> <td>\$50,000</td> </tr> <tr> <td>Income Multiplier</td> <td>7</td> </tr> <tr> <td>Weekly Injury Benefit</td> <td>\$1,000</td> </tr> <tr> <td>Income Limitation</td> <td>100%</td> </tr> <tr> <td>Deferral period</td> <td>7 Days</td> </tr> <tr> <td>Deferral period (Sporting activities)</td> <td>28 weeks</td> </tr> <tr> <td>Benefit Period</td> <td>52 Weeks</td> </tr> <tr> <td>Benefit Period (Insured Persons aged 70 and over)</td> <td>26 weeks</td> </tr> <tr> <td>Weekly Sickness Benefit</td> <td>\$0</td> </tr> <tr> <td>Broken / Fractured Bones Benefits</td> <td>\$2,000</td> </tr> <tr> <td>Accidental HIV Infection Lump Sum Benefit</td> <td>\$10,000</td> </tr> <tr> <td>Bed Care Benefit</td> <td>\$700</td> </tr> <tr> <td>Daily Benefit</td> <td>\$50</td> </tr> <tr> <td>Benefit Period</td> <td>14 Days</td> </tr> <tr> <td>Childcare Benefit</td> <td>\$5,000</td> </tr> <tr> <td>Coma Benefit</td> <td>\$18,000</td> </tr> <tr> <td>Daily Benefit</td> <td>\$100</td> </tr> <tr> <td>Benefit Period</td> <td>180 Days</td> </tr> <tr> <td>Corporate Image Protection Benefit</td> <td>\$15,000</td> </tr> <tr> <td>Dependent Child Supplement Benefit</td> <td>\$30,000</td> </tr> <tr> <td>Maximum payable per Dependent Child</td> <td>\$10,000</td> </tr> </tbody> </table>	Insured Events (as per Policy)	Each Insured Person	Death and Capital Benefits	\$50,000	Income Multiplier	7	Weekly Injury Benefit	\$1,000	Income Limitation	100%	Deferral period	7 Days	Deferral period (Sporting activities)	28 weeks	Benefit Period	52 Weeks	Benefit Period (Insured Persons aged 70 and over)	26 weeks	Weekly Sickness Benefit	\$0	Broken / Fractured Bones Benefits	\$2,000	Accidental HIV Infection Lump Sum Benefit	\$10,000	Bed Care Benefit	\$700	Daily Benefit	\$50	Benefit Period	14 Days	Childcare Benefit	\$5,000	Coma Benefit	\$18,000	Daily Benefit	\$100	Benefit Period	180 Days	Corporate Image Protection Benefit	\$15,000	Dependent Child Supplement Benefit	\$30,000	Maximum payable per Dependent Child	\$10,000
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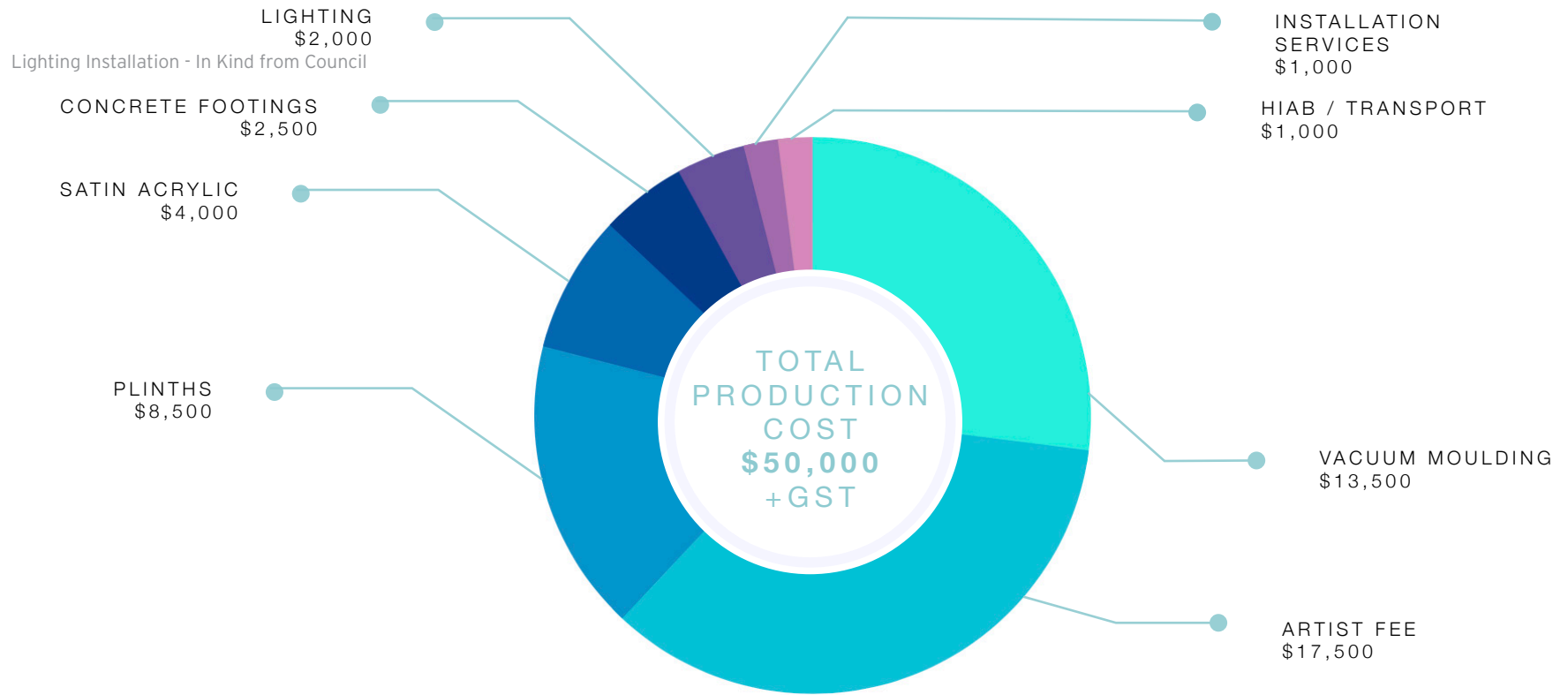
INSURER	PROPORTION	POLICY NUMBER
Tokio Marine & Nichido Fire Insurance Co through Accident & Health Intl Underwriting P/L	100.000%	5567259

This certificate of currency provides a summary of the policy cover and is current on the date of issue. It is not intended to amend, extend, replace or override the policy terms and conditions contained in the actual policy document. This certificate of currency is issued as a matter of information only and confers no rights upon the certificate holder. We accept no responsibility whatsoever for any inadvertent or negligent act, error or omission on our part in preparing these statements or in transmitting this certificate by email or for any loss, damage or expense thereby occasioned to any recipient of this letter.

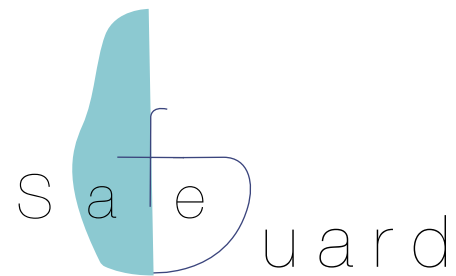
Yours sincerely,

Michael Gordon  
Senior Account Executive

Item 9.1 - PAC02.09.22 - Attachment 1



Denise Pepper & Matthew Mc Veigh



Dot Bennett Park, 2022

Denise Pepper

Mobile: 0408853745  
E-mail: pepperda@bigpond.net.au  
ABN: 22 961 348 732

Matthew Mc Veigh

Mobile: 0432 326 218  
E-mail: mcveighdesign@gmail.com  
ABN: 72 840 238 890

## 9.2 PAC03.09.22 – Public Art Strategy

<b>Meeting &amp; Date</b>	Public Art Committee – 12 September 2022
<b>Applicant</b>	City of Nedlands
<b>Employee Disclosure under section 5.70 Local Government Act 1995</b>	Nil.
<b>Report Author</b>	Amanda Cronin – A/Manager Community Development
<b>CEO</b>	Bill Parker - Chief Executive Officer
<b>Attachments</b>	<ol style="list-style-type: none"> <li>1. City of South Perth Public Art Strategy</li> <li>2. City of Subiaco Public Art Strategy</li> <li>3. Town of Vic Park Public Art Strategy</li> <li>4. City of Melville Public Art Strategy and Masterplan</li> </ol>

### Purpose

This report is being presented to the Public Arts Committee to consider developing a Public Arts Strategy. Council has a Public Art Policy but does not have a Public Art Strategy. A Public Art Strategy would allow Council to strategically plan for Public Art in the City. It would also provide a blueprint and direction for the provision of Public Art by creating a framework for prioritising projects, considering alternative funding models, and addressing the management and maintenance of the existing Public Art Collection.

### Recommendation

**That the Public Art Committee recommends that Council:**

- 1. support the development of a Public Art Strategy;**
- 2. include an amount of \$25,000 to appoint a consultant to develop a Public Art Strategy for consideration in the 2022/2023 mid-year budget review process; and**
- 3. requests the Workforce Plan Implementation Committee to allocate 1 x FTE towards developing and implementing a Public Art Strategy and administering the Public Art Committee.**

### Voting Requirement

Simple Majority.

## Background

At the Council Meeting on 24 May 2022, Item 18.5 a Council Resolution stated:

“Council requests the Public Art Committee to:

1. Investigate the feasibility of taking up the offer of Public Art loans from the ‘Sculptures by the Sea’ collaboration, including matching sculptures to suitably identified locations across the City;
2. Prepare a budget submission to scope the project during 2022-23; and
3. Identify suitable locations across the City that could be used to site future:
  - a. temporary public art installations, such as loans from Sculptures By the Sea; and
  - b. Entry Statements”

This Council resolution highlights the need for a Public Art Strategy to guide future decision making in relation to Public Art in the City.

## Discussion

### Purpose of a Public Art Strategy

A Public Art Strategy would provide the Public Art Committee with a plan for priorities and the actions required to put new projects into place. Public Art Strategies create a masterplan for how council prioritises precincts, wards and projects within a long-term vision. A strategy would also address the budget allocations, funding sources and alternative funding models for art in public spaces across the City. The strategy would also address the management and maintenance of the existing collection, which is now worth \$1.8million.

### Other Councils

Most Metro councils in WA have a Public Art Strategy in place, which allows the Council to approach Public Art in a strategic manner with a long-term vision and costing models in place. See attachments 1 – 4 as examples of other Metro LGA Public Art Strategies. Each council has adapted the content to suit the values of the community and the guiding principles for public art installations in the relevant council.

### Cost of developing a strategy

Creating a Public Art Strategy has some associated costs and staffing resources. The main one-off cost is engaging a consultant to work with internal and external stakeholders to draft the Public Art Strategy document.

The other cost is the ongoing staffing allocation required to support the development of a strategy, implement its findings and administer the Public Art Committee. Other similar sized Metro WA Council’s with Public Art initiatives have FTE allocations of between .3 - .5 FTE. For the City of Nedlands, the FTE allocation will depend on the number of projects and the timeframes for delivery of Public Art across the City.

## Consultation

Developing a Public Art Strategy will require internal consultation with relevant staff from different departments and external consultation with the Community.

## Strategic Implications

This item relates to the following elements from the City's Strategic Community Plan.

**Vision** Our city will be an environmentally-sensitive, beautiful and inclusive place.

### Values

#### **Great Natural and Built Environment**

We protect our enhanced, engaging community spaces, heritage, the natural environment and our biodiversity through well-planned and managed development.

#### **Great Communities**

We enjoy places, events and facilities that bring people together. We are inclusive and connected, caring and support volunteers. We are strong for culture, arts, sport and recreation. We have protected amenity, respect our history and have strong community leadership.

## Budget/Financial Implications

The current budget allocation for Public Art in 2022/23 is assigned to the Health Workers Tribute public art commission. There are no additional funds available in the current financial year for any new projects or consultancy fees. The fee for a consultant to create the draft strategy is expected to be \$25,000. If Council support the development of a strategy, this fee will need to be included for consideration in the 2022/23 mid-year budget review.

Any future budget implications for Public Art would depend on the Public Art Strategy and its priority areas, as well as alternative funding streams for future projects.

In terms of resourcing, the City has very little capacity from a public art perspective. Within the community development service area, 0.50 FTE deliver the following sub services:

- Reconciliation
- Disability Access & Inclusion
- Public Art

Although 0.50 FTE may sound adequate, it is not a dedicated resource or a precise allocation.

The 0.50 FTE comprises FTE effort from the following two positions:

1. Manager Community Development (0.25 FTE)



2. Administration and Events Officer (0.25 FTE)

For the City to have an impact from a public art perspective, an FTE allocation (or portion) will be required as a dedicated resource. Increasing the FTE allocation in this service area could be considered by the Workforce Plan Implementation Committee.

## Legislative and Policy Implications

### [Public Art Council Policy](#)

## Decision Implications

If Council supports this recommendation, Administration will need to develop a consultancy brief and engage a suitable consultant. The work to create a Public Art Strategy would take approximately 4 – 6 months. A Public Art Strategy would be a plan for a 5-10 year period and once in place, will allow for the timely and cost-effective rollout of Public Art projects.

If Council does not support this recommendation, there will be no strategic approach for considering future public art projects or consideration for alternative funding streams to fund Public Art. The risk of not endorsing a Public Art Strategy is continuing the approach of ‘one-off’ projects which take many years to implement and are funded entirely by rates. For example, the current Health Workers Tribute art commission was initiated in 2020 and will not be completed until early 2023. The entire project is funded by revenue from rates.

## Conclusion

Public Art contributes to sense of place, local identity, and cultural awareness. A Public Art Strategy is a forward-thinking plan which can map out the priorities of Council’s approach for implementing Public Art across the City. There are many ways to fund public art, including developer contributions and loans from other institutions. Most Councils have alternative methods in place to fund public art, with ratepayers enjoying the benefits of Art in public spaces but not bearing the cost of the art projects. A Public Art Strategy would allow the City of Nedlands to plan for art projects and funding strategies in a methodical and cost-effective way, with the scope of the strategy expected to create a masterplan for 5 -10 years.

## Further Information

Nil.

CITY OF SOUTH PERTH

# PUBLIC ART STRATEGY.

NOVEMBER 2016



City of  
South Perth



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## OVERVIEW

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### Executive Summary

The City of South Perth has a distinct and diverse collection of temporary and permanent artworks in public places that celebrate and contribute to the City's unique culture. This collection has accrued over a number of years.

The introduction of this Strategy in 2013 along with the changes and amendments to development application conditions in the Town Planning Scheme 6 and amendments to the City's Public Art Policies resulted in a significant increase in projects and escalated the number of recent acquisitions. It is anticipated that the number of proposed works within the City of South Perth is likely to double (from approximately 20 artworks to 40 artworks) by 2018, further enriching the local cultural landscape.

This Public Art Strategy has been developed in conjunction with;

- [Policy P316 Developer Contributions to Public Art,](#)
- [Public Art Toolkit – A Guide for Developers,](#)
- [Policy P101 Public Art,](#)

The Public Art Strategy also makes reference to;

- Various master plans
- Town Planning Scheme No. 6
- A Public Art Work Plan
- The City's current inventory of public works '[City of South Perth Public Art](#)'.

The City's Public Art Strategy is reviewed every two years and actions are identified and managed through a Public Art Work Plan.

### Purpose & Strategic Objectives

The purpose of this Public Art Strategy is to provide a basis for a considered approach to the acquisition and management of the City of South Perth's current and future public art assets.

The key strategic objectives to achieve this include:

1. Quality acquisition management
2. Continuous and appropriate maintenance
3. Recognition and celebration of the City's rich history and cultural context
4. A commitment to excellence, innovation, diversity and connection
5. Ongoing promotion, education and awareness.



## BACKGROUND

### Understanding Public Art

#### What is Public Art?

Public art is usually site specific and can be permanent or temporary. Traditionally, monuments, statues and memorials are the oldest and most obvious form of sanctioned public art. Today however, public art is extremely diverse in form and can include interactive works, urban art, street art, architectural street furniture, two dimensional or three dimensional, projection and multi-sensory artworks. Public art is usually delivered by an artist, but at times can be community driven and or encouraged through design practices. The City of South Perth defines public art as:



“The term public art properly refers to works of art in any media that have been planned and executed with the specific intention of being sited or staged in the physical public domain, usually outside and accessible to all. The term is especially significant within the art world, amongst curators, commissioning bodies and practitioners of public art, to whom it signifies a particular working practice, often with implications of site specificity, community involvement and collaboration. The term is sometimes also applied to include any art which is exhibited in a public space including publicly accessible buildings”<sup>1</sup>

*‘Como Beach’  
Danka Scholtz & Jason Hirst, Como Beach*

#### What is the Purpose of Public Art?

Public art promotes economic development, social cohesion, urban rejuvenation and tourism. It creates iconic identifiable places, enhances public spaces, roadsides and community areas. Public art provides the community with symbols of corporate and civic pride, expands learning and awareness plus stimulates conversation and social interaction.

Economically, public art can activate cultural tourism and generate employment opportunities. It can also restore and revitalise urban centres providing attractive and desirable spaces for new businesses.

<sup>1</sup> [http://en.wikipedia.org/wiki/Public\\_art](http://en.wikipedia.org/wiki/Public_art)

## Current Investment in Public Art

### The City's Public Art Collection

The City has a growing inventory of installed public artwork which is permanently made available to the public through its location or site. The City's collection consists of multiple sculptural pieces, mural works and donated works. The City has an inventory list of all public art within the City titled 'City of South Perth, Public Art'. This list also includes developer commissioned public art that are either on City land or on private land, as well as business/building owner implemented public art (such as murals). This list includes memorials and other types of works.

### Current Methods of Acquisition



'Magic Tree'  
Coral Lowry

## City Commissioned

The City of South Perth began committing to a percentage for art ordinance in 2012. As dictated by the City's Public Art Policy (P101), the City of South Perth will *"Contribute 2% of the total project cost (of City projects with a value greater than \$2 million) towards public art in new above ground urban design, public open space and community building constructions and redevelopment projects."*

The City commissions works for the purposes of community safety initiatives or as part of a community art project. Annually the City invests in ephemeral public artworks that are exhibited as part of the summer arts and events programme.



'Gatehouse'  
Alex Fossilo

## Developer Invested

Public art is commonly funded through a percent for art ordinance that levies a fee on new public and private development. The WA State Government 'Percent for Art Scheme' was established in 1989 and has been led by the Department of Culture and the Arts. Recent changes to the City's Town Planning Scheme 6 via the introduction of Schedule 9 (South Perth Station Precinct) invigorated the increase of high rise developments which has provided an opportunity for the City to introduce a percent for art policy (P316) for developers. Policy *P316 Developer Contributions to Public Art* requires developers of projects with a value of \$4 million or greater to contribute at least 1% of the total project cost (excluding land value) towards public art.



## Independently Commissioned

Businesses and/building owners are encouraged by the City to independently commission their own works on their own land. Recent artworks have resulted including murals along Preston Street and Angelo Street.

The City also approves ephemeral works as part of our event approval process such as *'Net-Work'* by *Do Ho Suh* as part of the Perth International Arts Festival.

*'Woman and Wolf'*  
Sarah McCloskey



## Philanthropic Donations

The City of South Perth occasionally accepts philanthropic donations of artworks which are assessed for their suitability and best placement.

*'World Piece Dreamer'*  
Kaivalya Torpy

## STRATEGIC OBJECTIVES

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### 1. Quality Acquisition Management

*The City of South Perth is committed to establishing and maintaining effective systems to ensure the administration of well-defined policies, quality processes and adequate resourcing.*

Systems and processes are reviewed regularly and changes are administered through a current work plan. Some of these systems include:

#### **The Public Art Fund**

The purpose of this fund is to assist in the expansion of the City's public art collection. The responsibility of the fiscal maintenance and management of the public art fund has been allocated to the Community, Culture and Recreation department.

Investment into the fund is currently ad hoc and/or through investments made by building developers or philanthropists. The City may allocate an additional amount of funds, (equal to, less than, or in excess of), during the budget review process. Where a public art project is financed by restricted funding sources such as private donations, loans, or grants, the amount shall be expended within the project scope or negotiated terms. Developer contributions from a percent for art condition may opt to provide their contribution as cash in lieu to the public art fund.

#### **The Public Art Advisory Group**

The Public Art Advisory Group was established in February 2015 to provide recommendations to Council and contribute to the on-going development and implementation of the Public Art Strategy. The Public Art Advisory Group is made up of elected members, community industry specialists and City officers who advise and guide the selection of large-scale projects.

#### **Operational Team & Management Practices**

Management Practices (M101 and M316) were established to assist internal officers to administer the policies P101 and P316. An operational team is convened for each project consisting of internal officers who are responsible for various project elements. This team is drawn from varying departments as following:

Community Culture and Recreation Department:

- Coordinate public art projects and the maintenance schedule
- Administer and provide guidance in consultation with Development Services on developer contributions to public art
- Develop and manage project briefs, artist contracts and liaise with public art consultants
- Advocate and promote the City's public art
- Review strategies, policies and management practices in relation to public art; and
- Work with the Infrastructure Services Directorate on the maintenance and asset recording of current works.



Development Services Department:

- Communicate and apply policy P316 to relevant development applications
- Advise of any amendments to any Town Planning Schemes that may impact the percent for art ordinance: and
- Regularly review Policy P316 in conjunction with Community, Culture and Recreation department.

Infrastructure Services Directorate:

- Responsible for the maintenance of current artworks
- Responsible for asset management and condition reporting of artworks
- Responsible for the liaison and at times the project management of projects that result from Policy P101.

## 2. Continuous Maintenance

*The City of South Perth is committed to the continuous maintenance and management of public artworks within a sustainable framework for the care and conservation of the City's unique cultural heritage.*

As detailed in the current management practise (M101);

Artworks listed in the City's Public Artwork Collection will be reviewed as necessary or at a minimum, every five years to examine the condition of the work and to establish, if necessary, the removal, relocation or decommissioning of the works. The status of the artwork may be reviewed due to one or more of the following reasons:

- The condition or security of the work cannot be guaranteed
- The work requires excessive maintenance and/or repair is impractical
- The work endangers public safety; and
- Significant changes in the use/character/design of the original site has occurred which affect the integrity of the artwork.

The City maintains an asset registry of all owned and maintained artwork. The registry lists an array of important asset information including the condition of the artwork, details of the artist, materials used, asset numbers and conditions. There is further scope to include information relevant to the artist such as artist notes, decommissioning process and other relevant maintenance criteria.

## 3. Recognising and Celebrating History and Cultural Context

*The City of South Perth is committed to the integration of art into the fabric of the City in ways that will reflect, respond, nurture and give meaning our unique environment, history and culturally diverse society.*

1. Recognising and celebrating local Aboriginal stories, areas of significance and Aboriginal heritage by ensuring that:
  - The Aboriginal Reference Group are consulted on any artworks that have Aboriginal reference or context: and
  - Any City projects that are site specific consider the heritage and Aboriginal context and if relevant this is provided as a theme within the artwork brief.

2. Recognising and celebrating the local history and heritage of the area by:
  - Ensuring that any City projects that are site specific consider the historical context and heritage of the area and if relevant this is provided as a theme within the artwork brief
  - Providing advice to developers and encouraging diversity and context in the establishment of their artwork briefs.

#### 4. Excellence, Innovation, Diversity and a Connected Landscape.

*The City of South Perth is committed to excellence, innovation and diversity whilst recognising and encouraging a connected and communicative public art landscape that provides opportunity for an enriched, dynamic and experimental approach to public art outcomes.*

##### **Excellence, Innovation and Diversity**

1. Activating City places through temporary art projects and activities.
2. Supporting community driven art.
3. Encouraging quality public art in private developments as dictated by the Public Art Toolkit – A guide For Developers.
4. Encouraging a greater contribution by artists to the design and development of the public domain by implementing collaborations between artists, architects, landscape architects, urban designers and planners in relevant City capital works projects (P101) and developer projects (P316).
5. Nurturing the City as a creative environment in which opportunities for artists and their role in the community can flourish and expand.
6. Encouraging the implementation of artist spaces as a feasible approach to public art.

##### **A Connected and Communicative Public Art Landscape**

1. Developing the distinct local character of local spaces by encouraging a curated and/or considered approach to the placement of artworks.
2. Encourage artworks that reflect a sense of place.
3. Consider a higher density of artworks in places of high population/building density, high pedestrian use, commercial hubs and mixed use areas, such as;
  - a. Mends Street
  - b. Preston Street
  - c. Angelo Street
  - d. Welwyn Avenue
  - e. Waterford Shopping Precinct
  - f. Canning Bridge Precinct.
4. Encourage contextual links between artworks in sites, precincts and dense artwork spaces.
5. Continuously review the distribution of current artworks across the City and identify areas that are lacking in public art.
6. Consider designing artwork into playground and street furniture.

## 5. Promotion, Education and Awareness

*The City of South Perth is committed to the promotion and education of public art to ensure there is a constant awareness and appreciation of the significant benefits provided by a rich and diverse cultural environment.*

### Promotion

- The City actively promotes any new initiatives about public art projects through marketing campaigns for City projects and via a combined approach of news articles and stories in the City's publications to ensure that developer contributed artworks are also acknowledged.
- Information about artworks are updated on the City's website and inventory lists.
- Artworks are itemised on the City's Intramaps system.
- The inclusion of information about public art in other City promotional vehicles is also considered where appropriate.



### Awareness and Education

- City officers encourage early collaborations between developers, art consultants, artists, architects, landscape architects and project managers in the provision of public art in private developments.
- Support stakeholder and government partnerships to facilitate public art opportunities.
- Foster philanthropic investment and engagement in the arts.
- Promote the understanding and enjoyment of public art and an awareness and appreciation of the significant benefits provided by a rich and diverse cultural environment.
- Involve businesses and trade associations and encourage them to contribute towards artwork on walls, in laneways and on buildings that exist within their properties.





# Public Art Strategy

2018 – 2022







*Kid Koala Playing God by Okuda*



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# Executive summary

Public art plays a vital role in creating a sense of place within the community. The City of Subiaco is committed to delivering a diverse and vibrant public art program, in recognition of the vital role public art makes to community and cultural development. It contributes to a sense of identity and wellbeing by reflecting Subiaco's unique character, history and future aspirations.

The Public Art Strategy will build on a number of the city's goals and strategies to deliver social, economic, environmental and cultural benefits for the community. Public art plays a key role in urban renewal, place making, urban design and tourism. It contributes to Subiaco being a place where people want to be.

The purpose of the Public Art Strategy is to provide a clear outline of how the city will approach public art. Building on the foundation of an already significant collection, the city aims to use public art to create a sense of place; infusing qualities of diversity, vibrancy, character, creativity and imagination into daily life.

Utilising industry best practice for the commissioning of new artworks and management of the collection the city will ensure that artists are respected and artwork assets are cared for in the long term. Cultural development will be fostered through community involvement in projects, professional development opportunities for artists and promotion of the city's public artworks in a range of media platforms.

Together with a commitment to funding for public art resources and projects, the city will also advocate for the inclusion of public art in significant new developments, both public and private, and develop partnerships with organisations and businesses to deliver projects together.



*Arcadia* by Minaxi May  
Subiaco pARk - Augmented Reality project







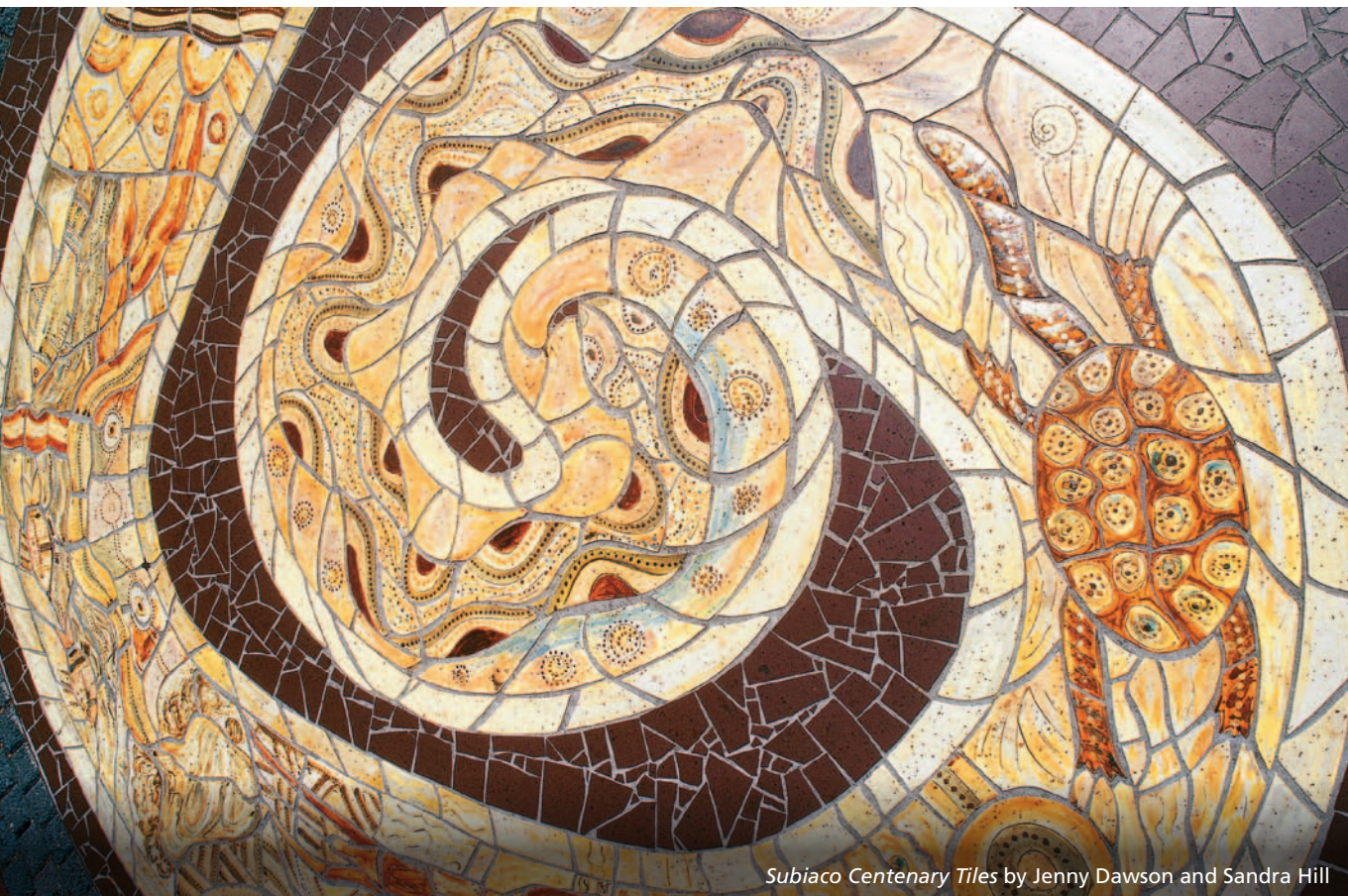
# Background

## About Subiaco

The City of Subiaco is established on the traditional homelands of the Nyungah people who were the custodians of this land long before the first European settlers arrived. In 1851 a group of Benedictine Monks, whose order was founded in Subiaco, Italy, settled in the area and named their monastery New Subiaco. In 1952, following the introduction of a railway line and significant housing, retail and industrial development, the area was officially gazetted as the City of Subiaco.

The city is known for its aesthetic appeal, heritage charm and village atmosphere. It is vibrant and dynamic, while still maintaining a peaceful lifestyle. The city's neighbourhoods are characterised by their lush and leafy appearance, with well-presented streetscapes, houses and parks. The commercial and recreational precincts are lively and diverse, drawing local, national and international visitors who come to enjoy all that Subiaco has to offer.

With a total of six square kilometres, the City of Subiaco is located in the metropolitan area of Perth and includes the suburbs of Subiaco and Daglish, and parts of Jolimont and Shenton Park. Over 17,000 residents call the city home and bring with them a diverse mix of age groups and cultural backgrounds.



*Subiaco Centenary Tiles by Jenny Dawson and Sandra Hill*





### Part two Background

#### Current collection

The City of Subiaco is the custodian of a considerable public art collection, located in the public realm, in and around the city's landmarks, streets and buildings. The permanent and temporary works of art, including sculptures, murals and mosaics, reflect and inform us of the rich and diverse history of the city, its residents and their activities. It is a mixture of traditional and modern works, much like the city itself. The collection includes artworks located on city land and works located on private property, commissioned with the assistance of the city. In addition there are numerous public artworks commissioned by private developers in Subiaco.

During the late 1990s, the Metropolitan Redevelopment Authority (formerly known as the Subiaco Redevelopment Authority) commissioned a significant number of the city's public artworks. Works such as the Clock Tower by Rodney Glick, Kevin Draper and Marco Marcon at Subiaco Train Station utilised multimedia, sound and light, which was innovative, exploratory and ambitious in scope at the time. The MRA continues to work within the city at the Australian Fine China and Subi Centro sites. Future sites will include the Subiaco East area, which encompasses Subiaco Oval, Princess Margaret Hospital and the new Inner City College.

The works in the city's collection are mostly by West Australian artists with acknowledged reputation for contemporary art practice and public art excellence including Jeremy Kirwan-Ward, Helen Smith, Stuart Green, Angela McHarrie, Ayad Alqaragholi, Greg James, Susan Flavell, Anne Neil and Steve Tepper.

There are also murals by visiting international artists such as the Forrest Square carpark by Okuda (Spain); Post Office façade by Evoca1 (USA) and West Leederville underpass by Gaia (USA) and Ever (Argentina), providing unique art experiences not seen elsewhere in Perth.

The city's collection continues to have a strong connection to the heritage of Subiaco with many works directly referencing historical uses and stories of the site on which they are located.





# Community values

The city is committed to meeting the aspirations of the local community through the provision of a contemporary public art program using the principles of best practice.

To ensure alignment with community values the Public Art Strategy references two key community engagement initiatives:

## **The Strategic Community Plan (2017-2027)**

This document states that the community's overarching vision is for the City of Subiaco to be a unique, popular and welcoming place. The city celebrates its rich history, while embracing the diversity and vitality of the present.

Public Art is captured in Focus Area 1 – Our sense of community

Strategy 1.1.1      Ensure the community's identity and local history is reflected, promoted and celebrated.

Strategy 1.3.1      The community is strengthened through its events, programs and public art.

Public Art is also addressed in Focus Area 3 – Subiaco as a destination

Strategy 3.1.1      Continue to support Subiaco as a hub for arts, culture and entertainment.

Strategy 3.1.2      Work towards establishing the City of Subiaco as a destination of choice.

## **Public Art Strategy community consultation 2018**

As part of the review of the Public Art Strategy, the community was invited through the Have Your Say Subiaco engagement portal on the city's website, to provide their input regarding the future direction of public art in Subiaco. The community was able to contribute stories about their favourite public art along with ideas and location for new artworks.

A number of key themes emerged through this consultation process highlighting that the community values public artwork that is:

- well maintained and managed
- distributed throughout the City of Subiaco
- thought provoking, meaningful and unique
- a combination of permanent and temporary projects
- interactive and integrated into the fabric of the urban environment
- respectful of Subiaco's history
- an opportunity for sharing more Aboriginal stories.

The following public art strategies outline a clear framework to deliver public art in the City of Subiaco that most closely aligns with the strategies identified in the Strategic Community Plan (2017-2027) and the themes identified in the Have your Say public art consultation process.







# Strategy overview

The arts play a critical role in determining a sense of place. Providing for art in the public realm can act as a catalyst for generating social activity and social spaces. The outcomes in this strategy aim to place public art as central to the intelligent design of a vibrant city.

The city believes that art in the public realm is vital to community and cultural development. It plays a key role in urban renewal, place making, urban design and tourism. The Public Art Strategy builds on a number of the city's goals and strategies to deliver social, environmental, economic and cultural benefits for the community.

The importance of public art in Subiaco was galvanised in 2011 when the public art programs and funding model was adopted by Council. Following on, the first Strategic Public Art Master Plan was developed to provide a framework and the Public Art Policy and Guidelines were developed to set out the methods by which public art would be managed. This document presents the first significant review of public art since 2011.

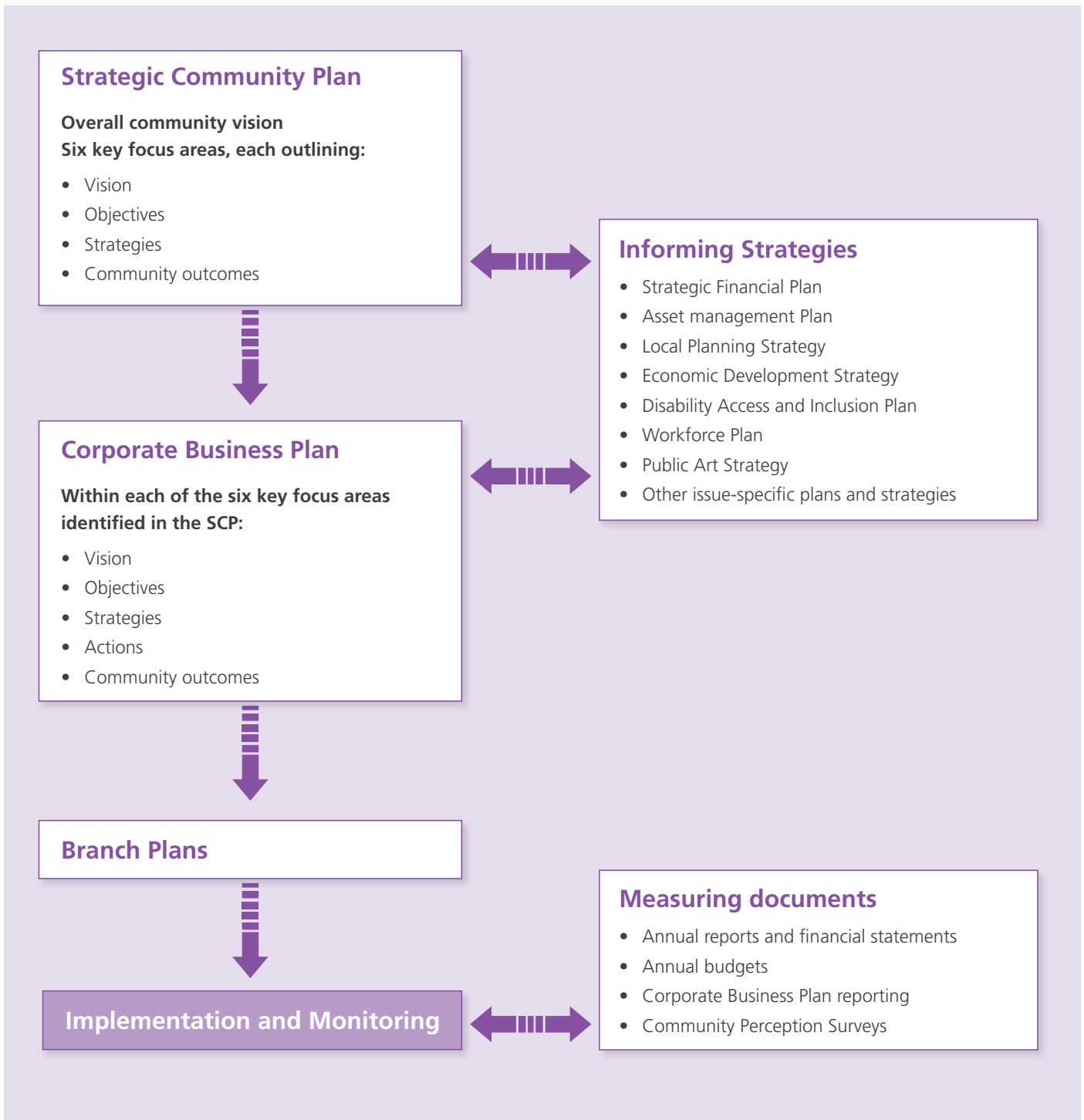


*Arrive to Paradise* by Ayad Alqaraghooli

### Strategic context

The city's integrated planning and reporting framework allows for Council and the community to track the city's progress in delivering the goals of the Public Art Strategy. The framework is informed by the community aspirations and vision set out within the city's Strategic Community Plan (2017 – 2027).

The delivery of the Public Art Strategy is supported by other operational and strategic documents, including the Public Art Policy, Public Art Protocol and Public Art Procedures.



Part five Strategies

# Strategies

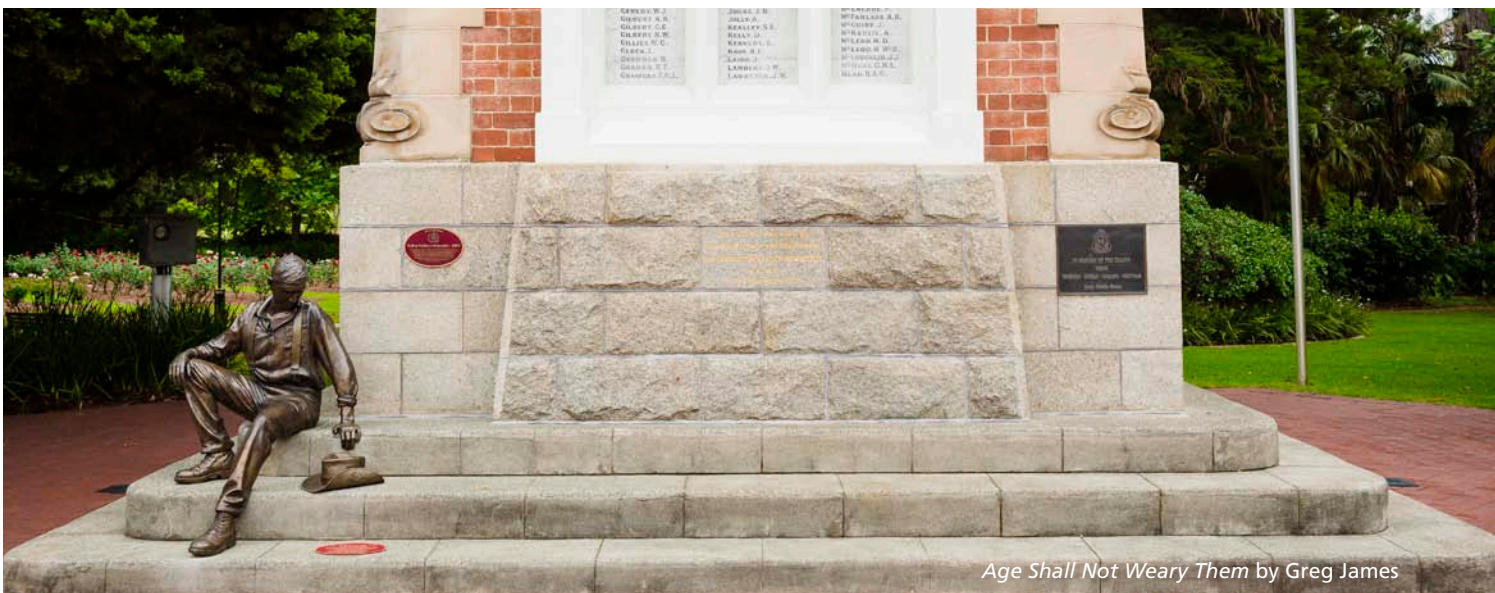
Strategy 1 Create a sense of place with artworks in the public realm that enhance engagement with and understanding of Subiaco							
Goal	Action	KPI	Funded	2018-19	2019-20	2020-21	2021-22
Create artworks that are unique to the Subiaco community and its stories	Integrate art into the fabric of the overall urban design of the city	Positive feedback from the community through the Community Scorecard	✓	✓	✓	✓	✓
	Work closely with internal city branches to identify opportunities for engaging artists' ideas		✓	✓	✓	✓	✓

Strategy 2 Infuse qualities of diversity, vibrancy, character, creativity and imagination into the fabric of daily life							
Goal	Action	KPI	Funded	2018-19	2019-20	2020-21	2021-22
Create a range of different artworks that provide interest throughout the city	Identify opportunities for artists to be involved in city programs festivals and events	A range of interesting art interventions are provided around Subiaco	✓	✓	✓	✓	✓
	Commission ephemeral and temporary artworks to activate and add texture to community nodes of activity		✓	✓	✓	✓	✓





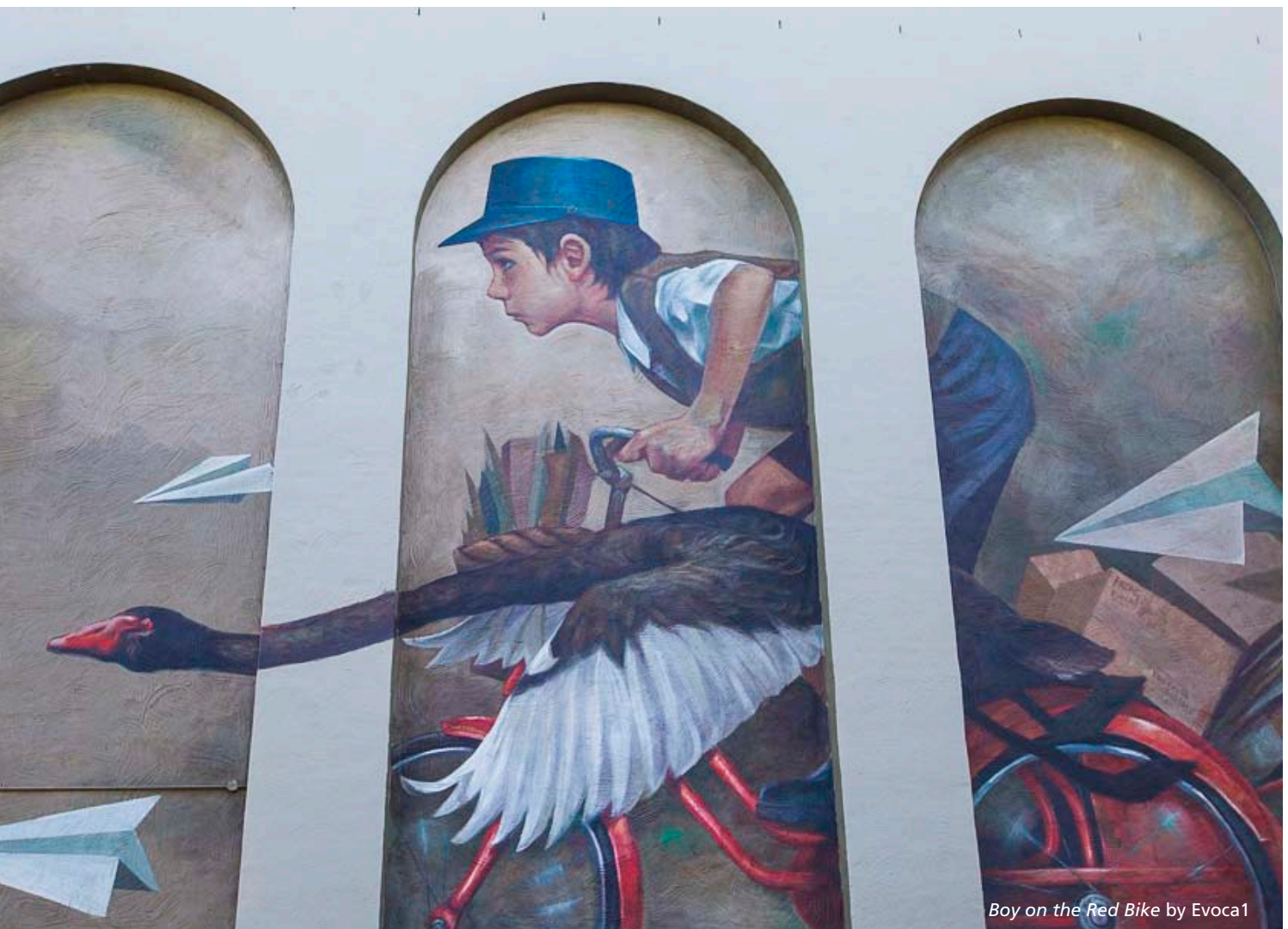
Strategy 3 Meet and deliver high quality management and collection standards							
Goal	Action	KPI	Funded	2018-19	2019-20	2020-21	2021-22
Ensure the public art collection is developed and maintained to a high standard	Utilise best practise for the appointment and contracting of artists	Appointment of artists is made according to industry standards	✓	✓	✓	✓	✓
	Ensure the collection is valued on a regular basis	Collection is valued every 3 years	✓			✓	
	Develop and implement an annual maintenance program	All new artworks are added to the maintenance program	✓	✓	✓	✓	✓
	Maintain an artworks database and provide public access	Artwork register is regularly updated and information available in Intra Maps	✓	✓	✓	✓	✓
	Budget for large scale projects over the long term	The Public Art Fund is managed responsibly	✓	✓	✓	✓	✓



*Age Shall Not Weary Them* by Greg James

Part five Strategies

Strategy 4 Contribute to art and cultural development							
Goal	Action	KPI	Funded	2018-19	2019-20	2020-21	2021-22
Provide opportunities for the development of local artists and the community	Develop and maintain a network of communication for artists, makers, designers and other creatives in Subiaco	The city provides a range of quality experiences for local artists and the community	✓	✓	✓	✓	✓
	Provide professional development opportunities for local artists	Ongoing presence of the city's public art in a range of media sources	✓	✓	✓	✓	✓
	Provide opportunities for community participation in the development or creation of artworks		✓	✓	✓	✓	✓
	Promote the city's public art collection		✓	✓	✓	✓	✓



Boy on the Red Bike by Evoca1



Strategy 5 Encourage public and private sector partnerships in the arts							
Goal	Action	KPI	Funded	2018-19	2019-20	2020-21	2021-22
Increased level of support for art projects in Subiaco	Advocate for the implementation of a percent for art policy for developers	Increased number and value of art projects in Subiaco not funded by the city.	✓	✓	✓	✓	✓
	Work with government agencies such as Public Transport Authority and Metropolitan Redevelopment Authority to realise art projects		✓	✓	✓	✓	
	Work with partner organisations to develop and implement projects		✓	✓	✓	✓	
	Encourage local businesses to support public art projects		✓	✓	✓	✓	



*The Watershed* by Rodney Glick and Kevin Draper



# Funding

The city requires a solid financial base and adequate human resources to implement a well-considered and integrated public art program. The city has adopted a funding model that will position it for a sustainable future. The funding for the Public Strategy will be achieved through a mix of internal and external resources.

## Internal (City of Subiaco)

Internal funds will be derived from two sources:

- An annual allocation will be placed in the Public Art Fund for the implementation of the Public Art Strategy.
- Major construction projects will be required to include an allocation which will be placed in the Public Art Fund for the provision of public art.

## External sources

The city will actively seek support and funding from external sources including through grant opportunities, private developer contributions and partnerships.



# Definitions

## What is Public Art?

Public art is a work that is designed or created by an artist and is sited in a visually accessible public location. It can include a broad range of visual art forms including sculpture, painting, multimedia or installation works. The artwork can be permanent, temporary or ephemeral.

Public art can be broadly defined as the process of engaging artists' creative ideas in the public realm. For the purpose of this strategy this definition of public art encapsulates a diverse and flexible scope for public art projects and ensures that developers and funding authorities are not limited in their scope and thinking when considering the possibilities for working with artists.

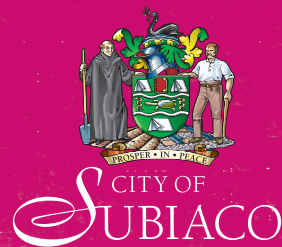
## Artist

Professional artists will be eligible to carry out public art commissions. As the term 'artist' is self-referencing, for the purposes of this plan, a professional visual artist can be defined as a person who fits into at least two of the following categories. A person who:

- has a university degree or minimum three year full time TAFE Diploma in visual arts, or when the brief calls for it, other art forms such as multi-media
- has a track record of exhibiting their artwork at reputable art galleries that sells the work of professional artists
- has had work purchased by major public and private collections
- earns more than fifty percent of their income from arts related activities, such as teaching art or design, selling artwork or undertaking public art commissions.

Sometimes it will be appropriate to be more flexible and seek emerging artists and practitioners other than professional artists to carry out artwork commissions.





241 Rokeby Road SUBIACO WA 6008  
PO Box 270 SUBIACO WA 6904

Phone: 08 9237 9222 Fax: 08 9237 9200

Email: [city@subiaco.wa.gov.au](mailto:city@subiaco.wa.gov.au) Website: [www.subiaco.wa.gov.au](http://www.subiaco.wa.gov.au)



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TOWN OF  
VICTORIA PARK

# Public Art Strategy 2018-2023



"We Find Ourselves in Nature" Tim Macfarlane Reid, 2011



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## Introduction

The Town of Victoria Park aims to continue to promote the character and identity of the Victoria Park region through creating local or regional landmarks. This is achieved by physically enhancing public places, through creating points of interest, animating spaces and providing beauty, character or colour to places/environments.

The Town recognises the important role played by public arts in expressing the cultural identity of the Town, as well as the broader benefits of associating a place with art, rather than art about a specific place.

As defined in the Town’s Public Art Management Plan, *‘Public art means the integration of an artistic concept into the public realm.’*

The Public Art Strategy 2018–2023 in the Town aims to:

- create a ‘place where people want to be’
- create a sense of cultural identity
- cultivate a ‘sense of place’
- be fun and thought provoking
- activate spaces and places
- attract tourists / be a drawcard
- be accessible to all
- enhance the built and natural environment.

## Background

Since 1993, the purchasing, commissioning and installation of public art has been funded by placing 0.75 per cent of its annual rates into a reserve set aside for that purpose. From 1993 to 2006 the Town has been commissioning public artwork on a project by project basis.

In 2005, it was recognised that a coordinated approach to the provision of public art would enable the Town to gain from the many cultural and community benefits associated to public art.

On 25 July 2006, Council adopted a Public Art Masterplan 2006–2011 that aligned with policy GEN5 Artwork in Public Places. The policy states:

*‘Any original, physical artwork specifically designed and created for display in a public place shall be developed in accordance with the Public Art Masterplan adopted by Council on 25 July 2006.’*

Public art has been established in the Terms of Reference of the current Community Development Committee.



‘Wednesdays Child’ by Abdul Rahman Abdullah, Burswood (opposite bus port on Shepperton Rd), Victoria Park

The Town has progressed a number of public arts projects in recent years, including the installation of 10 relatively small and inexpensive artworks throughout 2011–12, with the experiences learnt through the process of installing these pieces informing the development of the Town’s Public Art Master Plan 2013–2015.

The Public Art Master Plan 2013–2015 (the Plan) was developed through an inclusive engagement process with members of the community. The methodology used for developing the Plan included extensive quantitative and qualitative consultations, a review of Council documents and plans for forthcoming projects (e.g. the Lathlain Park Precinct project).

The Public Art Master Plan 2013–2015 was the foundation for the Town’s commitment to enhance the built and natural environment of the Town, to reflect a vibrant lifestyle by commissioning artists for the placement of relevant and meaningful public artworks.

The completed artworks from the plan include:

- ‘Sporting Walk of Fame’ by Anna Crane at Aqualife, East Victoria Park
- ‘Lunar Movement’ by Damian Butler at Lathlain Place, Lathlain
- PUBLIC2015 by FORM at various locations through the Town
- Public outdoor ping pong at various passive reserves in the Town
- ‘Everything is True’ by Abdul Rahman Abdullah at Kate Street Reserve, East Victoria Park
- ‘Wednesday’s Child’ by Abdul Rahman Abdullah at Burswood
- ‘Hyatti’ by Ayad Alqaraghooli at Duncan Reserve, Victoria Park
- ‘Shared Stories’ by Olga Cironis Hayman Road, Bentley
- ‘Organicia’ by Nic Compton at Archer Street, Carlisle
- ‘Cockatoos’ by Sharon White at Rotary Park, St James
- ‘The Swan River Bunyip’ by Jahne Rees at GO Edwards Park, Burswood.

At a Council meeting on 9 May 2017, the Town endorsed REC7 Public Art Policy. This policy informs the Public Art Strategy 2018–2023.

The Public Art Policy is supported by the Public Art Management Plan, a guiding document that assists the Town through the process of commissioning an artist, meeting arts industry best practice, and getting the best value from the Town’s financial contribution. Below is a summary of Art related policies and their associated plans.

Policy	Plan
REC 3: Visual Art	Art Collection Management Plan
LPP 29: Percent for Art	Percent for Art Developers Handbook
ENG 12: Graffiti Removal Management & other Local Planning policies	Mural Arts Plan Commissioning and Maintenance
REC 7: Public Art	Public Art Management Plan

## Aims of the Public Art Strategy

The aims of the Town Public Art Strategy 2018–2023 are to:

- complement the Town’s strategic outcome S4 A place where all people have an awareness and appreciation of arts, culture, education and heritage
- assist the Town in becoming recognised as a vibrant and dynamic community within Perth, Australia and the world
- ensure that all public art displayed in the public realm is maintained to the highest standard for the community
- increase the profile of the Town through activating public spaces.

## Community engagement and consultation

Extensive community engagement undertaken through the Evolve project informed the Town’s *Strategic Community Plan 2017–2031*, including the following strategic outcome:

- S4: A place where all people have an awareness and appreciation of arts, culture, education and heritage  
The principle behind this outcome is that the arts, culture, education and heritage are incredibly important in helping to reiterate, reinforce and create a sense of place.

Throughout the development and implementation of the Public Art Strategy 2018–2023, the Town will align to:

- the Town’s Vision statement that we are Perth’s most empowered and engaged community
- Civic Leadership Strategic Outcome C12 – A community that is authentically engaged and informed in a timely manner
- GEN6 Public Participation Policy.

During the 2018 Arts Season, the Town will use Culture Counts as a point of information gathering on the public perception of arts and culture in the Town which will help inform identification of potential types of public art that the community would like in the Town.



‘Lunar Movement’ by Damian Butler at Lathlain Place, Lathlain.



## Public art approval process

During the implementation of the Public Art Strategy 2018–2023, the relevant committees and advisory groups will provide guidance on the appropriate procurement, selection and installation of public art. Delegated authority will guide the approval process for the procurement of public art.

## Precinct masterplans

The Public Art Strategy 2018–2023 aligns to the following precinct masterplans.

Taylor Reserve/McCallum Park concept

An engagement process began in 2014/15 for the development of the overarching Foreshore Access and Management Plan and continued in 2016/17 for the development of the McCallum Park and Taylor Reserve design. This has included four community and stakeholder workshops and a recent submission process that received 27 online and hardcopy submissions. The feedback the Town received from our community and stakeholders was valuable in the development of a subsequent revision of the Taylor Reserve/McCallum Park Concept Report.

## John Mactivation project

The Town is undertaking an activation project in an area of John Macmillan Park outside of the library along Sussex Street. This project will aim to:

- respond to evolving community needs within the area
- make public space active and work for the community
- make the area a multi-functional place
- reduce anti-social behaviour
- revitalise assets and spaces.



'Everything is True' by Abdul Rahman Abdullah. Kate St Reserve, East Victoria Park

## Lathlain Precinct redevelopment project

The Lathlain Precinct redevelopment project (LPRP) is a strategic priority project as identified in the Strategic Community Plan. There are eight project zones that make up the LPRP that have or will undergo redevelopment and/or revitalisation.

Through the Evolve community consultation it has been identified that Zone 2 – Community Activity will be receiving the following creative endeavours with financial contribution from Lotterywest and the Department of Local Government, Sport and Cultural Activities:

- an artistic reinterpretation of the old Perth Football Club scoreboard held in storage at the depot as a water feature that would provide a perch for local fauna and birdlife (Department of Local Government Sport, Recreation and Cultural Activities contribution)
- a 'whimsical path' interpretive art installation (Lotterywest contribution).

Through the Evolve consultation it has been identified that the community desire was to repurpose and recycle. To coincide with the contributed creative initiatives, the following initiatives, would benefit the activation of the area and have been included in the Public Art Strategy 2018–2023:

- an artistic interpretation for the removed cottage, as entry paving into the park from the corner of Goddard and McCartney Street.
- a sculptural water fountain/bird bath/bowl, with perch for fauna, specifically forest black cockatoos, which will sit in a water sensitive urban landscape.

## Percent for Art Scheme

The Town acknowledges the important role that developers play in shaping the cultural identity of our community through meeting responsibilities as determined in the Western Australian State Government Percent for Art Scheme guidelines.

The Developers Public Art Handbook developed by the Town is intended to assist the developer through the process of commissioning an artist, meeting arts industry best practice, and getting the best value from the developer's financial contribution. Percent for Art developments for 2018–2023 are detailed in the timeline but are estimates of completion as the timeline, schedule and project management of each artwork is the responsibility of the developer.

## Mural art

Murals are large-scale artworks, often outdoor paintings or installations that may cover an outdoor wall or other public infrastructure.

The Mural Arts Plan: Commissioning and Maintenance objectives are:

- to encourage community participation in the development of mural arts projects within the Town
- to introduce a range of mural styles which reflect the diversity of the community's aspirations and tastes
- to provide community access to high quality mural arts for education and appreciation purposes
- to build on and promote the character and identity of the Victoria Park region
- to deter graffiti and vandalism of Town property.

## Budget

The Town currently funds the purchasing/commissioning and installation of public art by placing an amount of its annual rates into a Community Art Reserve fund.

The purpose for which the Community Art Reserve has been established by Council is as follows: *To be used to assist in funding the purchase and placement of art for the Council and community.*

*If it is deemed to be a different purpose to the definition above then the following must occur: If Council wishes to use the money in a reserve account for another purpose then it must resolve to do so with an absolute majority decision and it must give one month's local public notice of the proposed change of purpose or proposed use (Section 6.11 of the Local Government Act 1995).*

## Public art maintenance

The Town's public artworks are maintained in accordance with maintenance plans that have been prepared for each piece. The plans require maintenance to industry standards relating to public art, and include reference to decommissioning of artworks.

The following maintenance schedules are set as outlined below.

### 2018–2019

Artwork/artist	Location	Cost estimate
'Tram Sculpture' by Kath Wheatley	McCallum Park near Causeway, Shepperton Road Victoria Park	\$4,250
'Heritage Circle' by the Smiths	GO Edwards Park, Great Eastern Highway, Burswood	\$3,650
'Tram Bus Stop' by Medhi Rashulle	1035 Albany Highway, St James	\$3,940
'Full Flow Fun' by Andrew Kay	Somerset Street near Aqualife, East Victoria Park	\$1,000
'Everything is True' by Abdul Rahman Abdullah	Kate Street Reserve, East Victoria Park	\$680

### 2019–2020

Artwork/artist	Location	Cost estimate
Public outdoor ping pong (POPP) table (school project)	John MacMillan Park, Victoria Park	\$1,000
POPP table (school project)	Hawthorne Park, Victoria Park	\$1,000
POPP table (school project)	Houghton Park, St James	\$1,000
POPP table (school project)	John Bissett Reserve, East Victoria Park	\$1,000
POPP table (school project)	Rayment Park, Lathlain	\$1,000
'Wednesday's Child' by Abdul Rahman Abdullah	near bus terminal, Shepperton Road, Victoria Park	\$1,270
'After the Rain' by Shaibu Kanyemba	corner Leonard Street and Albany Highway, Victoria Park	\$340
'Conjunction' by Andrew Kay	corner Archer Street and Planet Street, Lathlain	\$680
'The Reel Street' by Mehdi Rasulle	corner Albany Highway and Harper Street, Victoria Park	\$540
'Coffee Conversations' by Ian Dowling	corner Westminster Street and Albany Highway, East Victoria Park	\$320
'Log Seat' by Nils Compton	Archer Street, Lathlain	\$2,100
	TOTAL	\$10,250

N.B.: from 2018–2023 it is intended that the decorative repainting of the tables will be facilitated in partnership with local schools.

### 2020–2021

Artwork/artist	Location	Cost estimate
'Networks' by Dawn and Phil Gamblin	Victoria Park administration building, Victoria Park	TBC
'Sporting Walk of Fame' by Anna Crane	Aqualife, East Victoria Park	TBC
'Heritage Tree' by Jahne Rees	GO Edwards Park, Burswood	TBC
'Lunar Movement' by Damian Butler	Lathlain Precinct	TBC
'Cockatoos' by Sharon White	Rotary Park, St James	TBC
	TOTAL	TBC

N.B.: from 2018–2023 it is intended that the decorative repainting of the tables will be facilitated in partnership with local schools.

### 2021–2022

Artwork/artist	Location	Cost estimate
'Networks' by Dawn and Phil Gamblin	corner Canterbury Terrace and Albany Highway, East Victoria Park	\$220
'Bike' by Malcolm McGregor	corner Canterbury Terrace and Albany Highway, East Victoria Park	\$560
'Watering' Hole by Malcolm McGregor	corner Basinghall Street and Albany Hwy, East Victoria Park	\$695
'Burswood Canal' by Philippa O'Brien	Balbuk Way on the river near Graham Farmer Freeway, Burswood	\$780
Library mosaics by Sandra Hill	Victoria Park Library, East Victoria Park	\$2,300
Footpath mosaics	John MacMillan Park, East Victoria Park	\$180
	TOTAL	\$4,735

### 2022–2023



Artwork/artist	Location	Cost estimate
POPP Table (school project)	John MacMillan Park, Victoria Park	\$1,000
POPP Table (school project)	Hawthorne Park, St James	\$1,000
POPP Table (school project)	Houghton Park, East Victoria Park	\$1,000
POPP Table (school project)	John Bissett Reserve, East Victoria Park	\$1,000
POPP Table (school project)	Rayment Park, Lathlain	\$1,000
'We Find Ourselves in Nature' by Tim MacFarlane Reid	Kensington Bushland, Kensington	TBC
'Time Out' by Belinda Mettam	Albany Highway median strip, East Victoria Park	TBC
'Boola Bidjool' by Peter Farmer	Albany Highway, East Victoria Park	TBC
'Penny and Pounder' by Greg James	corner Duncan Street and Albany Highway, East Victoria Park	TBC
'Bentley' by Olga Cironis	Hayman and Marquis Road, Bentley	TBC
	TOTAL	TBC

## Timeline

### Year 1: 2018–2019

#### Community Art Reserve

During the implementation of the Public Art Strategy 2018–2023, the relevant committees and advisory groups will provide \$50,000 for Lathlain as aligned to the Lathlain Precinct redevelopment project feedback received:

- within Lathlain Park Zone 2 at the corner of Goddard Street and McCartney Street, an artistic interpretation for the previous use of that land as a cottage occupied by the football grounds caretaker
- at the Lathlain Place football grounds entry, a sculptural reuse of the scoreboard and entry turnstiles that may incorporate a water fountain/bird bath/bowl and perch for fauna, specifically forest black cockatoos, which will sit in a water sensitive urban landscape.

\$150,000 for John MacMillan Park as aligned to the John Mactivation project plan.

#### Community consultation

June–August 2018: behaviour mapping research conducted for following locations:

- Edward Millen Park, East Victoria Park
- McCallum Park/Taylor Reserve, Victoria Park
- Read Park, Victoria Park
- GO Edwards Park, Burswood
- Victoria Park Drive & Glenn Place Roundabout, Burswood
- Kensington Bushland, Kensington
- Rayment Park, Lathlain
- John MacMillan Park, East Victoria Park

Behaviour mapping allows researchers to determine how participants use a designed space by recording participant behaviours and/or tracking participant movement within the space itself.

Culture Counts will also be conducted to capture community feedback, evaluative outcomes and form future directions.

### Year 2: 2019–2020

#### Community Art Reserve

\$50,000 for Victoria Park Drive & Glenn Place roundabout, Burswood

#### Percent for Art Development

- No. 23 (Lot 9103) Seabiscuit Drive, Burswood



## Year 3: 2020–2021

### Community Art Reserve

\$100,000 for McCallum Park as aligned to the Taylor Reserve/McCallum Park concept.

\$100,000 for Taylor Reserve as aligned to the Taylor Reserve/McCallum Park Concept.

### Percent for Art Development

- Nos. 7 & 9 (Lots 1 & 164) Riverdale Road, Burswood

## Year 4: 2021–2022

### Community Art Reserve

\$150,000 for a sculpture garden at Edward Millen Reserve, East Victoria Park.

It is proposed to go to community consultation to inform the direction for a designated sculpture garden.

The sculpture garden is proposed as a community collaborative initiative that provides a platform for display of artwork, and for the community to access and engage with contemporary public art works in one allocated destination. It is intended to unite two of the region's most cherished resources: its parks and its cultural life.

Further information is included in the detail section below.

### Percent for Art development

- Nos. 7 & 9 (Lots 1 & 164) Riverdale Road, Burswood
- No. 112-118 (lots 62-65) Goodwood Parade, Burswood.

## Year 5: 2022–2023

### Community Art Reserve

\$30,000 for Kensington Bushland

It is proposed to go to community consultation to inform the direction for public art for Kensington Bushland.

### Percent for Art Development

- Lots 1 and 3 (34) Goddard Street, Lathlain
- 153–157 (Lots 60,61 & 62) Burswood Road, Burswood
- Lots 137 (8), 138 (8), 139 (6), 140 (6) and Part 141 (6) Basinghall Street, East Victoria Park
- 646–660 Albany Highway and 1-3 Miller Street, Victoria Park.

## Detail

### Proposed Town of Victoria Park sculpture garden

Initiatives such as Sculpture by the Sea at Cottesloe, and Sculpture at Bathers at Fremantle are temporary outdoor exhibitions in Western Australia that draw large amounts of visitors each year.

The Town of Victoria Park sculpture park is intended to empower local community and raise the profile of arts in the region. The following benefits are taken into consideration:

- the collaborative nature of the project will provide networking opportunities and nurture a sense of togetherness across the arts community
- raise awareness and profile of local visual arts and individual artists within the region; through increased publicity in planned print, radio and social media outlets exposure will be increased locally, nationally and hopefully internationally
- by partnering and brokering collaboration with artists and other local community groups such as the Victoria Park Community Garden, Victoria Park Centre for the Arts, and Vic Park Collective to strengthen a hub for arts in the community.
- an education program will foster a positive regard for the Town and positively demonstrate its commitment to and support of arts and cultural development
- provides opportunities for the Town to be open to receive donations of public art that align to the Public Art Policy and Public Art Management Plan.

The sculpture garden project provides both partner organisations and individual artists with the opportunity to develop professionally through creative practice, and the development of new ideas and through the development and acquisition of skills and expertise in managing collaborative projects. It is intended to grow each year with a new addition until it reaches its maximum occupancy at the allocated location.

## Implications

At present the Town is implementing Culture Counts for social impact measurements on public art. The Department of Arts and Culture's Strategic Directions 2016–2031 for arts and culture sector in Western Australia states:

*The value of culture to society, and how it measures this value, has been the subject of intense debate for many years both in Australia and overseas. Increasingly the sector is expected to demonstrate the value of its work across social, economic and environmental outcomes to audiences, investors and governments, often relying on government to consolidate data and report on key measures of value.*

It is intended that by using Culture Counts at every art event, the Town can capture community feedback towards measuring art appreciation and informing future arts directions and outcomes.

## Appendices

- Strategic Community Plan 2017–2032
- Public Art Management Plan
- Percent for Art: Developers Handbook
- Mural Arts Plan: Commissioning and Maintenance
- Art Collection Management Plan



Town of Victoria Park  
Administration Centre  
99 Shepperton Road, Victoria Park

**9311 8111**

[admin@vicpark.wa.gov.au](mailto:admin@vicpark.wa.gov.au)

[victoriapark.wa.gov.au](http://victoriapark.wa.gov.au)

**This information is available in an alternative format  
to people with a disability on request 9311 8132**



# PUBLIC ART STRATEGY AND MASTERPLAN





# MAYOR'S MESSAGE

The City of Melville has a strong history and association with the arts, fostering relationships, enhancing public spaces and creating a 'sense of place' and identity through public artworks, as well as celebrating and documenting our community's diversity and cultural history.

The City of Melville's public art collection currently consists of over 80 artworks which have been acquired through artist commissions, exhibition purchases, donations, community arts projects and programs, with public art integrated into playgrounds, park landscaping and building designs across our City. Public art is also commissioned in private developments via the City's Provision for Public Art in Development Proposals Policy.

The City's first Public Art Strategy and Master Plan formally recognises how public art plays a major role in our community's aspiration for a 'Sense Of Community' and responds to the growing demand for artwork to be integrated into the City's projects and private developments.

This document defines a set of shared principles and priorities that inform all levels of decision-making related to public art and in turn helps to guide resources and funding towards relevant public art projects that will enhance the culture of the City of Melville and how it is experienced by residents and visitors.

The Public Art Strategy and Masterplan takes into consideration the City's distinctive natural assets, significant Indigenous sites, historic locations and key destinations, with specific artwork opportunities outlined in the Masterplan and identified to emphasise these unique points of difference for the City of Melville.

The development of the Public Art Strategy and Masterplan was informed with significant community engagement and I would like to thank all who have contributed to this document throughout the process, helping us plan for a more vibrant and creative City.

We hope this Strategy and Masterplan will provide inspiration in the stories, history and themes of artwork and a technical framework to support the City and developers alike in the planning and achievement of public art that is cohesive, cutting-edge, best practice and, above all, art that is authentic to the City of Melville.





**COMMISSIONER**

City of Melville  
ABN: 81 152 433 900  
T: 08 9364 0666  
E: melinfo@melville.wa.gov.au  
W: melvillecity.com.au

10 Almondbury Road Booragoon, 6154  
Locked Bag 1 Booragoon WA 6954

**STRATEGY AUTHOR**

**FORM.**  
building a state of creativity

Public Art and Creative Placemaking

T: 08 9226 2799  
E: commissions@form.net.au  
W: form.net.au

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## EXECUTIVE SUMMARY

# Communities demand not only supporting infrastructure networks, but landscapes and spaces that enhance their lifestyle.

Theaster Gates, artist

The City of Melville encompasses some of the most desirable areas in Perth, comprising riverside reserves, vast recreational offerings, exemplary local parks, and a network of well-established and diverse neighbourhoods. Within this setting, site-specific public art is a powerful means of enhancing Melville's liveability, quality of life and economic activation. Because public art can contribute both to community life and to the service and vitality of public spaces it is intrinsically linked to the practice of placemaking; one which capitalises on a local community's assets, inspiration, and potential, with the intention of creating public spaces that promote people's health, happiness, and wellbeing. Recognising the value that public art can add to the environment and sense of place, the City has an opportunity to support the procurement of new installations, to strengthen the reputation and identity of the wider City of Melville area, and stimulate a deeper and more meaningful sense of belonging for its community.

Public art projects are most effective when they are part of a larger, holistic and multidisciplinary approach to enlivening a city or neighbourhood. This Public Art Strategy therefore aligns with the strategic direction provided by the City of Melville Corporate Business Plan 2016-2020 which outlines the City of Melville vision: *"Working together, to achieve community wellbeing, for today and tomorrow"*. The Corporate Business Plan sets public art as a key catalyst for enhancing the amenity and vibrancy of public spaces and streetscapes in line with five priority areas of focus that will assist the City to meet its vision. The greater intention of the document is also in line with the vision of the Strategic Community Plan for the City of Melville 2016-2026 - People, Places and Participation:

*"A safe City with green, leafy streets, suburbs and open spaces where people enjoy high levels of health and wellbeing, participate in local events and activities; have access to community services and local business opportunities are encouraged."*

The Vision, Principles and identified artwork opportunities within the Masterplan were developed with the City's Community Plan vision as the foundation.



The Public Art Strategy and Masterplan defines a set of shared principles and a framework that will help inform all levels of decision-making related to public art. This in turn will help to inform resources and funding towards a series of public art opportunities that have the potential to enhance not only the cultural profile of the City of Melville, but also the experience of its residents and visitors. The Strategy and Masterplan aims to reflect the future aspirations of its citizens and the multi-faceted ecologies of the City, whilst taking account of the City's changing public face by identifying a set of artwork opportunities that are designed to complement the capital works program and wider City developments and initiatives, as identified by the City of Melville and its citizens.

This Public Art Strategy and Masterplan acknowledges the City's existing cultural and artistic initiatives and the resulting collection of artworks which have helped to define the nature and character of the City of Melville. Building on the strength of this collection, and the City's desire to support artistic and cultural development within Western Australia, this Strategy proposes ambitious artwork opportunities which will facilitate engagement and collaboration within the community, including with developers, arts and cultural organisations, individual artists and the City's departments. These new public artworks will reflect the City of Melville's history and heritage, its diverse communities, its creativity and its commitment to activities and events that promote vibrancy and equity of participation.

This Public Art Strategy and Masterplan provides a curatorial and technical framework for all new commissions, ensuring that the City of Melville's public art collection is cohesive, curated, and surpasses industry best practice standards. This approach will enable the City of Melville to respond to new ideas about art, storytelling, interpretation and cultural expression. By implementing this Strategy and Masterplan, the City becomes an innovator as well as the guardian of a continually growing collection of high-quality artworks. This initiative has the potential to create a legacy which will contribute to Melville's distinctive character well into the future.

This Public Art Strategy has been developed in consideration of current Structure and Activity Centre Plans as well as the following Citywide plans/policies:

- **City of Melville Community Plan - People Places Participation: A Strategic Community Plan 2016-2026;**
- **City of Melville Corporate Business Plan 2016-2020;**
- **City of Melville Reconciliation Action Plan 2017-2021;**
- **City of Melville Cultural Plan 2017-2021;**
- **City of Melville Public Spaces Strategy; and**
- **Disability Access and Inclusion Policy.**

It supports and provides a framework for the following City of Melville Policies and Plans:

- **LPP1.4 Provision of Public Art in Development Proposals Policy;**
- **OP-010 Arts and Culture Operational Policy;**
- **Directorate Art Collection Procedure; and**
- **Artwork Asset Management Plan**



**PART ONE**  
THE STRATEGY



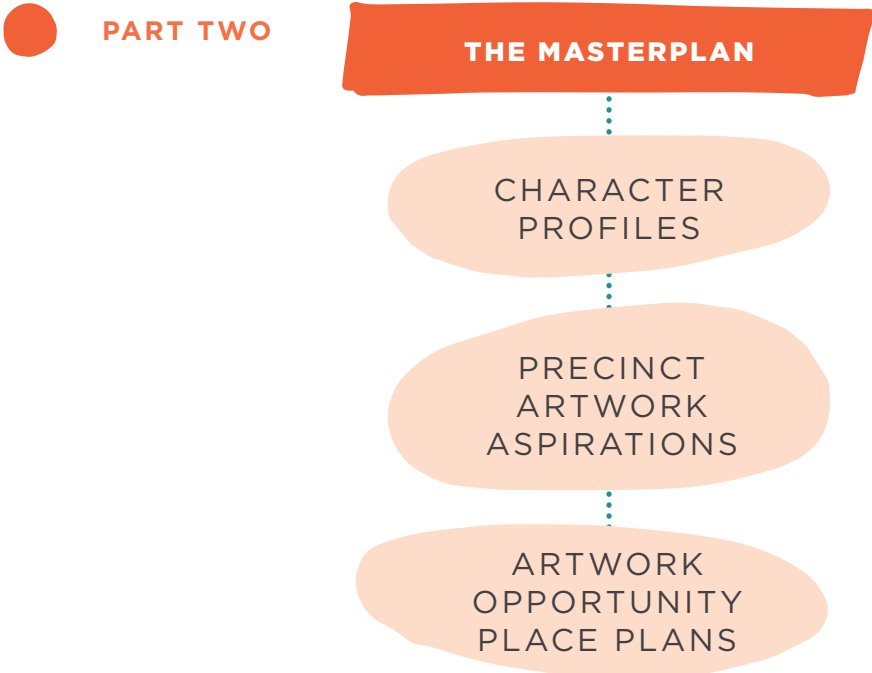
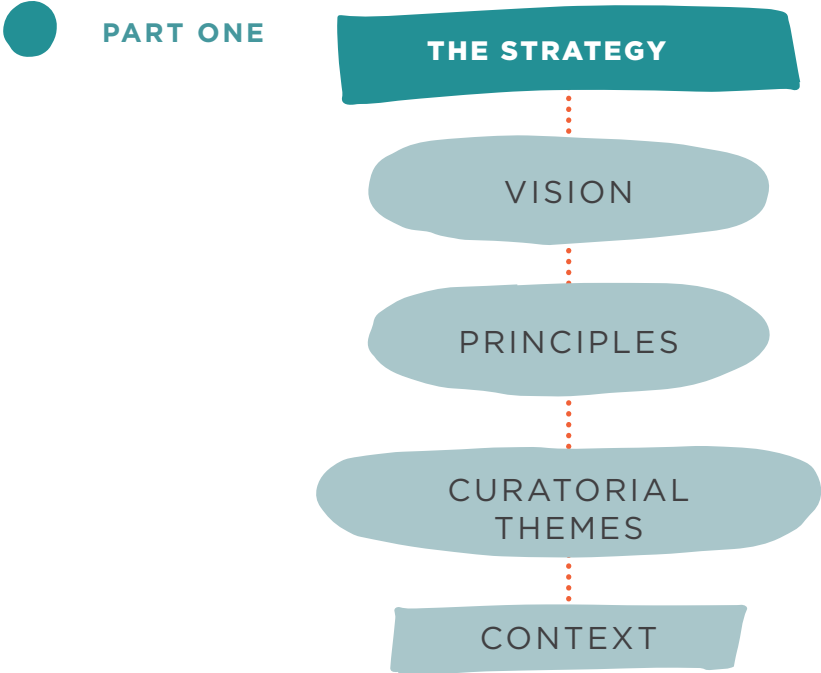
# HOW TO USE THIS DOCUMENT

The Strategy and Master Plan will guide both the City and Developers in the achievement of public art in developments, the expending of cash-in-lieu attained by the City from the Public Art in Development Proposals Policy as well as the City in procuring art installations.

This document is set out as per the following:

PART ONE: THE STRATEGY outlines the Vision, Principles, Context and defining Curatorial Themes for public art within the City of Melville. Part One acts as a foundation for all future public art commissions and procurements within the City of Melville and is intended to be used by the City and developers alike.

PART TWO: THE MASTERPLAN and subsequent Artwork Opportunity Place Plans identify a range of public art opportunities and key locations for major artwork investment across priority areas within the City. Part Two is intended to be used by the City of Melville in the disbursement of funds for the procurement of new works, and as a reference point for developers and the wider community.



The following highlights three potential reader groups that are addressed within this document, and provides insight into how each reader group may interpret and use the content within this Public Art Strategy and Masterplan most effectively.

**THE CITY:**

Part One of this document will assist the City in ensuring new public art opportunities are developed within the framework of the Vision, Principles and appropriate Curatorial Themes of the City of Melville. Part Two of the document identifies a range of public art opportunities of different scales and types. The City will be able to utilise these identified opportunities to set priorities, allocate resources and plan yearly budgets for public art in the context of other City-wide priorities and events.

**NEW WORKS:** Each identified opportunity is detailed further in Part Two: Artwork Opportunity Place Plans following The Masterplan. These details describe the scope of the work, suggested procurement method, expected scale of projects and the corresponding curatorial themes. These should be used to form the basis for a more detailed artist’s brief.

**DIRECT PURCHASE:** When directly purchasing a work for an identified location, the Vision and Principles found in Part One, and Local Character and Precinct Artwork Aspirations for the relevant area, found in Part Two, should be used as a guide in the selection of an appropriate work. When selecting a work for a location not identified on the Masterplan, the same details for the nearest location can be referenced to ensure that all works are appropriate to the City of Melville collection.

**CASH IN LIEU RESERVE FUNDS:** Developer cash in lieu reserve funds should contribute towards an appropriate opportunity, as identified in Part Two of this document.

**DEVELOPERS:**

Developers are encouraged to view public artworks as an investment and a point of difference; increasing the liveability and ultimately the desirability and value of properties or destinations. Through the LPP1.4 Provision of Public Art in Development Proposals Policy, developers are required to contribute a percentage of the overall build budget towards art in the public realm, for multiple dwellings, mixed use or non-residential development.

In establishing artist briefs for opportunities in private developments, private developers and/or art consultants are encouraged to reference the Vision, Principles, Curatorial Themes and Context found in Part One. Part 2: The Masterplan should be used to ascertain the Local Character and Artwork Aspirations for the relevant area, to assist in guiding the project development of an artwork opportunity.

Alternatively, developers may choose to contribute cash to the City of Melville’s public art fund in lieu of procuring artworks themselves. Developers are encouraged to see this contribution as an investment into the wider public realm, fostering social, cultural and economic benefits.

**COMMUNITY**

Community groups, individuals, artists and businesses interested in commissioning or creating art in the public realm are encouraged to view their artworks as fitting into greater Citywide collection, in which the City takes a considerable amount of pride.

When developing or designing artworks community groups and/or individuals are encouraged to reference the Vision, Principles, Context and Curatorial Themes, found in Part One, as well as the Local Character profile from Part Two for the relevant area, to assist in developing the artwork.

Inspiration may be taken from the site and artworks in the locality, to ensure resulting works build on existing public art/design elements, are site-specific and contribute to the public realm in a positive way.

## VISION

**Our vision is to develop a Public Art Strategy and Masterplan that showcases the unique network of places and neighbourhoods within the City of Melville, highlights the heritage and diversity of community narratives, and encourages residents, and visitors to continue to discover and connect with the City.**

This Public Art Strategy and Masterplan celebrates public art for its intrinsic value: its capacity to enhance the City's existing assets; to embody and express the connection people feel for places in which they live and work; and to support local initiatives and non-arts agendas. The guiding principles of the Public Art Strategy and Masterplan capitalise on the potential of art and culture to respond to the innate values and shared experiences of the City of Melville community.

The Strategy and Masterplan seeks to promote the advantages that strategically developed public art can bring to the City. It highlights the capacity of these practices to facilitate memorable experiences and enhance the connections between people and the public realm.





**GUIDING PRINCIPLES**

**IDENTITY**

Reinforce the City of Melville’s identity and local knowledge with public art that weaves together culture, people, neighbourhoods and ideas; celebrating community aspirations.

**CONNECTIVITY**

Commission public art which highlights physical and contextual linkages between urban and riverside neighbourhoods, between new and existing pieces, and between the individual and the community.

**EXCELLENCE & EXPRESSION**

Create public art that values artistic excellence and contextual appropriateness, ensuring works are site specific and sensitive to the environment.

**PRIDE OF PLACE**

Strengthen City of Melville’s reputation as a desirable place to live and work through greater strategic management and direction of public art commissions which enhance the everyday experiences and connection residents and visitors have to significant places within the City.

**BEST PRACTICE**

Provide a benchmark of best practice procurement methods and outcomes so that the City’s public art program and Developer Percent for Art program actively contribute to City of Melville’s wider cultural and commercial goals.

## SUPPORTING PRINCIPLES

### ENJOYMENT AND EXCITEMENT

Enhance the quality of the public realm, creating memorable spaces that respect the past and build for the future. Encompass the re-use and re-invention of key sites as well as encourage the imagining of new environments and enhancing the existing assets of the City of Melville.

### EQUITY

Enable all City of Melville residents, irrespective of age and background, to participate in high quality cultural activation and develop themselves as makers, collaborators, and leaders in the cultural field.

### VALUE

Provide artwork opportunities that can be appraised on their capacity for adding informal and intangible value when contributing to the cultural and social fabric of the City of Melville.

### PROFESSIONAL OPPORTUNITY

Aim to expand and enrich Western Australia's arts ecology, skills and talent by engaging artists and artistic teams in collaborative relationships with architects, designers, mentoring artists, curators, managers and the community so that an exchange of expertise might take place, centred on building relationships. Facilitate opportunities for culturally and linguistically diverse (CALD) people and communities in particular: emerging artists, Indigenous artists and art students, to enable richness and diversity in outcomes.

### RELEVANCE

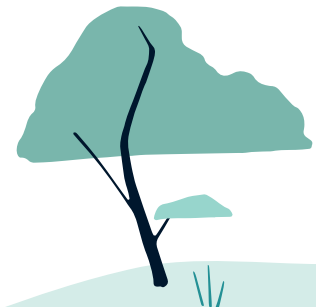
Continuing to create key memorable moments in the City's annual cycle of events, contributing to an ongoing programme of cultural activity for residents and visitors.





**Joy in public space  
is not only possible,  
but essential.**

Deborah Cullinan, CEO Yerba Buena Centre for the Arts





## CURATORIAL THEMES

The following curatorial themes have been developed in response to the City of Melville's culture, community, landscape and history.

These curatorial themes are intended to provide inspiration and stimulation for artists, and to assist in maintaining a level of artistic excellence and contextual appropriateness throughout all commissions within the City of Melville.





## **HABITAT** CURATORIAL THEME ONE

### **Habitat is what anchors us to place, nurturing and strengthening our sense of self and the community's collective identity.**

The habitat in which we live is most commonly connected to our experience of nature, from a canopy of trees to the rustle of grasses and reeds at the fringes of a lake. From wildflowers and gums blossoming into brilliant colours to the river glistening reflected light from the sun. Drawing together sky, earth and water, natural places give us time for reflection, and opportunities to immerse ourselves in sensory experiences to gather, relax, refresh and have fun. They are woven into our experience of habitat; of home and place, giving us meaning and symbolism and elevating our connectivity to the world around us.

These places are contrasted with the built environment to create a symbiotic and constant dialogue between formed and natural spaces, between developed spaces, wildlife and biodiversity; between inanimate forms and the organic, living landscape. The resulting memories and experiences of our habitat create special, important associations with our environment. As populations and density increase, there is a growing awareness that we need to continue nurturing our relationship with the environment.

City of Melville residents have expressed a close affinity with their habitat, and attach significance to the unique experience of the varied, natural landscapes that exist across the City. It is an urbanised place with a wide variety of distinct habitats including the riverfront, the seasonal wildflowers, the iconic Jacaranda lined streets of Applecross and the pines at Murdoch and Winthrop, the remnant bushland at Piney Lakes, Wireless Hill, Bull Creek and Bateman, as well as the habitats of the many species present from the dolphins and creatures in the river and the birdlife including black swans and pelicans. The City of Melville's 'Habitat', can be a source of inspiration for public art that evokes a truly original response from artists, ensuring a highly sensitive reaction to local conditions to create artwork that is site specific and reflective of place.

Artwork that can intensify and highlight the City of Melville's key natural features such as the Swan and Canning River, Piney Lakes, Booragoon and Blue Gum Lakes, Wireless Hill, Blackwall Reach and Deep Water Point can work to enhance and strengthen attachment to the local habitat. Artists will be encouraged to ensure work is deeply connected and anchored in habitat and place. They may be inspired by textures, colours, forms from wild, natural spaces, or may incorporate elements such as wind and light to create innovative, kinetic, multi-dimensional works that can become as loved and symbolic of place as the habitat of which they are a part.

**PLAY**

CURATORIAL THEME TWO

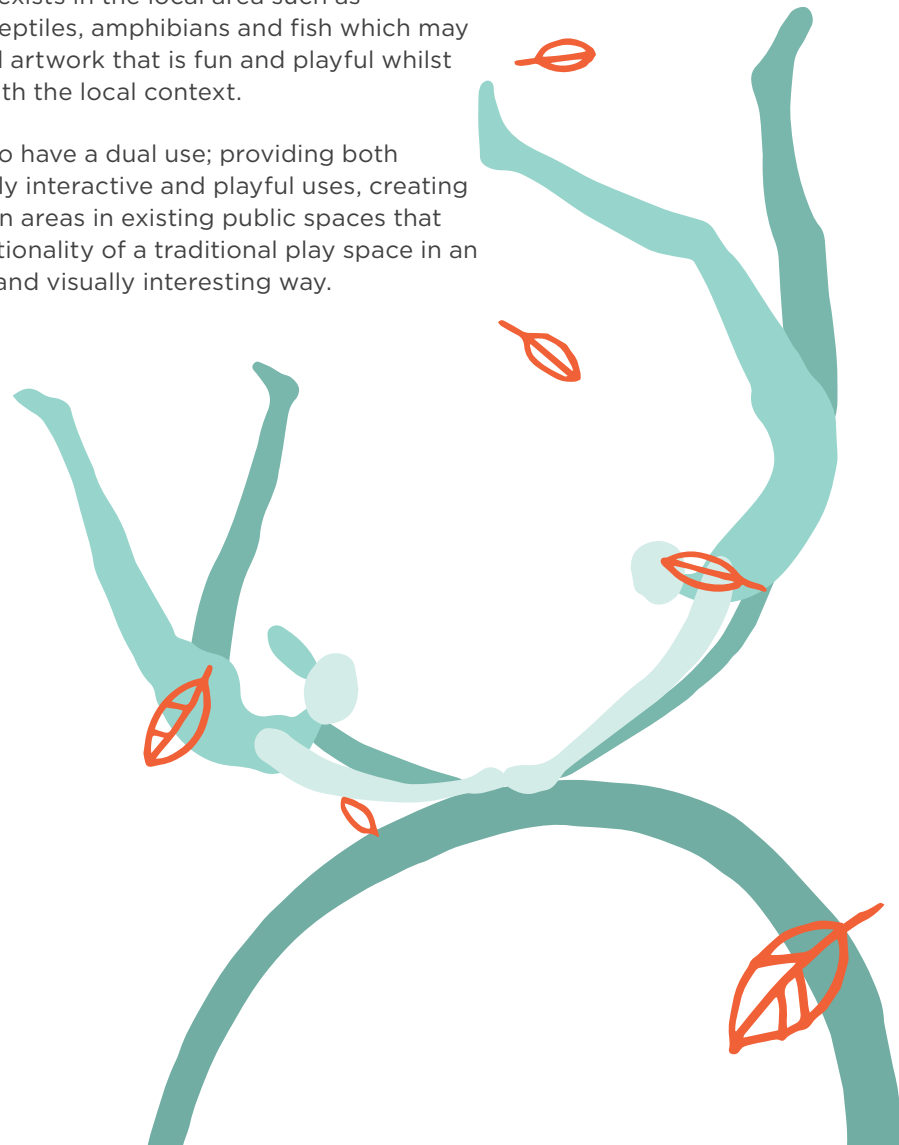
**Play is important to our sense of social, emotional and physical well-being, whilst qualities connected to play such as humour, fun and engagement can brighten, inspire, and relax.**

The value of play transcends age, and cultural background. For children, play is a way to learn, to expand creativity, to build their imagination, and to benefit their overall development. Play encourages all of us to explore and to create, to share and to co-operate, and to increase our physical activity. Play can take many different forms, from bold, charming, and colourful artworks that delight, humour and entertain, to visually interesting, whimsical artworks, to those that invite interaction and engagement in order to produce an experiential encounter that has a sense of enjoyment and pleasure at its core. Public art itself can generate surprise, captivate the senses and invite imagination through elements that combine a sense of play.

Artworks exploring this curatorial theme can offer unexpected elements that surprise and invite the audience to see their environment in new ways. This could be through intervention in existing public spaces in order to revitalise or reimagine them, adding elements which could invite play, or clever placement of artwork to produce a sense of awe, intrigue and magic.

Artists could experiment with existing iconic or popular symbols within the City of Melville, for instance, drawing from wildlife that exists in the local area such as mammals, birds, reptiles, amphibians and fish which may create a treasured artwork that is fun and playful whilst also resonating with the local context.

Artwork could also have a dual use; providing both functional or highly interactive and playful uses, creating informal recreation areas in existing public spaces that combine the functionality of a traditional play space in an innovative, artful and visually interesting way.



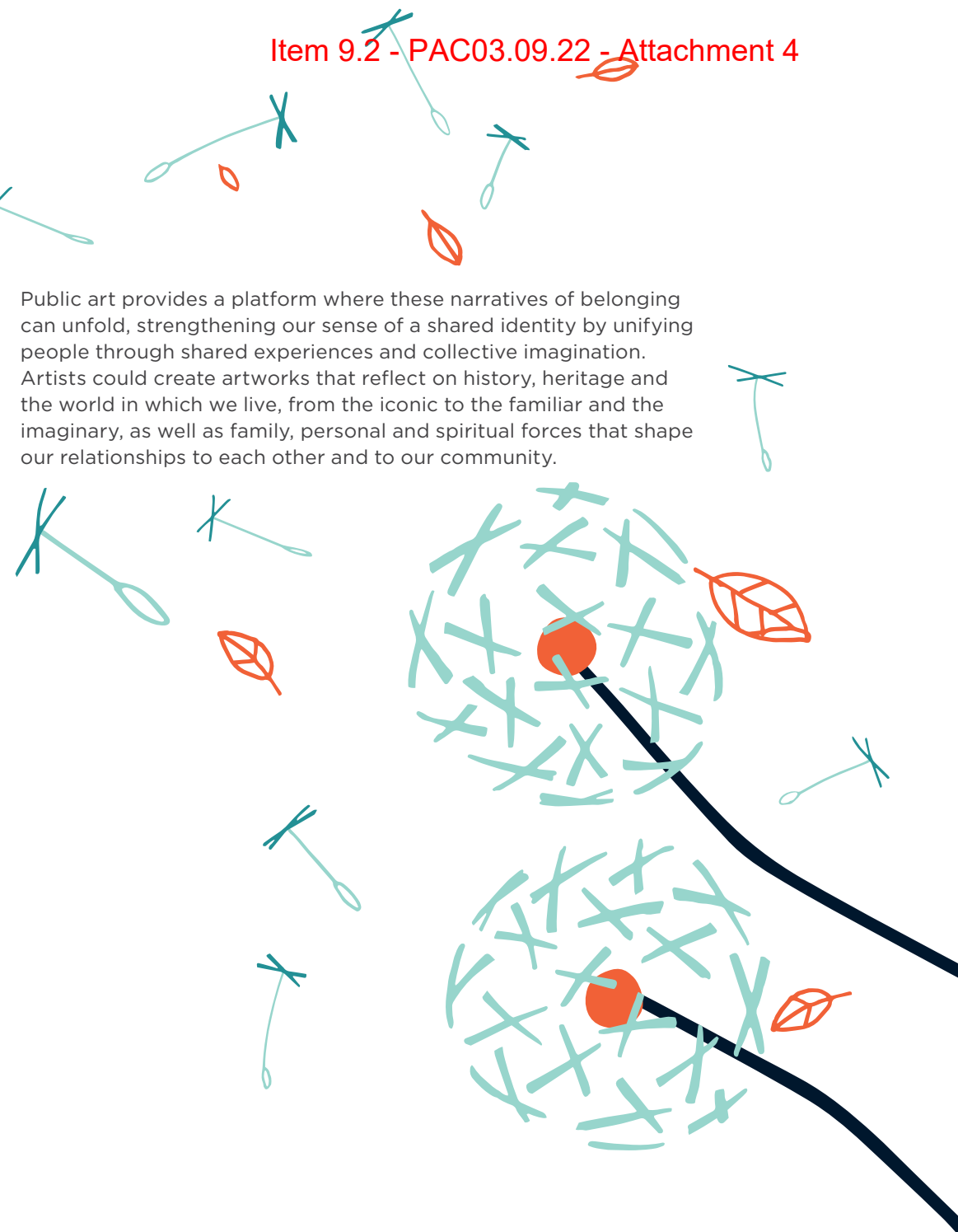
**BELONG**  
CURATORIAL THEME THREE

**Our sense of belonging is richly diverse and individual, yet it is also about our connection to each other, to our community, to our traditions, to our past and to our future.**

An experience of belonging could be expressed as an attachment to physical locations, shared experiences, heritage, culture and community, it also may include stories, memories, ideas and reflections on history, as well as the mythical, imaginary and desired. The City of Melville has a diverse physical environment and its cultural landscape is equally broad with many layers that connect across time, place, history and the generations.

Public artworks should consider illuminating the City's unique and deeply rooted Whadjuk Noongar heritage. Highlighting the Whadjuk Noongar names and storylines for areas of key cultural significance within the City will promote understanding of the diverse ways of belonging within the realm of Noongar traditions, cultural values, knowledge systems, stories and Dreaming. This will allow the creation of a web of meaning that transcends time and space; from the beginning of creation to the contemporary, post-colonial context. In representing the multi-faceted way we belong to place and community, the City of Melville's diverse range of cultures and individuals, as well as local community groups, schools and other forms of collective organisations are an inspiration that can be harnessed through the narrating and visualising of local stories and experiences.

Public art provides a platform where these narratives of belonging can unfold, strengthening our sense of a shared identity by unifying people through shared experiences and collective imagination. Artists could create artworks that reflect on history, heritage and the world in which we live, from the iconic to the familiar and the imaginary, as well as family, personal and spiritual forces that shape our relationships to each other and to our community.





# CONTEXT

The following pages explore a series of contexts which have informed this Public Art Strategy and Masterplan, revealing a range of insights and lenses for the approach of the document.

These contexts include:

- 1. Existing Public Art Context;
- 2. Why is Public Art Important;
- 3. Indigenous Context; and
- 4. City of Melville Context.

## 1. EXISTING PUBLIC ART CONTEXT

The City of Melville is already home to a significant collection of public art, consisting of more than 80 individual artworks. These works have been acquired through direct commissions, exhibition purchases, donations and community arts projects. Artwork can be found integrated into the City’s playgrounds, park landscaping and built form designs. This reflects the City’s dedication and ongoing commitment to an extensive artwork collection of the highest possible quality.

The procurement of new public artwork for the City of Melville will be informed by the location and profile of existing pieces within the collection. New works should draw on the themes and composition of the existing works wherever possible to create cohesion within the collection overall. Newly procured works will aim to ambitiously compliment, enhance, and supplement the overall collection through a variety of forms and mediums.



1



2



3



5



4

- 1. Habibi by Ayad Alqaraghholi, Point Walter, 2013.
- 2. Fragment by Kevin Draper, Canning Bridge, 2009.
- 3. Simon Gilby, Trophy Trees, Leeming Skate Park, 2006.
- 4. Ben Witherick (Konfucius Designs) & Joesph Boin (Art by Destroy), New Beginnings, 9 The Esplanade, Mount Pleasant, 2016.
- 5. Jason Hirst, Wall Mosaics, Willagee Library, 2009.

CONTEXT

2. WHY IS PUBLIC ART IMPORTANT?

Whether in the form of a mural, sculpture, interactive installation or statement piece; whether permanent or ephemeral, public art is ultimately highly visible and easily accessible, unbound by a format or the confines of a cultural institution.

Public art can encompass a variety of forms and artistic approaches, brimming with possibilities in its response to the public realm.

Public art is for people of all ages and backgrounds to enjoy, debate and interpret. Whether in the form of an individual piece or as part of a collection, public art has the power to address social issues, express distinctive communities, and enhance public spaces with originality, wit, beauty, grandeur and subtlety.

The following pages take a closer look at the outcomes of successful public art within the context of what is possible for the City of Melville.

1. First Contact, Laurel Nannup, Elizabeth Quay Western Australia Photograph by Robert Frith.
2. Amsterdam Light Sculpture, Janet Echelman, Amsterdam Netherlands Photograph by Klaas Fopma.
3. Kraken, Florentijn Hofman, Shenzhen, China Photograph by Roger D'souza.
4. Los Trompos, Héctor Esrawe and Ignacio Cadena, Atlanta Photograph by Abel Klainbaum.
5. Fearless Girl, Kristen Visbal New York City Photograph by Mark Lennihan.
6. 1/4 Mile Arc, Phillip K. Smith III, Laguna Beach California. Photography by Lance Gerber





**PUBLIC ART EXPRESSES THE VALUES OF THE COMMUNITY**

Public art can reflect a place’s history and identity as lived by its people. Carefully curated and bespoke public artworks which engage local creatives and communities result in outcomes that are responsive to place and situation, and in turn foster a sense of pride and ownership in the places people live.

Public art can draw focus to local issues, contemporary or historical, as well as celebrating diversity and the mix of cultures in the City of Melville.

**PUBLIC ART CAN CONTRIBUTE TO THE LOCAL ECONOMY.**

From a statewide perspective, memorable, high-impact public art can increase the profile and visibility of a place. Well-designed and attractive public spaces draw a mix of people and activities which result in new exchanges, commercial opportunities and vibrant civic offerings.

Art can symbolise the ongoing dynamism and transformation achieved by redevelopment projects and local council initiatives. This in turn can enhance the desirability of property in these locations, encouraging further revitalisation and investment, increasing the value and marketability of real estate and in turn creating key destinations. Artworks that are highly visible or created by noted artists also put the location ‘on the map’, attracting attention from further afield, leading to potential for cultural tourism development through walking trail experiences and the like.





**PUBLIC ART CREATES LOCAL LANDMARKS**

The most powerful artworks in the public realm rarely conform to preconceived ideas about scale, materials, location or form. These high-impact pieces create memorable places, assist in wayfinding and enhance the character of place. This in turn improves the user-friendliness and natural ‘legibility’ of an area, both on a macro and micro scale; creating meeting points, orientation for visitors, or suggesting functionality of, or associations with, local destinations. Public art enables new ways and opportunities for interaction, exchange, or engagement with a place. These types of artworks increase the visibility of a place when coupled with the rise of social media platforms.

**PUBLIC ART CAN ENHANCE THE BUILT ENVIRONMENT**

Appropriately sited, well designed public art directly aids in providing layers of diversity to the urban fabric, contributing to the creation of activated, vibrant and beautiful public spaces. It might be something that children play on, people take shelter or rest under, act as a meeting place at the beginning of a day or an evening out. Inspirational and creatively curated art has the capacity to influence the mood and behaviour of people, and the power to re-contextualise its surroundings so that perhaps a forgotten corner of a park becomes a space of laughter and play. Such effects are an important part of enhancing the liveability and attractiveness of a place (actively contributing to the practice of placemaking), and can add a competitive edge in resident and visitor attraction.







**PUBLIC ART ADDRESSES CRITICAL ISSUES**

When contextually appropriate, public art can address or re-frame current social, political and economic issues in an accessible, subtle manner. Free to access and interact with, public art is a democratic art-form which does not demand specialist knowledge in order to be appreciated. It reinforces cities as places where ideas can be openly discussed and debated without fear, encouraging intergenerational and inter-cultural dialogue across a community. Public art can become a vehicle to demonstrate leadership and innovation, or open up dialogue, and can be a means of signalling a community’s aspirations for the future. All these encounters and discussions filter into new opportunities and ideas, enabling change and progress through a more engaged and informed society.

**PUBLIC ART CAN CELEBRATE EVERY DAY EXPERIENCES**

By its very nature, public art is open and accessible, connecting directly to people’s day to day lives and recreational activities. A mural or installation which enhances everyday iterative routines like commuting to work, a shopping trip or visit to a park, results in an enjoyable living experience and working environment for residents and visitors, increasing the liveability of a neighbourhood and people’s general level of investment in their communities.





CONTEXT

3. INDIGENOUS CONTEXT

Indigenous cultural values are intimately connected to place, deepening and evoking a greater understanding of the unique qualities, values and interconnectedness between the physical and spiritual environment, particularly the importance of water.

The City of Melville sits within the cultural region of Beeliar, bounded by Melville Waters (Doontanboro) and Derbal Yerrigan (Swan River) on the north, through to Katamordo (Darling Ranges) on the east, the Moomboyet (sea) to the west.

A number of sites of cultural significance to the local Whadjuk Noongar people sit within this area, including the following:

- 1. **KWOPPA KEPA (BICTON FORESHORE)** - Beautiful water, the Bicton foreshore area used to contain a number of freshwater springs which were used by local Whadjuk Noongar people.
- 2. **JENALUP (BLACKWALL REACH)** A particularly sacred site for women and children, with a strong connection to Dreamtime stories.
- 3. **DYOONDALUP (POINT WALTER)** A favourite tribal ground, Dyoondalup is a Noongar word meaning “place of white sand”, referencing the sand bar and the white waves breaking on it.
- 4. **MARRADUNGUP (ALFRED COVE)** A significant meeting place and camping ground for both local and visiting groups.

- 5. **YAGAN MIA/YAGAN’S LOOKOUT (WIRELESS HILL)** A place for mens business, it was an area Yagan claimed as his own for use as a home base, lookout and communication vantage point.
- 6. **GOOLUGATUP (POINT HEATHCOTE)** Meaning the place of the children. The Point was a permanent lookout, fishing and camping ground, often used for initiation ceremonies.
- 7. **GABBILJEE (BULL CREEK)** Prior to colonisation it is believed to be known as the watery place at the end of the river. The wetlands provided an important link to cultural traditions, spritual life and history of the local Whadjuk Noongar people.
- 8. **PINEY LAKES** A sacred place for women.
- 9. **WILGEE (WILLAGEE)** The Noongar word for ‘wilgee’ means red ochre, which used to be in abundance in and around the lakes of the suburb.

This Public Art Strategy and Masterplan identifies a number of artwork opportunities for sites of Indigenous significance, with the aim of further highlighting the prominence of these sites to a wider audience to expand collective knowledge of our Indigenous heritage.

It is recommended that when developing briefs for these opportunities, and in the development of the subsequent artworks, the following groups be closely consulted with to ensure works are appropriate and relevant:

- Reconciliation Action Plan Continuous Improvement Team;
- South West Aboriginal Land and Sea Council;
- Walyalup Reconciliation Group; and
- Djidi Djidi Aboriginal Women’s Group

Where possible, in the procurement of artwork for the City of Melville, the engagement and commissioning of Indigenous Artists who hold a connection to the area can bring meaningful and intrinsic value to a site. Indigenous artists and advisors can also contribute to projects in alternative capacities, including through the format of mentorship of, or collaboration with other Indigenous or non-Indigenous artists.



Figure 2: The following diagram outlines locations of the above identified culturally significant sites.

## CONTEXT

### 4. CITY OF MELVILLE CONTEXT

**As one of Perth's largest local government authorities, the City of Melville contains a notable range of distinctive natural assets, significant Indigenous sites, historic locations and key destinations within Perth. In developing the Public Art Strategy and Masterplan, this history and culture has been carefully considered, with artwork opportunities identified to emphasise these points of difference for the City of Melville.**

This overview represents only a small glimpse into the City of Melville, a place rich with history and culture. The Public Art Strategy and Masterplan has been developed to reflect and contribute to this history. It is recommended that future public art commissions and acquisitions utilise the City's local resource databases including local libraries and the City of Melville local History Collection, the Municipal Heritage Inventory found on the City of Melville website and local Aboriginal reference groups.



## SETTLEMENT HISTORY

In December 1900, the City was initially named the East Fremantle Road District. The area was subsequently renamed Melville after the adjacent Melville Waters, named by Captain James Stirling during his initial exploration of the Swan River in 1827, in honour of the Second Viscount Melville, Robert Dundas, First Lord of the Admiralty. The City expanded rapidly following the Second World War and the advent of the Narrows Bridge, with residential lots developed to accommodate Perth's increasing population.

Encompassing 18 suburbs, the City of Melville's history represents culturally diverse stories reflected in the infrastructure and natural sites. The built heritage is represented by key sites such as the Heathcote Cultural Precinct, Canning Bridge, first built in 1849, Applecross District Hall (now Tivoli Theatre), Wireless Hill Park, Grasmere Homestead, the Miller Bakehouse and the former Canning Bridge Hotel (now the Raffles Hotel). These places act as visual reminders of the changing functionality and growth across the City. Remnant infrastructure such as the jetties along the river are enduring reminders of the significance of the Swan and Canning Rivers to the City's history, as the ferries were the only direct means of transport to and from Perth for early settlers.

## GEOGRAPHY/LANDSCAPE

A defining feature of the City of Melville is its range of natural assets, from the Swan and Canning Rivers to the many lakes, parks and areas of remnant bushland found throughout the suburbs. The river plays an important part in the identity of the City of Melville with over 18 kilometres of foreshore for recreation and leisure, and 210 parks and reserves including 600 hectares of public open space and 300 hectares of bush land. This unique landscape is highly valued by the Melville community, with these spaces acting as sites of recreation and leisure for residents and visitors alike. Many of the streets and suburbs, parks and reserves found in the City of Melville are named either for their Aboriginal significance, after long-time residents or in honour of councillors of the City.



## STRATEGY DEVELOPMENT

**The stories and themes captured through targeted consultation form the foundation of the Principles, Curatorial Themes and identified artwork opportunities included in Part One Strategy and Part Two Masterplan.**

### CONSULTATION + ENGAGEMENT

The consultation period included the following:

- A consultation briefing pack, outlining the project and the role of the City of Melville and FORM in developing the Public Art Strategy and Masterplan;
- An online internal stakeholder survey and separate community survey;
- An aspirational video which showcased benchmarks of public art and a number of the corresponding benefits to a place/city/community;
- Children's interactive art and mapping event to engage community ideas at Palmyra Farmers Market on the 14th of May 2017; and
- A social media photography competition.

### PUBLIC ART WEEK

To help inform the various stakeholders on the developments of the Public Art Strategy and Masterplan and raise awareness of the benefits of public art, the City held an inaugural Public Art Week in May 2017.

This event included:

- Pop up signage against key public artworks;
- The publication of a new City of Melville public art map;
- A temporary art installation by April Pine;
- Targeted social (and print) media campaign; and
- A feature on Melville Talks, the City's online engagement platform.

**CONSULTATION OBJECTIVES**

- Inform artwork priorities, locations;
- Promote City of Melville’s role as a facilitator of City wide artistic and cultural initiatives;
- Encourage a greater understanding of the power and relevance of public art in the context of the City;
- Encourage community acceptance and ownership of the resulting strategy; and
- Promote the existing collection.

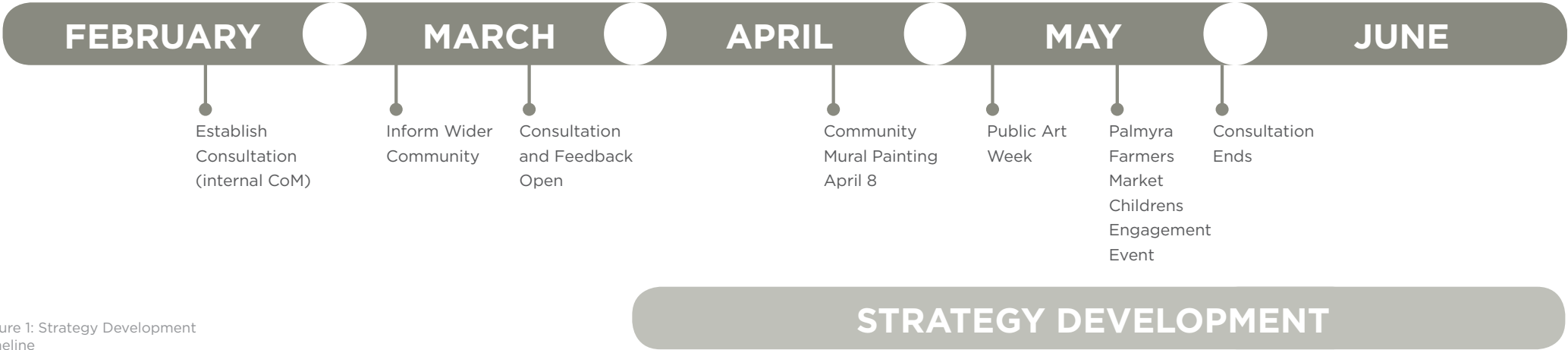


Figure 1: Strategy Development Timeline



# STRATEGY DEVELOPMENT

**The consultation captured the various characters and profiles of the City, drawing out what makes living in, visiting and exploring the City of Melville a vibrant and unique experience; and what separates these local places from other places in Perth.**

**It highlighted that the City of Melville is a place with many points of difference, and as such requires a diverse artwork collection to truly reflect the City and its people.**

## CONSULTATION EVALUATION

Evaluation of the outcomes from consultation and engagement with the City of Melville highlighted a general appetite for bolder and tactically commissioned public artworks for the City of Melville as well as artworks that were placed in appropriate and accessible locations.

The most prominent aspirations for future public artworks, as highlighted in the surveying, were:

- **Public artworks that provide engaging and significant interpretation of a site's history;**
- **Public art that creates memorable public spaces enabling meeting places and local destinations; and**
- **Artwork that is sensitive to the surrounding landscape.**

## CONSULTATION OUTCOMES

Two reports were created to outline the findings of the consultation period, capturing both the internal and community feedback.

The findings from the surveys supported desktop research and analysis of existing documents and databases with relation to suburb and place profiles. The resulting data presented a deep connection to the natural assets and recreational spaces within the City of Melville.

When respondents were asked to consider the identifying qualities that set the City of Melville apart from other surrounding locations, the resounding community voice spoke of the natural beauty of the riverfront, and it's ever changing landscape. Interspersed with wonderful parks and remnant bushland, the riverfront was identified as a unifying presence within the City of Melville by the majority of respondents. The close affinity with the riverfront did not reduce the appreciation the community had for the various friendly suburban spaces and urban centres.

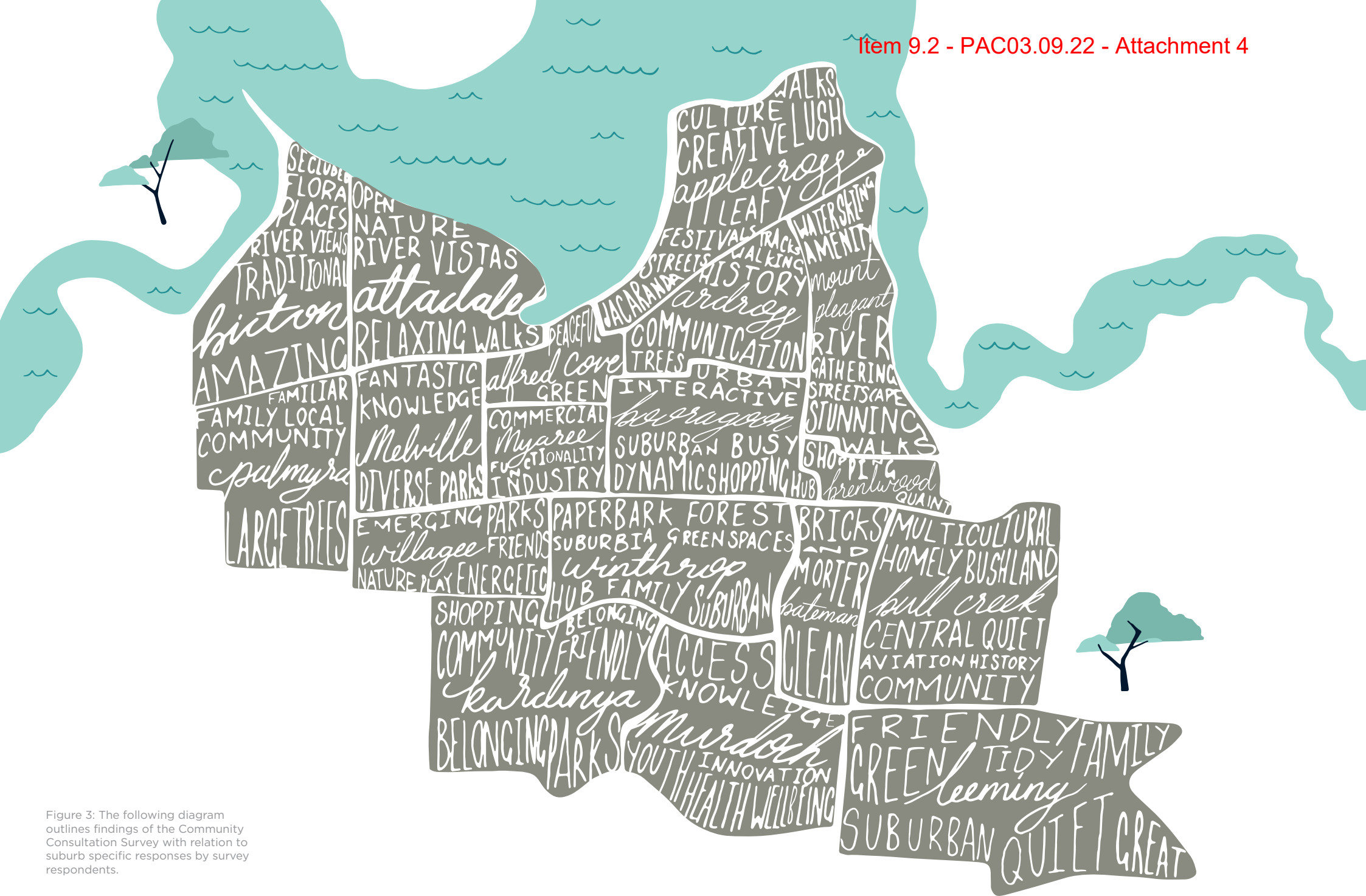


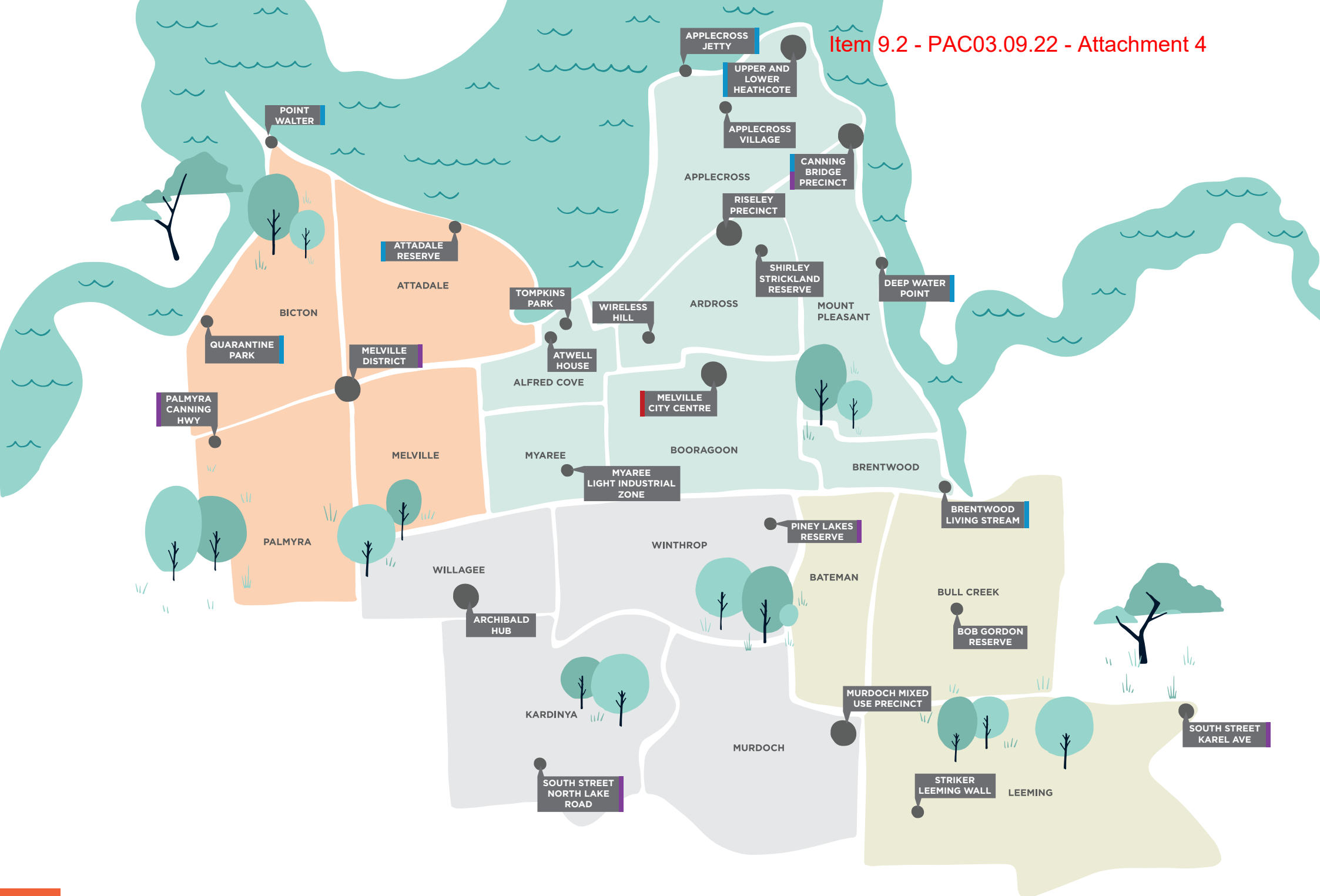
Figure 3: The following diagram outlines findings of the Community Consultation Survey with relation to suburb specific responses by survey respondents.





## **PART TWO**

## THE MASTERPLAN



# MASTERPLAN



### LEGEND

- North West Neighbourhood
- North East Neighbourhood
- South West Neighbourhood
- South East Neighbourhood

- Melville City Centre
- Riverfront Trail
- Gateway



This Masterplan, visually presented in full on the adjacent page proposes ambitious artwork opportunities, which will facilitate engagement and collaboration within the community, including with developers, arts and cultural organisations, and within the City’s departments. New artworks will reflect the City of Melville’s history and heritage, its diverse communities, its creativity and commitment to activities and events that promote vibrancy and equity of participation.

A range of opportunities are presented, from major, statement artworks to small scale, integrated works. These opportunities have been determined based on consultation with the City and community, and take into account existing artworks and significant sites.

The Artwork Opportunity Place Plans in the next series of pages include:

- Local Character Statements;
- Precinct Artwork Aspirations;
- Site Specific Considerations; and
- Percent for Art Recommendations.
- Individual Opportunities:
  - Proposed Locations;
  - Artwork Scope and Objective;
  - The assigned Curatorial Theme as described on page 18-21; and
  - Procurement Methods.

These individual opportunities are to be used to form the basis of a more detailed artists brief when a specific project is being developed.

*\*\* Please note artwork locations on diagrammatic maps are only indicative. Additional site investigation is recommended during the planning phase of a project to ensure the most appropriate and effective location is given to artworks.*

Character profiles outlined in the proceeding pages reference the following documents and resources:

- City of Melville Whadjuk Boodka Aboriginal Land Brochure
- Melville City Centre Public Art Strategy
- Heathcote Cultural Precinct Vision and Place Vision 2025
- Canning Bridge Activity Centre Plan
- Willagee Structure Plan
- Riseley Activity Centre Plan
- Melville District Activity Centre Plan
- Shirley Strickland Concept Plan Report
- Murdoch Mixed Use Precinct Activity Centre Structure Plan
- Wireless Hill Interpretation Plan
- City of Melville Website [www.melvillecity.com.au/suburbprofiles](http://www.melvillecity.com.au/suburbprofiles)



# PART TWO

## ARTWORK OPPORTUNITY PLACE PLANS

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# HEATHCOTE CULTURAL PRECINCT (UPPER AND LOWER LANDS)

## APPLECROSS

### LOCAL CHARACTER:

The Heathcote Cultural Precinct at Point Heathcote (Goolugatup) in Applecross is a state heritage-listed site identified as the key cultural precinct for the City.

Goolugatup is a Noongar wording meaning the place of the children. Point Heathcote was also a permanent lookout and a fishing and camping ground for Noongar Beeliar elders, Midgeooroo, Yagan and Mundy, because of 'Moondaap', the blackness of the river bank.

The site is a highly valued cultural and recreational space for locals and visitors alike. Coupled with established trees, the landscape of the site provides for multiple vistas to the Swan River. The City hosts a number of events and programming through the various facilities within the Cultural Precinct.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Contribute to the Heathcote Cultural Precinct Place Vision 2025; A beautiful and intimate destination that has both local and international reach in terms of cultural experiences and recreation;
- Make reference to the themes identified in the Heathcote Cultural Precinct Interpretive Plan;
- Support artistic excellence and foster Western Australian Artists in a sustainable manner, showcasing local talent where possible;
- Build upon the uniqueness of the Precinct's history and cultural significance with interpretation that is interesting, stimulating, and expressive;
- Tell the stories of Heathcote, enhancing the experience of visitors as they move through the diverse spaces of the Cultural Precinct;
- Aid in wayfinding; creating moments of familiarity for visitors wishing to establish their location;
- Contribute to a sense of transformation, whilst respecting the existing artwork collection across the area; and
- Encourage a greater interest in the site and its programs.

### SITE SPECIFIC CONSIDERATIONS:

- Public artworks commissioned for this area should feature, where possible, established and emerging local artists only, in line with the place values of the precinct in the Heathcote Cultural Precinct: Place Vision 2025.
- Artworks should engage directly with the various users and functionality of the precinct and ensure existing uses/events and future programming are not effected.
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

It is recommended that the Reconciliation Action Plan Continuous Improvement Team be consulted for all artwork opportunities identified in this area.



**OPPORTUNITY 1**

*LOCATION:*  
End of driveway at Heathcote Cultural Precinct.

*SCOPE:*  
Ground based painted mural.

*CURATORIAL THEME:*  
Habitat; Possible artwork focus includes pathways, tracks and trails, of both wildlife and humans as well as consideration of the elements as they relate to the riverfront environment.

*ARTWORK OBJECTIVE:*  
Act as a marker for those passing through or visiting the Heathcote Cultural Precinct, integrated into the surrounding urban infrastructure or signage to aid navigation. Where appropriate, a level of tailored engagement and consultation may occur, with the local and wider community, through the selection process and/or concept development.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).

**OPPORTUNITY 2**

*LOCATION:*  
Heathcote Lower Lands.

*SCOPE:*  
Interpretive artworks, possible text based, acting as a mechanism for revealing local narratives associated with the area along the existing pedestrian path and in key spaces along the site.

*CURATORIAL THEMES:*  
Belong; Possible artwork focus includes detailing cultural histories and stories.

*ARTWORK OBJECTIVE:*  
Further enhance the experience and leisure opportunities available in the Heathcote Cultural Precinct; and provide a layer of educational and interpretive opportunities.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).



# APPLECROSS VILLAGE AND JETTY

## APPLECROSS

### LOCAL CHARACTER:

Applecross Village is a collection of boutique retail, food and beverage spaces located on Ardross Street. The Village is quaint, of residential scale, and lined with Jacaranda trees leading towards Applecross Jetty. The Rotary Club of Applecross hosts the annual Jacaranda Festival which features distinctive programming within the Applecross Village area.

The jetty, originally constructed in 1897, was built for the ferry service that facilitated the only direct link to Perth following the original Applecross subdivision. Remnants of earlier timber planking and stone ballasts still survive at the land end of the Jetty. The Applecross Jetty is currently a renowned local fishing spot, with the surrounding reserve providing recreational amenity.

The area around the boardwalk is relaxed and quiet with a riverside walking path that connects up to the Heathcote Cultural Precinct to the East, and Tompkins Reserve to the West. The site boasts uninterrupted views to the Perth City skyline, making it a place for both reflection and appreciation.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

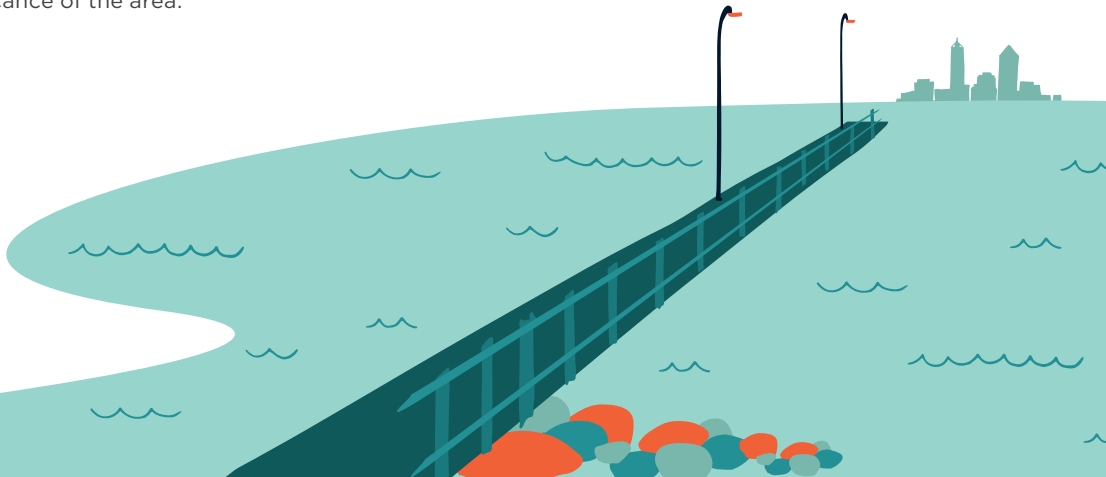
- Improve the level of usability through the provision of integrated public art (built structures, street furnishing, lighting, paving, landscaping etc.);
- Have an appropriate composition and scale with relation to the 'village feel' of the area;
- Provide a moment of intrigue and surprise; and
- Encourage visitors to explore the area further, connecting the Village to the river.

### SITE SPECIFIC CONSIDERATIONS:

- Artworks should create a capacity for connection between the Village and the Jetty. To facilitate this the same artist could be commissioned for multiple opportunities.
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area.





**OPPORTUNITY 3**

*LOCATION:*  
Ardross Street, Applecross Village.

*SCOPE:*  
An interactive, functional artwork that contributes to the amenity of the area. This may be a play element, seating, shade canopy or paving artwork.

*CURATORIAL THEME:*  
Belong; A possible focus on a sense of home, comfort and inclusion; and

Play; enabling artworks that provide colour, engagement, interaction and intrigue.

*ARTWORK OBJECTIVE:*  
Assist in activating place, acting as a catalyst and/or facilitator for future opportunities; and work to draw people to this place, enhance its identity and provide moments of direct interaction.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists) or Direct Commission.

**OPPORTUNITY 4**

*LOCATION:*  
Applecross Jetty.

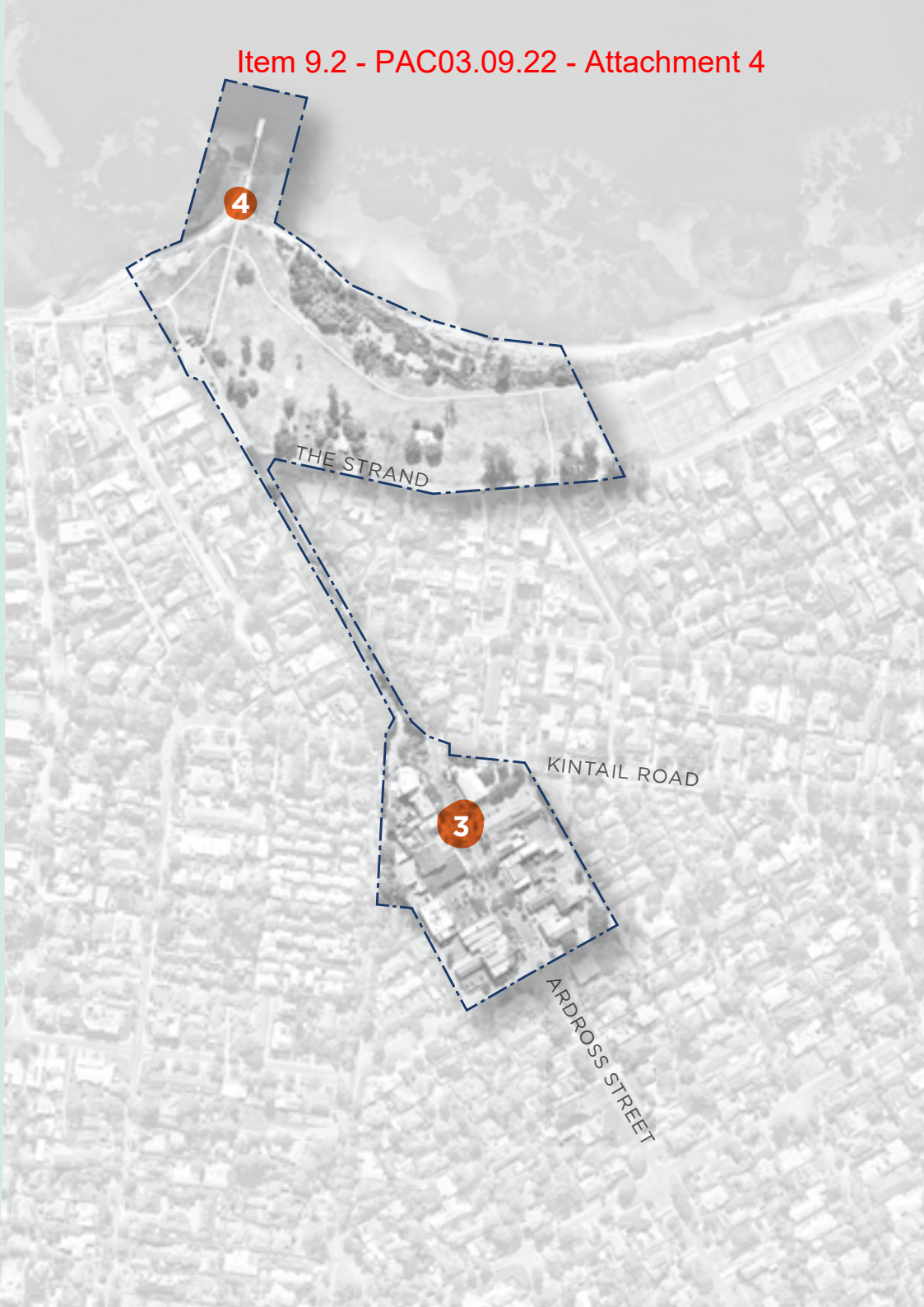
*SCOPE:*  
A stand-alone marker located on or near to the jetty acting as an attraction for the area and providing additional safety and amenity to the space.

*CURATORIAL THEME:*  
Belong; Possible artwork focus includes a sense of home, comfort and inclusion.

*ARTWORK OBJECTIVE:*  
Incorporate innovative technologies; and aim to enrich the identity and nature of the place through bold gestures, providing a main attraction for the space, encouraging people to enjoy the destination.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).

**\*Consultation with the Swan River Trust will be required when planning future artworks for this project.**



# CANNING BRIDGE PRECINCT

## MOUNT PLEASANT + APPLECROSS

### LOCAL CHARACTER:

The Canning Bridge Precinct is divided by Canning Highway, a key vehicular artery for access into and through the City. It is however the Canning Bridge itself that facilitates the main connection of the City to the rest of the inner metro areas and signals the confluence of the Swan and Canning Rivers. Beyond its functional capacity; Canning Bridge has a presence and history that is quite significant for the City of Melville. The presence of the built form heritage is also highlighted with the Art Deco stylings of the Raffles Hotel and the Applecross District Hall.

The precinct offers many riverfront amenities however is presently a disconnected urban realm of retail, food and beverage offerings, with a major focus on vehicular access and few pedestrian friendly spaces. A new Structure Plan for the precinct (in partnership with the City of South Perth) aims to create a connected public realm across the greater area, concentrating activities and maximising access to generate steady pedestrian activation. Through this Structure Plan the Canning Bridge Precinct will evolve to become the premier entertainment hub for the City.

Through a staged process the major civil infrastructure of the area will be completely transformed to be centred on the integrated transport node of the Canning Bridge rail station. The area will be recognisable by its unique location; its increased density, its integrated mix of office, retail, residential, recreational and cultural uses; its local heritage and its pedestrian friendly nature. Collectively these attributes, when integrated with the regional transport networks will enhance the natural attractions of the Swan and Canning Rivers.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Be tailored to the needs of the immediate site aiming to showcase the transformation and contemporary nature of the Canning Bridge precinct;
- Aid in fostering a sense of permeability regardless of mode of access to the area (pedestrian, vehicular, public transport) reflecting the significance of the Canning Bridge Precinct as a connector to the wider Perth Metropolitan Area;
- Consider individual artwork opportunities as part of a greater network aiding wayfinding of the precinct and the collective feel for the area;
- Refocus on the pedestrian experience, providing innovative opportunities for moments of intrigue, points for meeting and rest;
- Consider artworks that juxtapose or are considerate of the human scale;
- Consider the vehicular experience in signalling the arrival into the area and the wider City of Melville; and
- Create vibrant, changing experiences through a mix of permanent and temporary works.

### SITE SPECIFIC CONSIDERATIONS:

- Add to the Canning Bridge Art Trail, connecting to the existing artworks. New artworks should act as a node or facilitator to connect spaces and places together.
- Contribute to effective traffic control for pedestrians and vehicles with respect to the complete adjustment of the road system;
- Integrate lighting and other tools to aid in safety and amenity of the public realm during all hours;
- Provide opportunities for public art infrastructure to facilitate ongoing public art programming; showcasing artists and artworks in a more transient manner; and
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the precinct.

- Artworks within private developments should directly impact the public realm experience, allowing for incidental interactions that contribute to the vibrancy of the wider area.
- Where appropriate utilise well-integrated sustainability initiatives through either the fabrication, composition or theming of the artwork.



**OPPORTUNITY 5**

*LOCATION:*  
Canning Bridge

*SCOPE:*  
A lighting artwork to provide an enduring and memorable experience for all who access or pass through the area. The artwork should celebrate the significance of this key piece of historical infrastructure for the City. The lighting artwork should aid in the amenity of the key pedestrian and cyclist pathways of the precinct.

*CURATORIAL THEME:*  
Play; Possible artwork focus includes movement and motion, action and reaction.

- ARTWORK OBJECTIVE:*
- Acknowledge that Canning Bridge is the most recognisable gateway to the City of Melville and act as a marker for those passing through or visiting the City.
  - Incorporate innovative solutions and aim to enrich the identity and nature of the place through bold gestures; and work to draw people to the place, enhance its identity and provide moments of direct interaction.
  - Consider the significance of this area being the confluence of the Swan and Canning Rivers

*PROCUREMENT METHOD:*  
RFQ Competition (National and International Artists).

***\*Potential partnership opportunity with the City of South Perth and Main Roads***

**FUTURE OPPORTUNITIES**

1. Murals or art billboards on key large scale buildings.
2. Facilitation of the banner poles on Canning Highway to showcase artwork in line with key events and development of the precinct.
3. Art Billboard on major landmark building within the precinct.
4. Extension of pedestrian path pavement mosaics between the Canning Bridge and Heathcote Cultural Precinct.

***\* Certain artwork opportunities will require private land owner collaboration.***



# SHIRLEY STRICKLAND RESERVE

ARDROSS

### LOCAL CHARACTER:

Shirley Strickland Reserve is a much-loved community facility with considerable value attributed to the green open spaces, trees and vegetation throughout the Reserve. It is also significant piece of the City’s sporting infrastructure and home to a diverse range of organised sports.

The Reserve is named in honour of Shirley Strickland, one of Australia’s greatest Olympians, and a long time resident of Applecross.

### SHIRLEY STRICKLAND CONCEPT PLAN:

A concept plan for Shirley Strickland Reserve was prepared and approved in late 2016. A key theme running through this Concept Plan Report is the need to plan for equitable distribution of multi-use facilities that are accessible to all.

Some of the design principles for the concept plan include:

- Retain and enhance the unique natural setting (established trees within the area);
- Enhance connectivity within and around the reserve (pathway development, positioning of pavilions / storage to playing fields); and
- Build with Ecologically Sustainable Development principles.

Any changes or improvements to the Reserve are aimed at enhancing the health and wellbeing of the local community by providing more opportunities for physical activity, mental wellbeing and community connectedness.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Aid in the safety and amenity of the reserve during all hours;
- Engage directly with the various users and functionality of the reserve; celebrating the recreational and sporting activities; and
- Provide opportunities for sensory or experiential artwork, designed for people of all abilities.

### OPPORTUNITY 6

*LOCATION:*  
Shirley Strickland Reserve

*SCOPE:*  
An artist will be engaged in the early stages of the project to work with the design team in developing work/s for the redevelopment of Shirley Strickland Reserve.

*CURATORIAL THEME:*  
Belong; with a focus on community stories and history.

*ARTWORK OBJECTIVE:*  
Provide educational and interpretive opportunities and encourage the use of the reserve.

*PROCUREMENT METHOD:*  
RFQ Competition (Local Artists).





# DEEP WATER POINT

## MOUNT PLEASANT

### LOCAL CHARACTER:

The proposed upgrades to Deep Water Point will improve upon the current recreational character of the park, whilst maintaining and protecting the ecosystem functioning in the area within the Canning River and its catchments. The upgrades will take place in stages and will include foreshore erosion prevention, a new café and changing room facility, playground improvements, a boat ramp, parking and park furniture. Upgrade works are expected to be completed by the end of 2018.

The land is flat with very minimal landscaping, allowing easy access to the water's edge. The flatness also aids the view across the river, providing a clear vista to the city skyline as well as the Canning and Mount Henry bridges.

Although the reserve is flanked by private dwellings, the public open space draws both local and external visitors, being one of three key water skiing and boat landing places for the City. Deep Water Point is also connected to a wider riverside walking and cycling path, making pedestrian access to the area particularly permeable. With added amenity Deep Water Point can become a key drawcard for visitors to the City.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Improve the level of public amenity at the reserve by providing artworks which add to the existing functionality;
- Connect with a larger network of riverside public art pieces which will encourage people to continue exploring the river pathways;
- Strengthen the role of the City's foreshore as a destination for recreation and leisure activities;
- Educate and draw attention to the issues surrounding the Swan and Canning River ecosystems; and
- Enhance ongoing future programming and activation initiatives within the area.

### SITE SPECIFIC CONSIDERATIONS:

- Artworks should contribute to effective traffic control, improving and maintaining good pedestrian and cyclist access and contribute to protecting the coastal environment.
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area.

Artworks are to draw people to the place, enhance its legibility and identity and provide moments of direct interaction. Works should integrate into existing trail opportunities for the City of Melville, working with public spaces and existing key recreational zones to further enhance the experience and leisure opportunities available in the City of Melville.

### FUTURE OPPORTUNITY:

Ephemeral artwork within the Canning River incorporating innovative solutions that aim to enrich the identity and nature of the Deep Water Point, highlighting the change in the area due to new development.

***\*Consultation with the Swan River Trust will be required when planning future artworks for this precinct.***



# RISELEY PRECINCT

## APPLECROSS + ARDROSS

### LOCAL CHARACTER:

The Riseley Activity Centre Structure Plan envisages a diverse and activated mixed use centre that provides a variety of housing choices, employment opportunities and a vibrant public realm. The Structure Plan aims to further refine and establish what is already an established pocket retail and food and beverage precinct for the City of Melville.

The Riseley precinct is located at the nexus of two suburbs; Ardross, and Applecross. The area serves as a gateway to the Melville City Centre, providing additional amenity and meeting places for locals and visitors. The formal and informal public spaces of the precinct will provide opportunities for cultural programming, activities and events that will draw locals and visitors further into the centre and encourage them to linger.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Enhance the visitor experience of the main streets within the precinct, promoting a desire to revisit and linger in these spaces.
- Improve the level of usability through the provision of integrated public art (built structures, street furnishing, lighting, paving, landscaping etc.);
- Contribute to the creation of attractive, safe and enjoyable public pockets of space throughout the Activity Centre;
- Enable cohesion and legibility with existing artworks and other built form/street furniture; and
- Encourage pedestrian traffic throughout the Activity Centre.

### SITE SPECIFIC CONSIDERATIONS:

- Support the objective of the existing Structure Plan to enhance the character, streetscapes and public spaces in the precinct, with a particular focus on the main pedestrian street on Kearns Crescent.
- Provide opportunities for public art infrastructure to facilitate ongoing potential of public art programming, showcasing artists and artworks in a more transient manner

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville’s LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the precinct.

### OPPORTUNITY 7

*LOCATION:*  
Riseley/Willcock Street roundabout

*SCOPE:*  
A stand-alone sculptural piece envisaged as a signature piece for the Riseley Activity Centre. The artwork will become an icon that attracts wider visitors as well as inspiring local workers and residents for many years to come. This artwork will assist in slowing traffic flow through this key intersection, providing a moment of interest and delight for pedestrian and vehicular traffic.

*CURATORIAL THEME:*  
Habitat; Possible artwork focus includes organic textures and forms as well as an influence of elements such as light.

*ARTWORK OBJECTIVE:*  
A gateway feature that will:

- Act as a marker assisting in way-finding for the City Centre leading south from Canning Highway;
- Assist in activating the Riseley Street Precinct, acting as a catalyst and/or facilitator for future opportunities;
- Enhance the amenity of the Riseley Street Precinct; and
- Connect spaces and places together.

*PROCUREMENT METHOD:*  
RFQ Competition (Local and National Artists).

**OPPORTUNITY 8**

*LOCATION:*  
Kearns Crescent

*SCOPE:*  
This artwork opportunity will contribute to the landscape and public domain design of the main street of the Riseley Precinct by providing functional piece/s such as furniture, canopies or other functional infrastructure.

*CURATORIAL THEME:*  
Habitat; Possible artwork focus includes organic textures, colours, forms and biomimicry as well as kinetic influence via elements such as sun or wind.

Play; Possible artwork focus includes humour, fun and colour providing moments of intrigue and surprise.

*ARTWORK OBJECTIVE:*  
Enhance the existing artworks by providing moments for rest and contemplation; creating further connecting along Riseley Street and within the Activity Centre.

*PROCUREMENT METHOD:*  
Direct Commission (Local Artists).

**OPPORTUNITY 9**

*LOCATION:*  
Throughout the precinct, including building facades of key laneways, to be confirmed with private land owners.

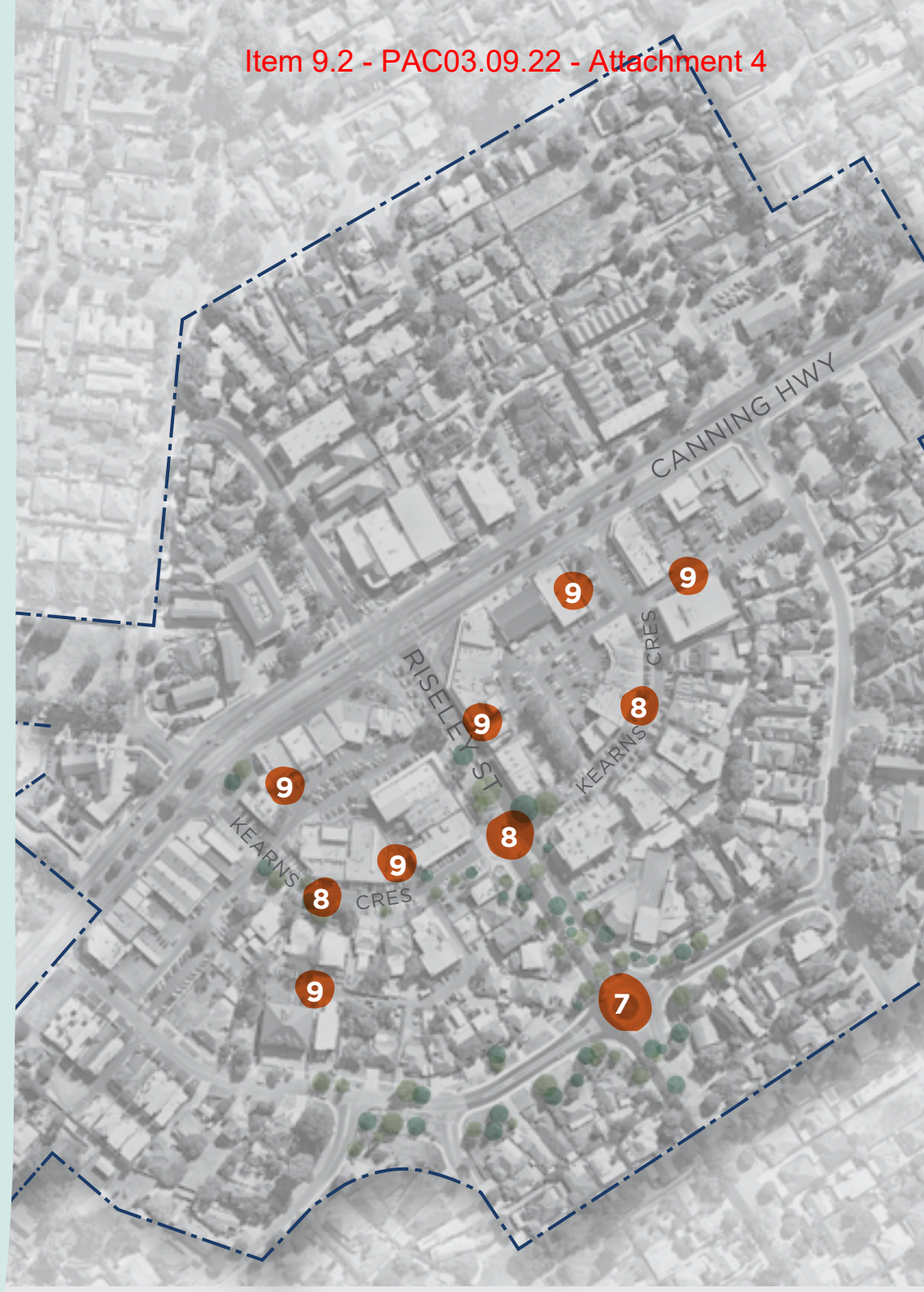
*SCOPE:*  
Wall or ground based street artworks on key sites across the precinct – completed either as part of an event, or strategically throughout a number of years.

*CURATORIAL THEME:*  
Play; Possible artwork focus includes humour, fun and colour providing moments of intrigue and surprise.

*ARTWORK OBJECTIVE:*  
Assist in activating a place, acting as a catalyst and/or facilitator for future opportunities or highlighting the change in a place due to new development. Facilitating pedestrian movement through the area by providing additional discovery elements in key locations

*PROCUREMENT METHOD:*  
Direct Commission (Local and National Artists).

**\* Will require negotiations with private land owners.**





# MELVILLE CITY CENTRE

## BOORAGOON

### LOCAL CHARACTER:

The Melville City Centre Structure Plan addresses the proposed upgrades to the Garden City Shopping Centre, and future development of the Civic Centre. The Structure Plan aims to provide a greater range of offerings including integrated commercial, retail and residential into mixed use development, facilitate greater connectivity through the site - connecting Almondbury Road with Davy and Marmion Street, and enhance the existing public spaces. The Structure Plan emphasises the Melville City Centre as the 'Primary Centre' for the City, which is to be reflected in the design of these spaces.

This area is characterised by its high quality retail offerings and civic spaces. The area is highly visible within the greater Perth region, and attracts a high level of visitation from beyond the suburb boundary. It is considered by the community to be dynamic, interactive and metropolitan - reflecting the urban nature of this precinct. Whilst the area is currently dominated by above ground parking, the natural environment is a significant feature of the site, including considerable native vegetation surrounding the City Centre.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Showcase the new Cultural Centre building as a statement of leadership in terms of public art procurement and curation for the City; it is recommended that the City put a higher Percent for Art contribution towards the new Cultural Centre;
- Be tailored to the needs of the immediate site aiming to showcase the transformation of the City Centre;
- Consider individual artwork opportunities as part of a greater network aiding wayfinding of the precinct and the collective feel for the area;
- Be engaging to a diverse audience - reflecting the Perth-wide prominence of this area;
- Enhance the connection with nature, referencing the proximity of Wireless Hill, and resulting in a 'softer' public realm, drawing the emphasis away from hard infrastructure amenities such as car parking and built form;
- Connect with works proposed for the public realm associated with the Garden City redevelopment, either thematically or aesthetically;
- Encourage visitors to explore the precinct further, drawing visitors out of the Garden City Shopping Centre, into the public realm;
- Improve the level of public amenity by providing artworks which add to the existing functionality throughout the City Centre.

### SITE SPECIFIC CONSIDERATIONS:

- Consider effective traffic control on main streets and thoroughfares;
- Maintain pedestrian and cyclist access through the precinct;
- Consider site lines, ensuring adequate visibility through the City Centre at all times; and
- Bleed into the piazza, connecting and enhancing the transition between internal and external spaces.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the precinct.

It is recommended that developers contribute cash-in-lieu towards a significant artwork within the Civic Centre, creating a landmark commission which acts as an attractor for visitors and residents alike. Developers should also consider artwork opportunities which are integrated into the design of the built form, including façade designs, screens, paving designs, patterning and landscape designs. Engaging artists at the early stages of development will ensure artworks are truly integrated.



**OPPORTUNITY 10**

*LOCATION:*  
External public space associated with the new Library and Cultural Centre, Melville Offices and Council Chambers.

*SCOPE:*  
A stand-alone sculptural piece envisaged as a major landmark piece for the Melville City Centre, reflecting the significance of this area.

*CURATORIAL THEME:*  
Belong; Possible artwork focus includes community mapping, local stories and interpretation or a celebration of the diversity and multiculturalism/cultural identity of the community.

*ARTWORK OBJECTIVE:*  
Provide a key focal point for the Melville City Centre, encouraging further exploration of the civic realm, creating a memorable, unique moment. The work should draw enhance the identity of the City Centre and provide moments of direct interaction.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local and National Artists).

**OPPORTUNITY 11**

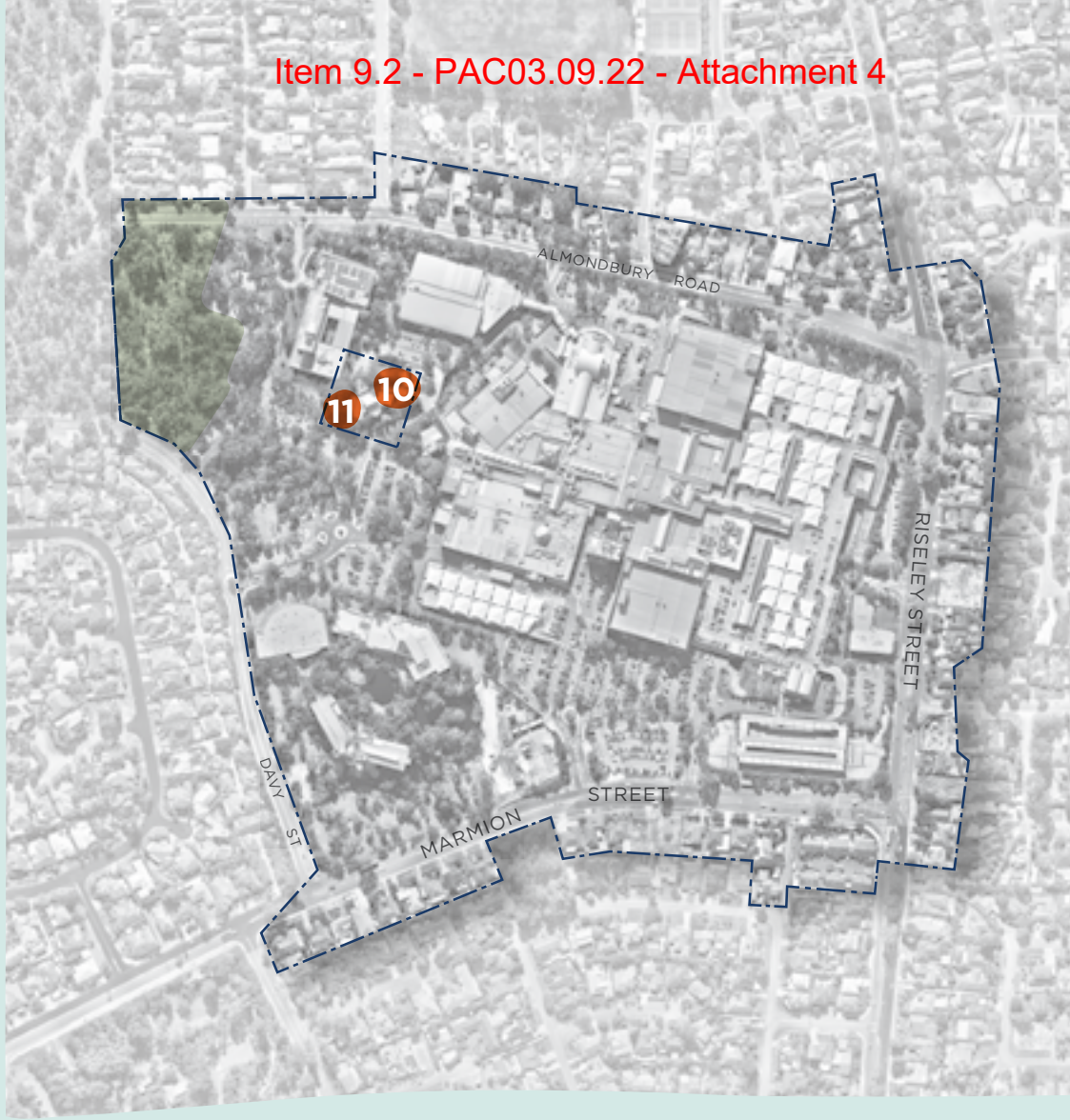
*LOCATION:*  
New Cultural Centre Building (internal and external spaces)

*SCOPE:*  
An artist will be engaged in the early stages of the project to work with the design team in developing integrated work/s for the new City of Melville Cultural Centre.

*CURATORIAL THEME:*  
Belong; including a focus on exploration/discoveries or journeys; cultural landscape and identity.

*ARTWORK OBJECTIVE:*  
To develop a body of work that is of exemplary quality and impact for the building. The artist engaged should work directly with the design team to ensure works are integrated conceptually within the aspirations of the new Cultural Centre building.

*PROCUREMENT METHOD:*  
RFQ Competition (Local and National Artists).



**EXISTING PUBLIC ART STRATEGY:**

A Public Art Strategy has been completed specifically for the Melville City Centre, which is has been referenced in identifying the adjacent additional artwork opportunities. The document references a 'Character Statement' for individual areas of the Melville City Centre, which should be consulted in the briefing of artists for any future public artwork projects.

# WIRELESS HILL RESERVE

## ARDROSS

### LOCAL CHARACTER:

Ardross has the heritage-listed 40 hectare reserve Wireless Hill on its western border. Wireless Hill is an urban bushland reserve containing varied bird life, remnant original bushland and wild flowers including 19 species of orchids. Wireless Hill Reserve is listed as one of the community’s favourite places within the North East Neighbourhood.

This area was known as “Yagan’s Lookout”, a place claimed by Yagan for use as a homebase and communication vantage point. The hilly landscape provides a unique vista to the Swan River through the canopies of the trees and has a number of walking trails throughout.

Wireless Hill became the site of Applecross Wireless Station in 1912; one of Australia’s first links with radio technology. The Station played a significant role in the security and defence of the Australian coastline from 1912 through to 1968. To acknowledge this history Wireless Hill is now the site of the City of Melville War Memorial.

In 1968 the Station was vacated and the Wireless Hill Telecommunications Museum was officially opened in 1979.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Make reference to the themes identified in the Wireless Hill Interpretive Plan developed by the City in 2012 considering the existing themes of foundation of the natural environment of the area (flora and fauna), technological history of the area and Aboriginal history of the area;
- Public artworks proposed for the area should benefit and enhance the experience of annual events and ongoing programming occurring across the site;
- Take into consideration the existing public artwork and interpretive collection for example the war memorial, to ensure new additions fit into existing themes, scale and appropriateness of the site; and
- Acknowledge the rich historical and cultural significance of the area; highlighting these aspects in an innovative way.

### SITE SPECIFIC CONSIDERATIONS:

- Artworks should aid in the safety and amenity of the reserve during all hours.
- Engage directly with the various users and functionality of the reserve to ensure existing uses/events and future programming are not affected.

Consider the Aboriginal cultural significance of the area and refer to Indigenous Context as outlined on page 28-29 of The Strategy when considering key themes related to the cultural significance of the area

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville’s LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area.





**OPPORTUNITY 12**

*LOCATION:*  
Key entrance points (vehicular and pedestrian) to Wireless Hill

*SCOPE:*  
Dual stand-alone sculptural works, incorporating considerable lighting elements which reinterpret the existing timber log entrance markers for the area.

*CURATORIAL THEME:*  
Belong; focusing on the Indigenous history and significance of the area within Perth, portraying this history in an inclusive, accessible form, and demonstrating the multi-cultural and diverse nature of the City of Melville.

*ARTWORK OBJECTIVE:*  
Reflect the cultural significance of Wireless Hill as Yagan’s Lookout, increasing the visibility of this historic area, and encouraging increased visitation and exploration.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).



# MYAREE LIGHT INDUSTRIAL AREA

MYAREE

### LOCAL CHARACTER:

This suburb developed in the late 1950's as the centre for light industry in the City of Melville. Many streets are named after men who served and died in the First World War. The majority of the built form within the suburb is now light industrial in nature.

The light industrial area features a number of specialty stores, as well as big-box and warehouse retail with very little public open areas or green space, and is focussed around convenient vehicular access.

St Ives Retirement Village and Marmion Reserve border the northern end of the suburb while the concrete and steel mass of the light industrial area is defined by Leach Highway to the south.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Aim to introduce colour and vibrancy to create an alternative attractor for the area;
- Enhance the connection with nature, referencing the proximity of the river, and resulting in a 'softer' public realm, drawing the emphasis away from hard infrastructure amenities such as car parking and built form;
- Engage with local practicing artists within the area to enable opportunities to showcase local talent; and
- Address large scale expanses of concrete and brick walls.

### SITE SPECIFIC CONSIDERATIONS:

- Provide opportunities for public art infrastructure to facilitate ongoing public art programming; showcasing artists and artworks in a more transient manner.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area. Works commissioned by developers may contribute to the trail of artworks proposed by the City of Melville.



**OPPORTUNITY 13**

*LOCATION:*  
The light industrial / business district of Myaree, focussing on the major thoroughfares of Marmion Street, North Lake Road and McCoy Street.

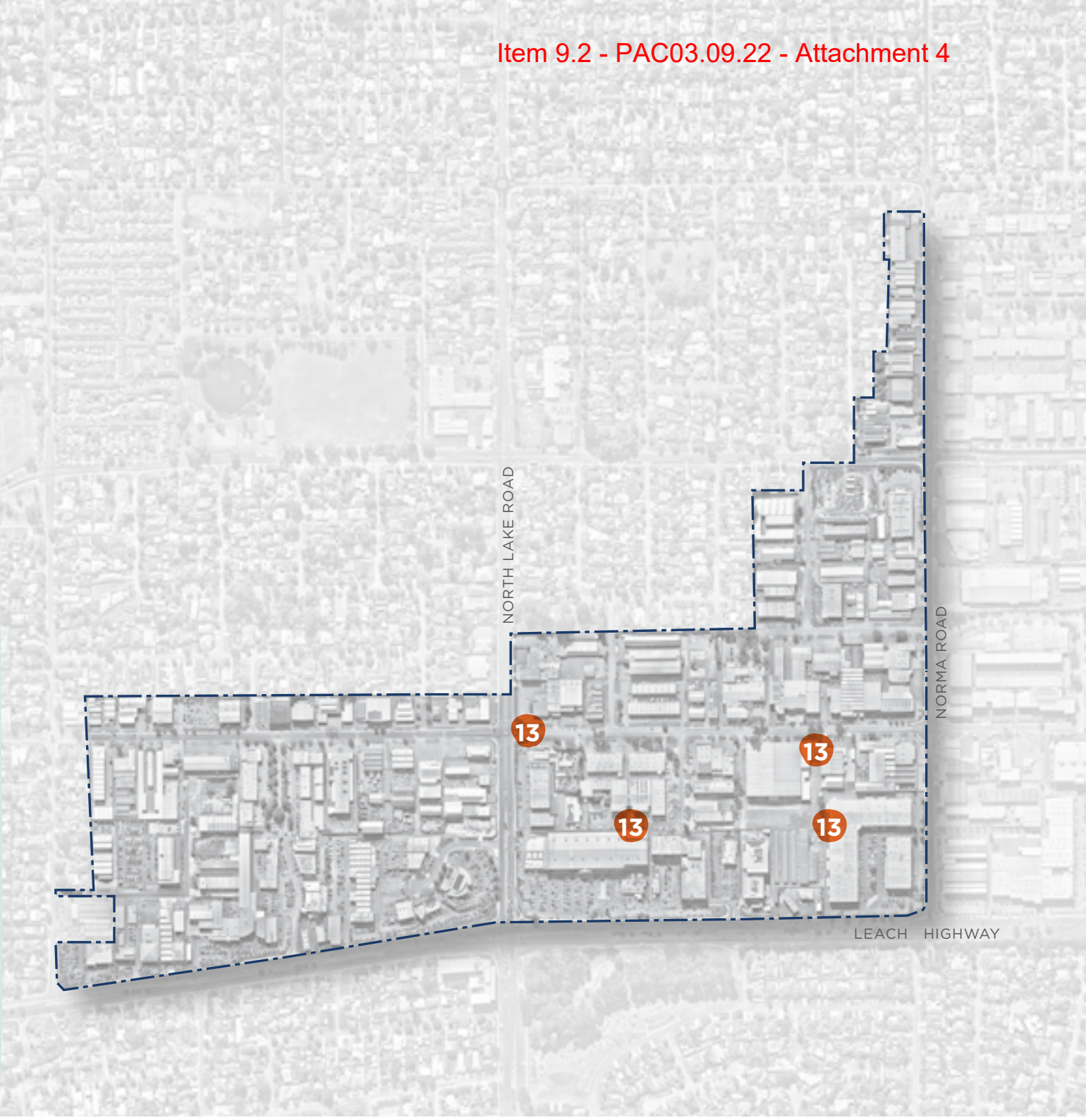
*SCOPE:*  
Murals on privately owned buildings through the Myaree light industrial area. Taking advantage of the big-box stores and blank facades, these murals will form a series, or trail, of large scale artworks which lead visitors through the precinct, providing moments of respite in this commercial district.

*CURATORIAL THEME:*  
Habitat; Drawing its name from the Aboriginal word for foliage, the works in this area should focus on reintroducing natural elements back into this infrastructure based suburb.

*ARTWORK OBJECTIVE:*  
Reintroduce a feeling of nature into Myaree, creating a trail of artworks which visitors will be able to trace through the area, adding to the amenity and creating a more desirable destination.

*PROCUREMENT METHOD:*  
Direct Commission (Local and National Artists).

**\* Will require negotiations with private land owners.**



# TOMPKINS PARK AND ATWELL HOUSE

## ALFRED COVE

### LOCAL CHARACTER:

The area around Tompkins Park and Atwell House is relatively flat and leads directly to the river. To the west mudflats, seagrass beds and inter-tidal vegetation are a sanctuary for birds. Prior to settlement the area was the starting point of the south west lake systems. Called Marradungup ‘the place of death water’, the Atwell House site, along with the surrounding area, was a meeting place and camping ground for the local Whadjuk Noongar people and many visiting clan groups.

Atwell House is a State Heritage listed site consisting of a single-storey brick and tile house constructed in 1935 in the then popular Inter-War Bungalow style. In 1982 a building adjacent to Atwell House was officially opened, now the Atwell Studio Gallery. The building was specifically designed to match the scale, style and materials of the adjacent Atwell House. Atwell House is managed by several local arts and cultural groups.

Tompkins Park to the east will be transformed into a new multi-sport hub due to be completed in late 2018.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Provide opportunities for semi-permanent or ephemeral moments during City-wide events or in tandem with the programmes of the Atwell Gallery;
- Act as a link across the riverfront providing connection between the Bird Sanctuary to the west and Tompkins Park to the east.
- Incorporate innovative solutions and technologies, and aim to enrich the identity and nature of the place through bold gestures; and
- Encapsulate and be respectful to the history, cultural significance and natural ecology of the place.

### SITE SPECIFIC CONSIDERATIONS:

- Artworks should engage directly with the various users and functionality of the precinct and ensure existing uses/events and future programming are not effected.
- Contribute to protecting the riverfront ecology;
- Consider the Aboriginal cultural significance of the area when proposing any artwork opportunity to ensure artworks are sensitive and appropriate to the stories and histories of the site; and
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

It is recommended that the Reconciliation Action Plan Continuous Improvement Team be consulted for all artwork opportunities identified in this area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville’s LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area.

- Artworks within private developments should directly impact the public realm experience, allowing for incidental interactions that contribute to the vibrancy of the wider area.
- Where appropriate utilise well-integrated sustainability initiatives through either the fabrication, composition or theming of the artwork.



**OPPORTUNITY 14**

*LOCATION:*  
Atwell Gallery Site.

*SCOPE:*  
An integrated land artwork for the Atwell House Site.

*CURATORIAL THEME:*  
Habitat; possible artwork themes include the Swan River ecology, movement, water lines with a focus on elements or kinetic aspects.

- ARTWORK OBJECTIVE:*
- Provide educational and interpretive opportunities;
  - Assist in activating the site, acting as a catalyst and/or facilitator for future opportunities;

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists or Artists from the Atwell House Art Centre).

**OPPORTUNITY 15**

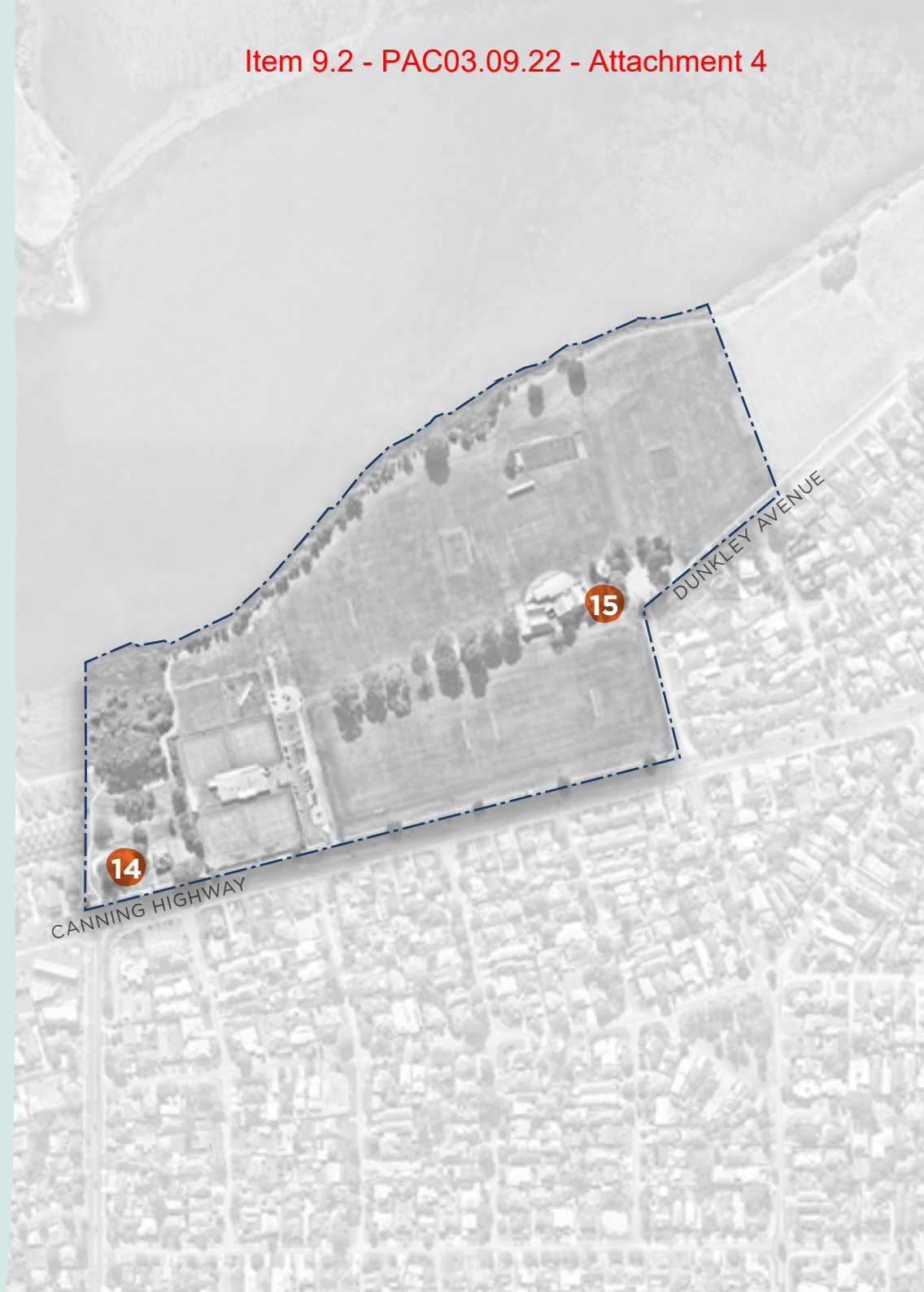
*LOCATION:*  
Tompkins Park Multi-Sport Facility.

*SCOPE:*  
An integrated artwork reflecting the use and history of the various sporting clubs utilising the facility.

*CURATORIAL THEME:*  
Play; with a possible use of colour to create a whimsical response enabling engagement and intrigue.

*ARTWORK OBJECTIVE:*  
Work to draw people to the place, enhance its legibility and identity and provide moments of direct interaction.

*PROCUREMENT METHOD:*  
RFQ Competition (Local Artists).



They first saw a boat with white sails coming to shore,  
which they haven't seen before you know  
it would have looked like a big white  
bird. And the sailors been Wadjellas, made the  
moongar people think it was their ancestor's spirits  
coming back from the dead, from the sea







# MELVILLE PRECINCT

## MELVILLE

### LOCAL CHARACTER:

The Melville District Activity Centre Plan concentrates on development along the key transport routes of Canning Highway and Stock Road. The plan aims to improve the look and feel of this precinct through well designed buildings and activation, focussing on the interface between built form and streetscapes.

As a mixed use zone, incorporating community spaces, retail, commercial and office space, it is crucial that the area is easily navigated, walkable and inviting, to ensure visitors linger and explore.

There is opportunity for public art in this location to act as a catalyst for the positive changes proposed by the structure plan, improving the look and feel of the area and assisting in the creation of a lively, walkable centre.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Enhance the visitor experience of the key recreational and commercial spaces within the area, promoting a desire to revisit and explore these places;
- Contribute to the streetscape, and interface with built form in a contemporary and innovative manner;
- Acknowledge, reference or consider the existing artworks in the area to contribute to a cohesive collection; and
- Encourage pedestrian traffic throughout the precinct, particularly on Waddell Road (north of Canning Hwy).

### SITE SPECIFIC CONSIDERATIONS:

- Support the objective of the Structure Plan to enhance the character, streetscapes and public spaces in the area, with a particular focus on the pedestrian spaces; and
- Provide opportunities for public art infrastructure to facilitate ongoing potential of public art programming, showcasing artists and artworks in a more transient manner.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville’s LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to create an attractive interface between built form and streetscape. Artworks may take the form of integrated elements such as screens or façade treatments, functional elements such as furniture, canopies or works integrated with the pavement. Artworks should aim to be significant attractors for the area.

### OPPORTUNITY 16

*LOCATION:*  
The AH Bracks Library and LeisureFit Centre Redevelopment.

*SCOPE:*  
A number of artworks will be identified for spaces within AH Bracks Library and LeisureFit Melville.

*CURATORIAL THEME:*  
Belong; Possible artwork focus includes community stories, culture history, and shared knowledge.

*ARTWORK OBJECTIVE:*  
Enhance this community hub through integrated artworks which reflect and celebrate the history and culture of the City of Melville.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).

**OPPORTUNITY 17**

*LOCATION:*  
The corner of Canning Hwy and Stock Road.

*SCOPE:*  
A single stand-alone, or series of stand-alone, large scale sculptural works, incorporating an element of lighting.

*CURATORIAL THEME:*  
Belong; focusing on welcoming visitors, residents and workers to the City of Melville area, whether for the first time, or returning. The works should demonstrate the City’s multi-cultural, diverse nature, and encourage visitors to further explore the area.

*ARTWORK OBJECTIVE:*

- Incorporate technology such as lighting or kinetic ability that responds to public, vehicular or environmental interaction; and
- Highlight key entrance and exits points across major arteries.

*PROCUREMENT METHOD:*  
RFQ Competition (Local and National Artists).

**OPPORTUNITY 18**

*LOCATION:*  
Waddell Road (north of Canning Highway)

*SCOPE:*  
Elements that are either stand-alone or integrated into the pedestrian spaces of the road, signalling pedestrian and vehicular engagement.

*CURATORIAL THEME:*  
Play; Possible artwork focus includes colour and whimsy; providing engagement, interaction and intrigue.

*ARTWORK OBJECTIVE:*

- Incorporate innovative solutions and aim to enrich the identity and nature of the place through bold gestures;
- Be integrated into the surrounding urban infrastructure or signage and act as navigational indicators;
- Work to cultivate the existing artworks and places where they are located; acting as a node or facilitator to connect spaces and places together.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).





# ATTADALE RESERVE

## ATTADALE

### LOCAL CHARACTER:

Attadale has more than 40 hectares of total parkland area, making up over 10% of the entire suburb area. Its numerous parks and reserves include Attadale Reserve, Troy Park, and Alfred Cove Nature Reserve - a bird sanctuary and part of ongoing foreshore regeneration.

The area comprises natural landscape, designated conservation reserve areas and riverine edges to the Swan River; manicured playing fields and community open spaces. The Reserve links east to the Alfred Cove area and to Point Walter in the west.

The riverfront provides pedestrian pathways that connect across to Point Walter, acting as an attractor for cycling, walking trails and meeting places.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Improve the level of public amenity of the reserve by providing artworks which add to the existing functionality and use of the reserve;
- Connect with a larger network of riverside public art pieces, acting as a key node that will encourage people to continue exploring the river pathways (taking into account three nodal interpretation points already constructed along the river);
- Strengthen the role of the City’s foreshore as a destination for recreation and leisure activities;
- Harness or make visible the kinetic nature of the place;
- Act as a link between the riverfront, bird sanctuary areas, Tompkins Park and Troy Park.
- Educate and draw attention to issues surrounding the Swan River ecosystem.

### SITE SPECIFIC CONSIDERATIONS:

Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### OPPORTUNITY 19

*LOCATION:*  
Attadale Reserve.

*SCOPE:*  
A series of elements running parallel to the pedestrian pathways of the Attadale Reserve.

*CURATORIAL THEME:*  
Habitat; in drawing from the riverfront ecology artwork could focus on elements; kinetic, wind, sun, light as well as references to water; patterns and movement.

*ARTWORK OBJECTIVE:*  
Artworks should integrate into existing trail opportunities for the City of Melville, work with public spaces and existing key recreational zones to further enhance the experience and leisure opportunities. There is the opportunity for artworks here to provide educational and interpretive opportunities.

*PROCUREMENT METHOD:*  
RFQ Competition (Local Artists).

***\*Consultation with the Swan River Trust will be required when planning future artworks for this project.***







# POINT WALTER AND BLACKWALL REACH

BICTON

### LOCAL CHARACTER:

Point Walter is a significant site within the City of Melville, being both a meeting place providing recreational and picnic facilities for locals, and visitors to the City as well as a place deeply rooted in local Whadjuk Noongar tradition. The landscape undulates towards the riverfront where a long narrow sand bar of white sand extends from Point Walter for almost a kilometre into the river. The Aboriginal name for Point Walter and the sand bar is Dyoondalup meaning ‘place of long flowing white hair.’

A short distance south from the sandbar, at the place where the river first narrows into “Blackwall Reach”, there are cliffs up to 15 metres high along a 500m section of the riverbank, an area known as Jenalup meaning “The Place Where Feet Make a Track”. This whole area is very sacred and has strong ties with the Dreaming Stories of all Western Australian Aboriginal peoples.

This reserve provides opportunities for recreation and celebration as well as quiet moments of introspection.

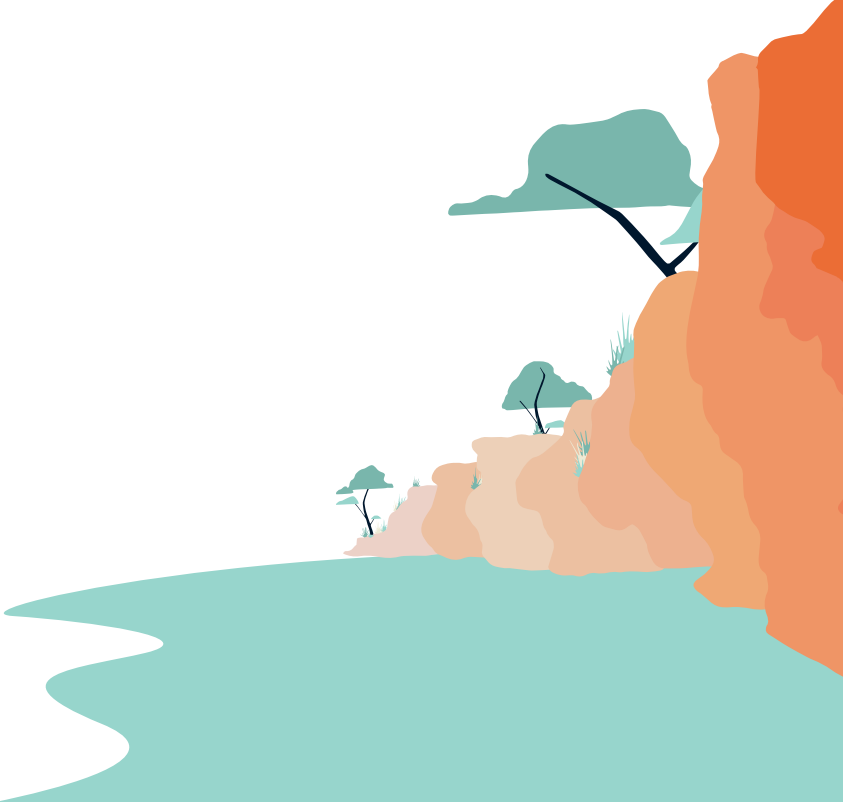
### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Improve the level of public amenity of the reserve by providing elements that add to its existing functionality and use;
- Layer the site with local stories and histories, taking into consideration the abundance of Aboriginal stories that are evident throughout the area;
- Connect with a larger network of riverside public art pieces acting as key nodes that will encourage people to continue exploring the river pathways; and
- Contribute to the creation and upkeep of an attractive, safe and enjoyable recreational spaces and pathways.

### SITE SPECIFIC CONSIDERATIONS:

- Artworks should engage directly with the various users and functionality of the precinct and ensure existing uses/events and future programming are not affected.
- Contribute to protecting the coastal environment;
- Consider the Aboriginal cultural significance of the area when proposing any artwork opportunity, in particular Blackwall Reach, to ensure artworks are sensitive and appropriate to the stories and histories of the site; and
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.



**OPPORTUNITY 20**

*LOCATION:*  
Start of Blackwall Reach walking trails.

*SCOPE:*  
A series of artworks marking the journey from Point Walter to Bicton Baths through Blackwall Reach. It will recognise the Aboriginal Cultural Heritage of the areas; Dyoondalup (Point Walter) and Jenalup (Blackwall Reach), and foster opportunities to generate new Aboriginal contemporary artistic expression in the public domain.

*CURATORIAL THEME:*  
Belong; with a focus on significant Whadjuk Noongar stories.

*ARTWORK OBJECTIVE:*  
Work to draw people to this place, enhancing its legibility and identity, and provide moments of direct interaction and educational through interpretive artworks.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).

***\*Consultation with the Swan River Trust will be required when planning future artworks for this project.***

**FUTURE OPPORTUNITY**

- 1. Ephemeral artwork associated with a key cultural event along the riverfront of Point Walter Reserve.





# QUARANTINE PARK AND BICTON BATHS

## BICTON

### LOCAL CHARACTER:

Quarantine Park has an undulating landscape which cascades down to the relatively narrow portion of the Swan River. It is bookended by the Bicton Baths on the west and residential dwellings south-east. The park itself is intimate in nature, drawing a local crowd with varied recreational needs.

The place holds significant historical and Aboriginal heritage value to the City. Quarantine Park gets its name from the Quarantine Station built on the site in 1916. The Bicton Baths was established in 1926, initiated by the local Melville Amateur Swimming Club, who made good use of the existing quarantine station jetty as a swimming platform.

The site was used by the local Whadjuk Noongar people for its fresh water springs with the foreshore being known as Kwoppa Kepa ('beautiful water'). The path from Point Walter to Quarantine Park (Blackwall Reach) is known as Jenna Bididi Yorga trail, a dreaming trail; yorga bididi (women's trail) being traditionally a place for women and children.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Improve the level of public amenity of the Reserve by providing elements that add to its existing functionality and use;
- Connect with a larger network of riverside public art pieces acting as a key node that will encourage people to continue exploring the river pathways;
- Layer the site with local stories and histories, taking into consideration the abundance of Aboriginal stories that are evident throughout the area; and
- Contribute to the creation and upkeep of an attractive, safe and enjoyable space and high quality pedestrian pathways.

### SITE SPECIFIC CONSIDERATIONS:

- Contribute to effective traffic control, improving and maintaining good pedestrian and cyclist access;
- Contribute to protect the riverside environment; and
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### OPPORTUNITY 21

*LOCATION:*  
End of Blackwall Reach trail.

*CURATORIAL THEME:*  
Habitat; Possible artwork focus includes organic textures and forms as well as an influence of trees, canopies, nests and shelter.

*SCOPE:*  
Marker element signalling the end of the Jenna Bididi Yorga (Blackwall Reach) trail, enhancing people's experience of the environment they are moving through in creative and meaningful ways - avoid a literal or didactic approach.

*ARTWORK OBJECTIVE:*  
Provide educational and interpretive opportunities, and act as a node or facilitator to connect spaces and places together.

Encourage visitors to travel along the trail, connecting the areas that the trail encompasses through a common narrative

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).

**OPPORTUNITY 22**

*LOCATION:*  
Pump House on Blackwall Reach Parade

*SCOPE:*  
Being a prominent feature at the Park, the pumphouse would be suited to a wall based artwork with a focus on the historical connections to the river, making use of this existing functional infrastructure.

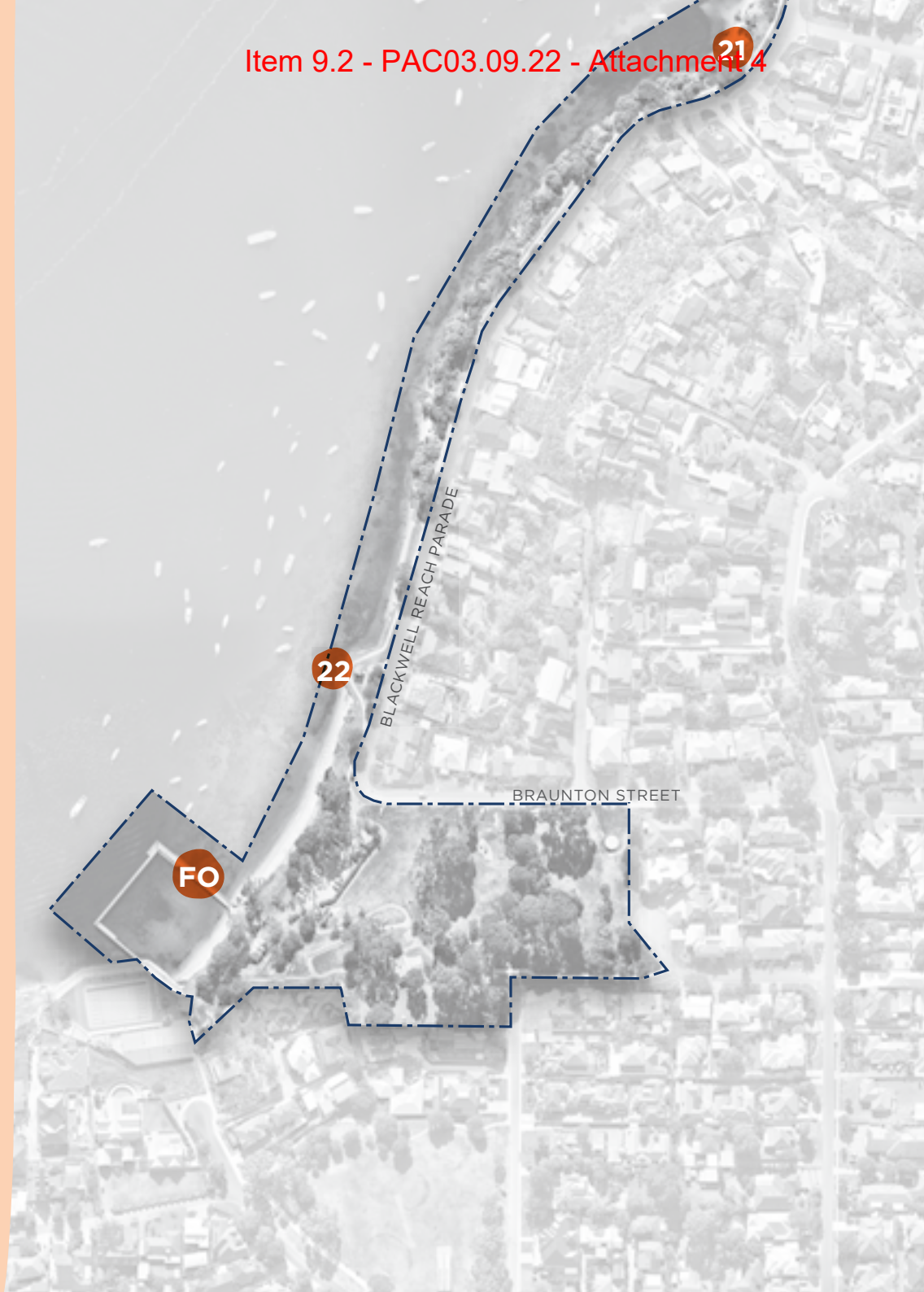
*CURATORIAL THEME:*  
Belong; with a focus on community stories and history.

*ARTWORK OBJECTIVE:*  
Be created in collaboration with the community either through the physical creation/fabrication of the artwork or through a tailored engagement and consultation process that includes the local and wider community through concept development.

*PROCUREMENT METHOD:*  
Direct Commission (Local Artists).

**FUTURE OPPORTUNITIES**

A light-based artwork at the jetty, emphasising the site of the Bicton Baths Jetty as a significant historical place within the collective memory of the City. This artwork could enhance the precinct through a sense of play, and bringing the wealth of existing stories of the site to life through inviting interaction with the site.



# PALMYRA

### LOCAL CHARACTER:

Palmyra consists predominantly of residential streets and features a strong sense of community spirit and village feel; evident in its many pocket parks such as the Three Bears Park as well as the Sunday Palmyra Farmers Market.

Major streets of Palmyra are lined with established trees which aid in creating picturesque areas and a healthy presence of flora and fauna.

This connection is predominantly evident at Palmyra Primary School, a very environmentally-focused school, including both kitchen and Aboriginal-focussed gardens named after prominent people in Palmyra's history.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Be vibrant, inclusive and diverse, reflecting the community facilities, events and local markets that bring the Palmyra community together;
- Have a strong focus on the pedestrian experience providing opportunities to enhance the paths and trails throughout the suburb; and
- Respect the residential and intimate scale and composition of the area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area.

Artworks should feature colour and playfulness to aid in enhancing the suburban nature of the area, providing moments of delight for pedestrian and vehicular traffic.

### OPPORTUNITY 23

*LOCATION:*

The entrance to the City of Melville, on Canning Hwy, Palmyra, at the Fred Jones Reserve.

*SCOPE:*

A series of stand-alone sculptural works incorporating lighting and assisting in wayfinding.

*CURATORIAL THEME:*

Belong; focusing on welcoming visitors, residents and workers to the City of Melville area, whether for the first time, or returning.

*ARTWORK OBJECTIVE:*

Create an entry statement to the City of Melville, at this prominent gateway point. Reflect the City's values, and aid in increasing the visibility of the City's boundaries and entry points.

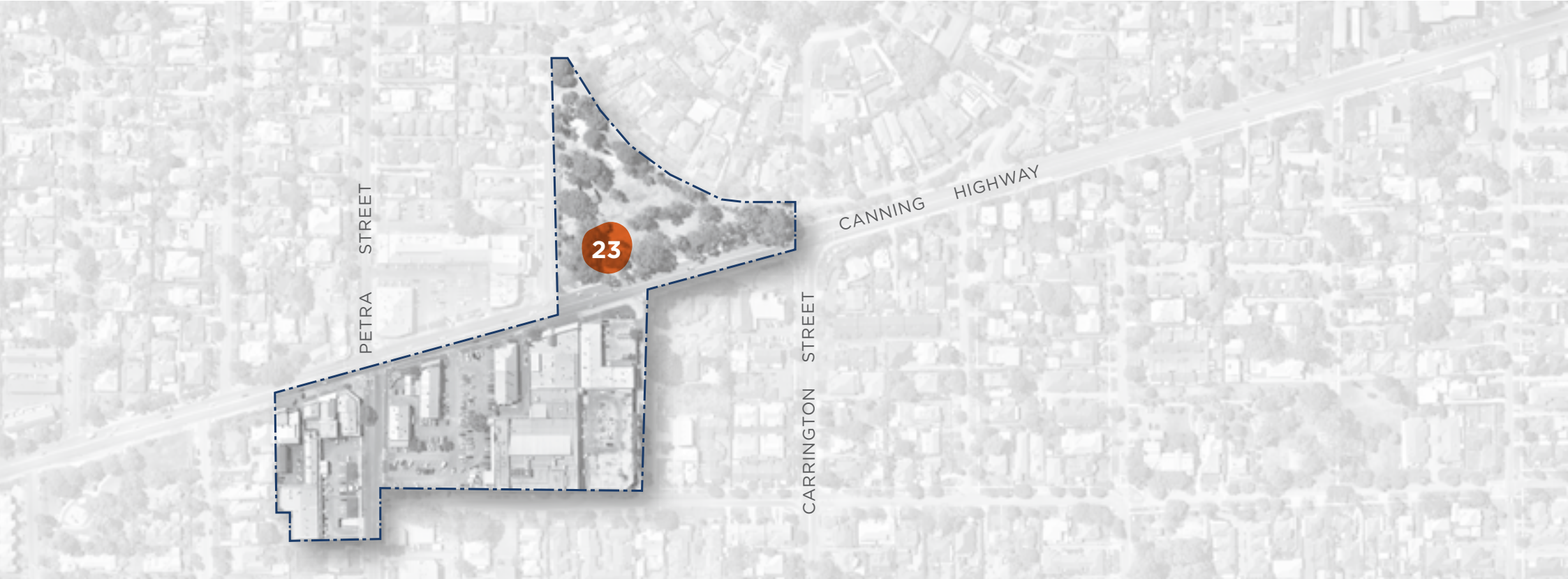
*PROCUREMENT METHOD:*

RFQ Competition (Local Artists).

### FUTURE OPPORTUNITIES

1. Murals integrated with key community buildings/spaces within the area;
2. Pedestrian focussed artworks aiding in streetscape amenity around key pocket parks or near Palmyra Primary School.





**The cast bronze and stainless steel sculptural play elements and water play environment were inspired by the natural forms and seed pods of local plants.**

**Bible and Bullets holds historical significance, commemorating the famous Redfern Speech delivered by then Prime Minister Paul Keating at Redfern Park in 1992 and reflecting the site's Indigenous social and political history.**

Bible and Bullets, Fiona Foley, Redfern Park, Sydney, 2008.  
Photograph by John Gollings.









# WILLAGEE HUB

## WILLAGEE

### LOCAL CHARACTER:

Key places in the suburb of Willagee are, Archibald Hub, Carawatha Park as well as Winnacott and Webber Reserves which provide more formal recreational amenity to the area.

Willagee is a friendly, residential and community focussed place. The Willagee community is diverse, engaged and active, championing the development and identity of the suburb. The public spaces and hubs of the suburb are often brimming with informal and formal activity and are sustained by strong place specific initiatives and infrastructure.

Willagee has Aboriginal cultural significance with the name Wilgee being a Noongar term meaning “to want red ochre” with lakes within this area and surrounding places having an abundance of red ochre. Willagee also had important spiritual significance in The Dreaming because it was the place of the emu; where they bred.

The Willagee Structure Plan has been developed to enable commercial vitality, place activation and collaborative partnerships for the suburb. It facilitates the framework for higher density, focussed neighbourhood hubs and active recreational spaces and signals a shift in the urban fabric and streetscape experience of key areas.

The existing Archibald Hub has been identified by the Structure Plan to be developed as the primary community and commercial area for Willagee, taking on functions of other community and retail areas in the suburb including the Senior Citizens Centre. The redeveloped Archibald Hub will be the heart of Willagee, and a place for people to meet and access daily services.

### PRECINCT ARTWORK ASPIRATIONS:

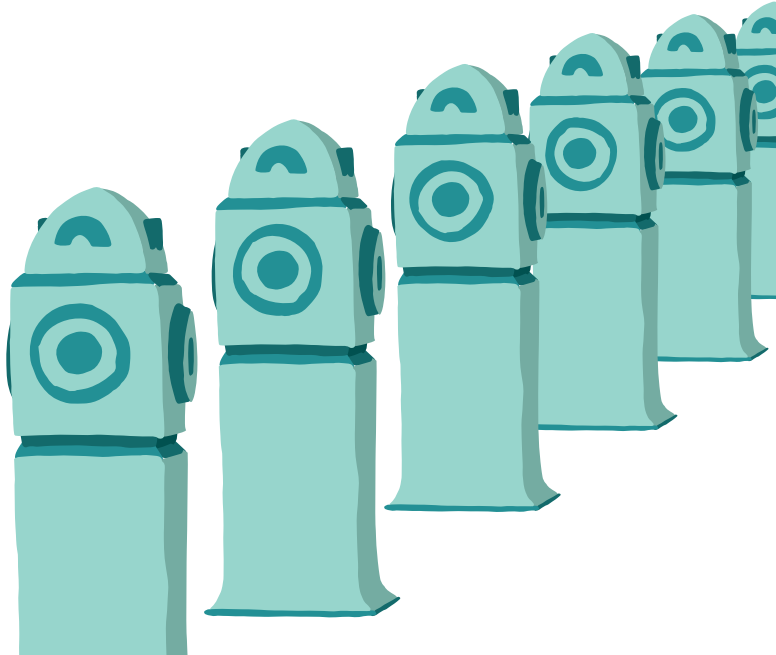
Artwork within this area should:

- Celebrate the places and the people of Willagee;
- Bring moments of interest, playfulness and wonder for passers-by;
- Connect with the larger network of public open spaces across Willagee, including Webber Reserve and Carawatha Park;
- Enhance the Willagee identity as a shared and friendly place for residents and visitors; and
- Enrich future programming and community initiatives within the area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville’s LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the precinct.

It is recommended that all Percent for Art opportunities are considerate of the existing characteristics and qualities of Willagee. Artworks should be appropriately scaled, site specific and aim to enhance the experience of public realm either directly or indirectly.



**OPPORTUNITY 24**

*LOCATION:*  
George Humes Park

*SCOPE:*  
Provide an inviting and interactive water-based artwork that reflects the site’s Indigenous and social history. The artwork could be developed through a tailored engagement and consultation process that includes the local and wider community either through the selection process or concept development.

*CURATORIAL THEME:*  
Play; including a focus on discovery, adventure and exploration.

*ARTWORK OBJECTIVE:*  
The work should aim to enrich the identity and nature of the place through bold gestures; and act as a node or facilitator to connect spaces and places together.

*PROCUREMENT METHOD:*  
RFQ Competition (Local and National Artists).

**OPPORTUNITY 25**

*LOCATION:*  
Old Picture Gardens site

*SCOPE:*  
Interpretative elements that highlight the history of the Old Picture Gardens.

*CURATORIAL THEME:*  
Belong; Possible artwork focus includes people, place and community referencing tradition and the future.

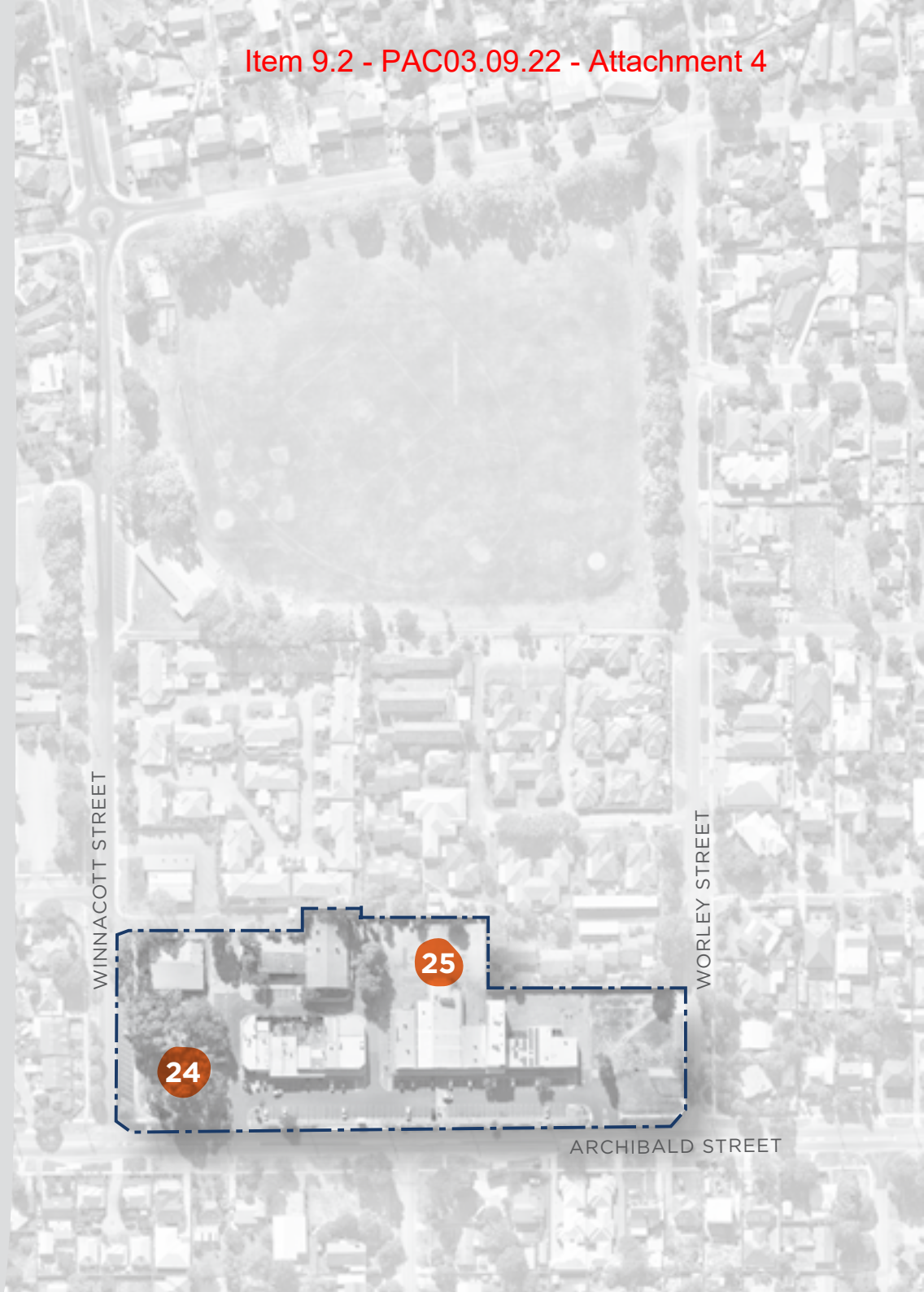
*ARTWORK OBJECTIVE:*  
Provide educational and interpretive opportunities referencing the past history of the area. Artworks could catalyse future programming of the site.

*PROCUREMENT METHOD:*  
Direct Commission (Local Artist).

**\* Certain artwork opportunities will require private land owner collaboration.**

**FUTURE OPPORTUNITIES**

1. Functional artworks that aid in the amenity of the public realm.
2. Mural or wall based artworks to the facades and awnings of the Archibald Hub.



# PINEY LAKES RESERVE

## WINTHROP

### LOCAL CHARACTER:

Piney Lakes is a particularly significant site for the local Whadjuk Noongar people; being a sacred place for women, a place to perform ceremonies, to discuss women’s business and to take young boys through the first level of initiation.

Piney Lakes Reserve is comprised of bushland and parkland areas, incorporating the Piney Lakes Sensory Play Park and the Piney Lakes Environmental Education Centre. The walking trails within the reserve include the Bidi Katitjinyi Aboriginal Women’s Trail, Piney Lakes Climatewatch Trail and the Piney Lakes Sculpture Walk which includes works by local WA artists curated to respect the conservation, natural and cultural heritage of the Reserve.

The natural bushland, wetland and artificial wetland areas are an important habitat for a variety of native species such as Long-necked Turtles and Southern Brown Bandicoots (quenda).

### SCULPTURE WALK RECOMMENDATIONS

It is recommended that the Piney Lakes Sculpture Walk and the Bidi Katitjinyi Aboriginal Women’s Trail be continuously managed to ensure artworks within the area are site specific, bespoke and commissioned where possible in close consultation with the groups identified on page 28 - 29 (Indigenous Context) of The Strategy. Where possible artworks should be commissioned to local Aboriginal artists.

Future artwork opportunities for the area should:

- Innovatively draw out site specific interpretive, environmental and educational aspects of the Reserve; and
- Elevate the experience of the area as a significant site for the local Whadjuk Noongar women.

### OPPORTUNITY 26

*LOCATION:*

Corner of the Piney Lakes Reserve, opposite Booragoon Lake Reserve, corner Leach Hwy and Murdoch Drive

*SCOPE:*

A single stand-alone, or series of stand-alone, large scale sculptural works, incorporating an element of lighting.

*CURATORIAL THEME:*

Belong; focusing on welcoming visitors, residents and workers to the City of Melville council area, whether for the first time, or returning. The works should demonstrate the City’s multi-cultural, diverse nature, and encourage visitors to further explore the area.

*ARTWORK OBJECTIVE:*

- Incorporate technology such as lighting or kinetic ability that responds to public, vehicular or environmental interaction; and
- Highlight key entrance and exits points across major arteries.

*PROCUREMENT METHOD:*

RFQ Competition (Local and National Artists).



**FUTURE OPPORTUNITIES**

- 1. Additional commissioned piece for the Piney Lakes Sculpture Walk and Bidi Katitjiny Trail.
- 2. Additional artworks commissioned for the Piney Lakes Sensory Play Park in line with future project planning.



# MURDOCH PRECINCT

## MURDOCH

### LOCAL CHARACTER:

The suburb of Murdoch is split by South Street and bordered by the Kwinana Freeway to the east. Low density residential north of South Street is in direct contrast to the scale and functionality of the precincts to the south.

Murdoch University, Fiona Stanley and St John of God Hospital are major infrastructural areas for the suburb. These sites each have a large collection of public artworks and development masterplans which are largely independent of the City.

The suburb of Murdoch was part of the Somerville Pine Plantation which was University of WA Endowment land. The university site is also an Aboriginal site of cultural significance as it was a burial ground with the lower south east corner of the grounds used for mens business relating to burial procedures, whilst the south west corner was designated for women’s business during burial ceremonies.

A Structure Plan for the Murdoch Mixed Use Precinct was developed in 2016. The Mixed Use Precinct is intended to provide for a wide variety of uses within a highly integrated development. The objectives of the Mixed Use Precinct are to provide a diversity of land uses and housing types, provide development that contributes to the creation of a high quality public realm and contribute towards a sense of identity and character for the area.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Create a dynamic, evolving and diverse precinct that encourages exploration and adventure by commissioning artworks that feed the imagination and are open to individual interpretation and collective exchange.
- Consider the existing public art collections within Murdoch University, Fiona Stanley Hospital and St John of God Hospital and aim to draw themes from these places, contributing to a cohesive approach throughout the area;
- Physically enhance public places through artwork that creates points of interest and enjoyment; and
- Consider the existing storylines of the area by providing links to its history, character and rich culture.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville’s LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the precinct.

- Artworks within private developments should directly impact the public realm experience, allowing for incidental interactions that contribute to the vibrancy of the wider area.
- Where appropriate utilise well-integrated sustainability initiatives through either the fabrication, composition or theming of the artwork.
- Artwork in private realms should integrate well with adjacent streets, public spaces and areas for recreation; connecting spaces and experiences.
- Take note of the existing public art strategy prepared as part of the Murdoch Mixed Use Precinct Structure Plan.



# KARDINYA

### LOCAL CHARACTER:

Kardinya contains more than 45 hectares of parkland (including Frederick Baldwin Park), making up 11 per cent of the total suburb area. Morris Buzzacott Reserve has both winter and summer sports for juniors and seniors, including a hockey, football, cricket, bowls, hockey, tee-ball, tennis and netball.

Kardinya's name is believed to be of Aboriginal origin meaning the place of the Karda; (Racehorse Goanna) although some earlier interpretations have included references to the rising sun.

Part of Kardinya was originally Somerville Pine Plantation and University of WA Endowment land - hence, several streets are named after the varieties of pine trees grown in the pine plantation.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Improve the level of public amenity at the Morris Buzacott reserve by providing artworks which add to the existing functionality; and
- Enhance ongoing future programming and activation initiatives within the area.

### OPPORTUNITY 27

#### LOCATION:

The entrance to the City of Melville, at the intersection of South Street and North Lake Road, Kardinya. Final location to be defined by the City of Melville at the time of commissioning. Options include the roadside verge or central island.

#### SCOPE:

A single stand-alone, large scale sculptural work, incorporating lighting, and assisting in wayfinding. The work must take into account traffic lights, signage, ongoing development and other existing infrastructure.

#### CURATORIAL RESPONSE:

Belong; focusing on welcoming visitors, residents and workers to the City of Melville area, whether for the first time, or returning.

#### ARTWORK OBJECTIVE:

Demonstrate the City's multi-cultural, diverse nature, and encourage visitors to further explore the area.

#### PROCUREMENT METHOD:

RFQ Competition (Local Artists).

### FUTURE OPPORTUNITIES

1. Murals integrated with key community buildings/spaces within the area;
2. Artwork within Morris Buzacott Reserve in line with opportunities provided from the development of a masterplan for the site.

This could include:

- A series of small scale integrated discovery artworks; or
- Stand-alone nodal artworks at key points to act as markers assisting in the visitor wayfinding of the reserve.





“One of the things I think is important for public artists is embracing different forms of architecture and different sites, and perhaps different parts of cities where it’s not known for its art, it’s not rally a big art hub.”



Hense for PUBLIC 2016, Curtin University  
Photograph by Bewley Shaylor





# LEEMING HUB

## LEEMING

### LOCAL CHARACTER:

Located across the three council areas of the City of Melville, the City of Cockburn and the City of Canning, Leeming is one of the major gateways into the City of Melville from Perth's south-east.

The suburb of Leeming has been described in community surveying as friendly, green, suburban and tidy, with a focus on recreation and family as a result of a number of sports facilities and schools. This consultation also highlighted the need for further attention in terms of infrastructure and maintenance.

The opportunity exists to celebrate this suburb's unique identity through the commissioning of a major statement artwork at the entry to the City of Melville, and to create a connection with the wider City of Melville through artworks which link thematically and aesthetically with others throughout the City.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Enhance the entry into City of Melville through Leeming, promoting the City's values and objectives;
- Lead revitalisation through the introduction of vibrant, dynamic artworks; and
- Improve the safety and amenity through the introduction of lighting and moments which encourage visitors to linger.

### SITE SPECIFIC CONSIDERATIONS:

Artwork within this area should:

- Enhance the character and public spaces within Leeming; and
- Consider traffic flow and pedestrians.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area. Works that engage the community are encouraged, as are pieces with a level of functionality and interaction.

## OPPORTUNITY 28

### LOCATION:

Rear wall of the Striker Indoor Sports and Fitness Leeming, to replace the existing mural.

### SCOPE:

A single large scale mural by a local or national artist, on the rear wall of the Striker Indoor Sports and Fitness, to replace the existing mural in this location.

### CURATORIAL THEME:

Play; focusing on the recreational aspect of the site, and drawing on the community who use this space and the sports played within the vicinity.

### ARTWORK OBJECTIVE:

Enliven this area by the addition of a new, dynamic artwork; and engage the community, particularly the local sporting groups, in developing the subject matter of the work.

### PROCUREMENT METHOD:

Curated Artist Longlist (Local and National Artists).

**\*Potential partnership opportunity with Striker Leeming.**



**FUTURE OPPORTUNITY**

*LOCATION:*  
Leeming Forum site

- SCOPE:*  
Opportunities at this site include:
1. Murals integrated with the design of the Forum building;
  2. Entrance/Gateway Artwork on Karel Ave/Farrington Rd; or
  3. Creation of visitor amenity by reclaiming carpark space or footpath for a functional artwork such as benches, shade canopies or landscaping.

*CURATORIAL THEME:*  
Habitat; with a particular focus on providing further amenity to this area, the curatorial theme of Habitat may be interpreted in terms of natural elements, moments of rest and respite.

*ARTWORK OBJECTIVE:*  
Add to the amenity of this centre, increasing the visibility of the area through the introduction of eye catching works.

*PROCUREMENT METHOD:*  
Direct Commission (Local Artist).

**\* Works at this site are to be developed in partnership with private land owners of the Forum.**



**OPPORTUNITY 29**

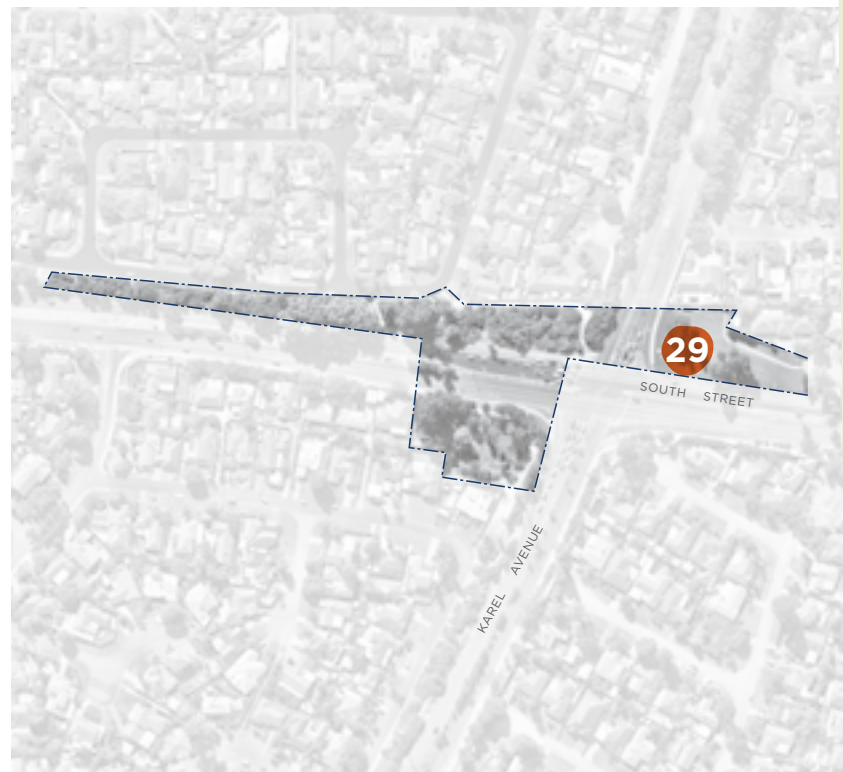
*LOCATION:*  
The entrance to the City of Melville, on the cnr of South Street and Karel Avenue, Leeming.

*SCOPE:*  
A single stand-alone, large scale sculptural work, incorporating lighting, and assisting in wayfinding for the City.

*CURATORIAL RESPONSE:*  
Belong; focusing on welcoming visitors, residents and workers to the City of Melville area, whether for the first time, or returning. The works should demonstrate the City's multi-cultural, diverse nature, and encourage visitors to further explore the area.

*ARTWORK OBJECTIVE:*  
Reflect the City's values, and aid in increasing the visibility of the City's boundaries and entry points.

*PROCUREMENT METHOD:*  
RFQ Competition (Local and National Artists).



# BOB GORDON RESERVE

## BULL CREEK

### LOCAL CHARACTER:

Prior to colonisation Bull Creek was known as Gabbiljee, referencing the 'watery place found at the end of the river'. At the time of colonisation this area was of considerable importance to the local Whadjuk Noongar people as the wetlands provided many foods compared to other surrounding drier areas.

Predominantly a built up inner suburban place, Bull Creek has a number of valued schools and recreational places. It is home to the Aviation Heritage Museum and Memorial run by RAAFA (Royal Australian Air Force Association).

### PRECINCT ARTWORK ASPIRATIONS:

Artworks within this area should:

- Illustrate the history of Bull Creek and the City and the contribution of diverse communities to the area;
- Result in multiple, small scale artwork projects which stimulate and enhance neighbourhood walking routes;
- Feature the Aboriginal cultural significance of Bull Creek in innovative ways; and
- Celebrate the importance of water to Bull Creek's ecology, cultural significance and landscape in the focus of artworks.

### SITE SPECIFIC CONSIDERATIONS:

- Artworks should aid in the safety and amenity of the reserve during all hours.
- Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### PERCENT FOR ART RECOMMENDATIONS:

Artworks proposed within any future developments under the City of Melville's LPP1.4 Provision of Public Art in Development Proposals Policy should take into consideration the above precinct artwork aspirations and aim to contribute to the attraction of existing and proposed built assets of the area.

Artworks should feature colour and playfulness to aid in enhancing the suburban nature of the area, providing moments of delight for pedestrian and vehicular traffic.

### OPPORTUNITY 30

*LOCATION:*  
Bob Gordon Premier Play Space

*SCOPE:*  
Artwork which is in line with opportunities provided from the development of a masterplan for the site.

*CURATORIAL THEME:*  
Play; Possible artwork focus includes surprise and delight aiming to captivate a diverse range of people.

- ARTWORK OBJECTIVE:*
- Complement the existing natural elements and usage of the park; and
  - Reflect the multi-generational, multi-recreational focus of the new play space.

*PROCUREMENT METHOD:*  
Curated Artist Longlist (Local Artists).



# BATEMAN PARK

## BRENTWOOD

### LOCAL CHARACTER:

To the local Whadjuk Noongar people the Djarlgarro Beeljar (Canning River) and its surrounding area known as Gabbiljee, “the watery place at the end of the river” are a source of life.

Running along the Bull Creek tributary at Bateman Park in Brentwood is a River Journey, which showcases the cultural heritage and natural values of the area. Located on the western end of Bateman Park within the suburb of Brentwood, is a place now called Kaalitj - ngort Koondaam in recognition of the Brentwood Living Stream project. This area was given its namesake after Whadjuk Elders were overwhelmed with blue dragonflies on their first visit to the site in 2015.

### PRECINCT ARTWORK ASPIRATIONS:

Artwork within this area should:

- Engage with the rich cultural significance of the area; particularly with reference to the natural environment of the area as the foundation of this significance;
- Connect with a larger network of riverside public art pieces which will encourage people to continue exploring the river pathways; and
- Educate and draw attention to the issues surrounding the Swan and Canning River ecosystems.

### SITE SPECIFIC CONSIDERATIONS

Artworks close to the river should take note of Indigenous Context as outlined on page 28-29 of The Strategy and make reference to the Marli Riverpark Interpretation Plan developed by the Swan River Trust, 2014 when considering key themes related to the Aboriginal cultural significance of the area.

### OPPORTUNITY 31

*LOCATION:*  
Bateman Park West and/or within the immediate site of the Living Stream project

*SCOPE:*  
Artwork elements (singular or multiple) which aid in highlighting the ecological and Aboriginal cultural significance of the area.

*CURATORIAL THEME:*  
Habitat; including a focus on the Canning River ecology and use of organic textures, colours, forms or biomimicry.

*ARTWORK OBJECTIVE:*  
Encourage a greater interest in the site and the elements within it through innovative interpretation of the site.

*PROCUREMENT METHOD:*  
RFQ Competition (Local Artists).







**PART TWO**  
REFERENCE



RAPTURE, NIKE SAVVAS 140 WILLIAM, PERTH.  
PHOTOGRAPH COURTESY OF UAP.



# TECHNICAL STANDARDS

## PROVISION OF PUBLIC ART IN DEVELOPMENT PROPOSALS POLICY LPP1.4

All applications for development approval for multiple dwellings, mixed use or non-residential developments (or additions or extensions to these developments) are required to provide public art consistent with Planning Policy: Provision of Public Art in Development Proposals and this Strategy.

The objectives of this policy are:

- To contribute to a sense of place through the provision of public art which provides an interpretation and expression of the local area’s natural, physical, cultural and social values.
- To enhance public enjoyment and understanding of places through the integration of art into developments.
- To add to the appearance, vibrancy, character and amenity of developments and their surrounding environment.
- To create local landmarks.
- To provide increased public exposure to, and understanding of, public art.

*The full policy is available on the City of Melville website. Future amendments to the Provision of Public Art in Development Proposals Policy LPP1.4 will supersede any discrepancies within this Public Art Strategy and Masterplan.*

### PERCENT FOR ART

Where the cost of development exceeds the policy’s identified threshold, developers must provide public art to the value of 1% of the cost of development. Eligible development includes multiple dwellings, mixed use or non-residential developments, alterations, additions or extensions as outlined in Policy LPP1.4.

### CASH IN LIEU

Where the developer elects, and the Council agrees, the public art contribution may be satisfied by a cash-in-lieu arrangement. Cash-in-lieu payments, to the value of 1% of the cost of development, are received and held by the City of Melville Capital Arts Budget to contribute to the City’s public art projects.

# TECHNICAL STANDARDS

## COMMISSIONING PROCESS

### CITY OF MELVILLE COMMISSIONING PROCESS

The City of Melville adheres to LPP1.4 Provision of Public Art in Development Proposals Policy, which allocates at least one percent of the estimated construction cost of capital works projects to commission public artworks across the City.

### PRIVATE DEVELOPER COMMISSIONING PROCESS

All developments within the City of Melville are expected to:

- Provide high quality public art as a part of any new development;
- Engage a Public Art Consultant to plan and project manage public art to ensure excellent outcomes where appropriate;
- Develop a public art plan/proposal to be included as part of the Development Application process;
- Commission any public art in accordance with this Public Art Strategy and Masterplan;
- Meet minimum standards of practice as outlined in the NAVA Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector;
- Procure artworks in a fair, open, transparent and accountable process; and
- Use Western Australian Artists wherever possible.

### DEVELOPMENT APPROVAL (PLANNING APPROVAL)

The assessment of whether or not planning approval for public art is required is based upon an assessment of the artwork against the requirements of The Scheme and Council Policy. Developers proposing the installation of public art should liaise with the City’s planning officers prior to installation in this regard.

Where public art is provided on a development site in fulfilment of a condition of planning approval, the developer may not require further planning approval, however will need to submit plans to the City for approval by the Public Art Assessment Panel prior to installation.

All proposals are assessed against an “Assessment Criteria” developed by the City of Melville for the Panel. The Public Art Assessment Panel will take into account a proposal’s alignment with the Vision, Principles, Curatorial Themes and Artwork Opportunity Place Plans in their assessment as stated in this document.

### PUBLIC ART ASSESSMENT PANEL

All developer public art proposals are referred to the Public Art Assessment Panel for review. The Panel ensures overall consistency in procurement and approaches to the installation of public art throughout the City.

### ADDITIONAL INFORMATION REQUIREMENTS

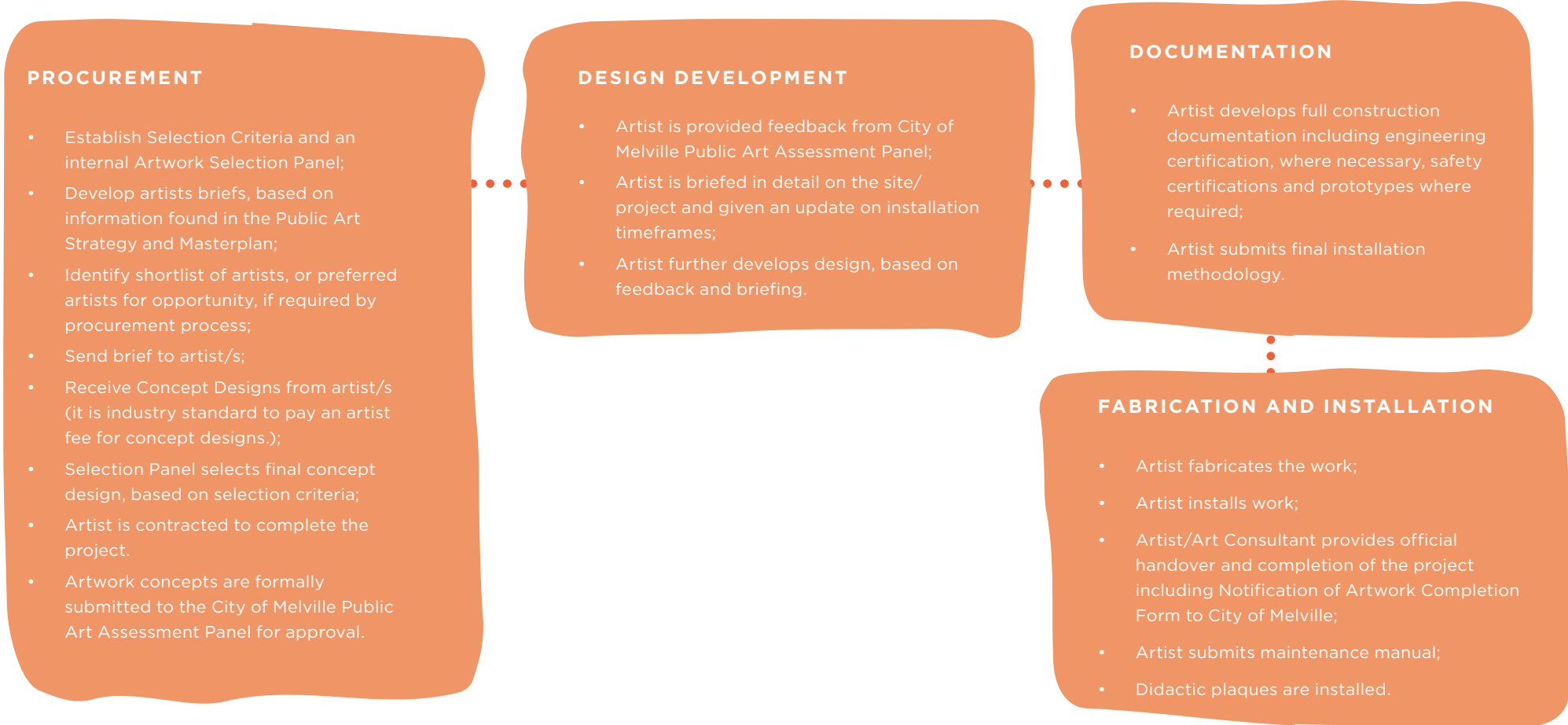
The City’s information requirements are detailed on the Application for Artwork Approval Form and Notification of Artwork Completion Form, available to applicants on the City’s website.

The developer should provide evidence of the following to assist in the review of public art applications:

- Development Public Art Plan/ Proposal;
- Artwork Design Brief;
- The proposed artwork (including the design, composite streetscape elevations, locations, size and materials);
- Artist’s Contract, CV and Artist Statement; and
- Statement of alignment with the Melville City Centre Public Art Strategy.

### ARTWORK PROCUREMENT METHODOLOGY

The below is an outline of the typical methodology for artwork procurement, to be undertaken when an opportunity is confirmed.





# TECHNICAL STANDARDS

## MANAGEMENT OF PUBLIC ART

### ARTWORK COPYRIGHT AND MORAL RIGHTS

Australian Copyright Law requires all original public art to be attributed to the artist. A didactic plaque must be installed, by the developer or City, next to the artwork/s to acknowledge the artist. Artists are also to be acknowledged when images of their work are published.

Artworks should only be modified for conservation or restoration reasons. The artist must be consulted prior to any works taking place. Reasonable steps must be taken to contact the artist ahead of any relocation, sale, removal or destruction of any works.

### OWNERSHIP

Ownership of the artwork is dependent on the commissioning process, contract and the land it is located in. In most cases, the contract with the artist/s identifies the artwork to be owned by the commissioning body once the artwork is installed and final invoices paid. Artwork located on private land is owned and maintained by the landowner. Artwork located on public land is owned and maintained by the City of Melville unless arranged otherwise.

### MAINTENANCE

Artworks have differing maintenance requirements to ensure safety, longevity and visual amenity. The longevity of the work should be in accordance with the intent of the artwork.

Upon installation of the artwork, it is important that the owner obtains the information below to assist in maintenance requirements.

These include:

- Agreement of ownership and maintenance responsibility, this may include specific time lines for handover;
- Expected lifespan of artwork and components; and
- Detailed maintenance manual including;
  - Artwork title;
  - Artist/s name and contact details;
  - Description of artwork;
  - List of subcontractors and fabricators with contact details of artist and fabricator/supplier where relevant;
  - Details of construction materials;
  - Drawings for the artwork and related equipment e.g. lights; and
  - Ongoing maintenance program and estimated costs.

### ARTWORK DECOMMISSIONING

Decommissioning of artwork may be necessary for a number of reasons including:

- The artwork has reached its intended lifespan;
- The condition of the work cannot be guaranteed against documented damage or criminal damage;
- The work requires excessive maintenance due to design or workmanship faults, material use or other environmental factors;
- The work has deteriorated and is a public safety risk; and
- Significant changes in the use, character or design of the site have impacted considerably on the integrity of the work in its present location.

Should there be sufficient reason, the owner of the artwork may:

- Modify the artwork;
- Relocate the artwork;
- Remove the artwork; or
- Dispose of the artwork.

The City of Melville may identify and decommission council owned artworks in accordance with Australian Copyright Law.

Private developers are required to decommission artworks in accordance with Australian Copyright Law. In the event of a decommission, reasonable steps must be taken to contact the artist at least 28 days ahead of any relocation, sale, removal or destruction of an artwork.

Building owners are requested to inform the City of their intention to decommission any public artwork at least 28 days ahead of the relocation, sale, removal or destruction of the artwork.

### ARTWORK PLAQUES

In line with Australian Copyright Law, a plaque is to be developed for each public artwork. Plaques for public artwork are to include:

- The title of the artwork (most prominent text);
- The artist's name;
- The year the artwork was commissioned;
- The name of the commissioner and/or logo (eg. City of Melville); and
- Details of any partner organisations or funding bodies.

In some instances, an artist statement may be appropriate to include on the plaque to assist in interpretation of the artwork.

# DEFINITIONS

## ARTIST

An Artist is defined as a person who meets a minimum of two of the following criteria:

- A person who has a tertiary qualification in the visual arts, or when the brief calls for it, other artforms such as multimedia;
- A person who has a track record of exhibiting and selling artwork at reputable art galleries;
- A person who is represented in major public collections; and
- A person who earns more than 50% of their income from arts related activities such as undertaking public art commissions.

In some cases this definition may be relaxed where it may be considered appropriate for a particular project. For example, a project involving emerging artists, Indigenous or CALD (Culturally and Linguistically Diverse) artists,

Artists have been classified in three categories based on location:

- LOCAL – artists from Western Australia, or a specific local area within Western Australia.
- NATIONAL – artists from across Australia, may also include artists from Western Australia.
- INTERNATIONAL – artists outside of Australia, may also include Australian artists.

## CURATED ARTIST LONGLIST

A longlist of appropriate artists is developed for an identified public art opportunity, from which a minimum of three artists are selected by the City of Melville Public Art Assessment Panel.

The selected artists are briefed on the opportunity and asked to submit a detailed concept design proposal which includes the following information:

- CONTACT DETAILS: name, postal address, email address, phone number.
- RESPONSE TO BRIEF: a written description of the artists initial response to brief, themes, materials and proposed approach.
- EXPERIENCE: a summary of relevant experience in response to the Evaluation Criteria, full curriculum vitae and biography.
- CONCEPT DESIGN: drawings (scaled plan and elevation) and a detailed sketch, renderings and/or a scale model of the proposed work with supporting text description.
- MATERIALS: a detailed description of proposed materials and finishes.
- METHODOLOGY: details on the design development, fabrication and installation, including a timeline.
- BUDGET: A detailed budget breakdown including contingencies, artist’s fees, agent’s fees (if applicable), materials, fabrication, insurances, travel and associated expenditure, delivery and installation (if applicable).

The artists are paid a fee for this concept design proposal. The Public Art Assessment Panel select the preferred concept from the submitted proposals, based on the selection criteria.



**RFQ COMPETITION**

Through an advertised ‘open call’ process artists will respond to a City of Melville Request for Quotation (RFQ). The response to the RFQ will be assessed by the Public Art Assessment Panel and a shortlist of artist selected. An artist’s response to RFQ’s should include:

- CONTACT DETAILS: name, postal address, email address, phone number.
- RESPONSE TO BRIEF: a written description of the artists initial response to brief, themes, materials and proposed approach
- EXPERIENCE: a summary of relevant experience in response to the Evaluation Criteria, full curriculum vitae and biography
- SUPPORT MATERIAL: selection of images of relevant work, including information on year, location, material, dimensions, budget etc.
- BUDGET: A detailed budget breakdown including contingencies, artist’s fees, agent’s fees (if applicable), materials, fabrication, insurances, travel and associated expenditure, delivery and installation (if applicable).

Short listed candidates will be asked to proceed to respond to a more detailed brief with a Concept Design Proposal, as per the above concept design requirements, or may be directly commissioned.

**DIRECT COMMISSION**

An artist is directly commissioned for an identified public art opportunity. The artist is briefed on the opportunity and asked to submit a detailed concept design proposal, for which they are paid a fee. The selection panel and/or cultural team select the preferred concept from the submitted proposals.

**DIRECT PURCHASE**

Artworks purchased as per the Directorate Art Collection Procedure.

**PUBLIC ART**

Is a work that is created by an artist and is sited in a visually accessible public location.

Public art can include (but is not limited to):

- The artistic treatment of functional equipment such as bike racks, benches, fountains, playground equipment, light posts or shade structures which are unique.
- Landscape art enhancements such as walkways, bridges or art features within a garden.
- Murals, tiles and mosaics covering walls, floors and walkways.
- Sculptures, free-standing or incorporated as an integral element of a buildings’ design.

Public art does not include:

- Business logos, wording or names related to the development or building owner
- Directional elements such as supergraphics, signage or colour coding;
- “Art objects” which are mass produced or off-the-shelf reproductions such as fountains, statuary or playground equipment; or
- Landscaping or architectural elements which would normally be associated with the development.

# PUBLIC ART DEFINITIONS

Public art can be seen to encompass a variety of artforms and artistic approaches, both temporary and permanent, that engage with the sites and situations of the public realm to re-make a sense of place.

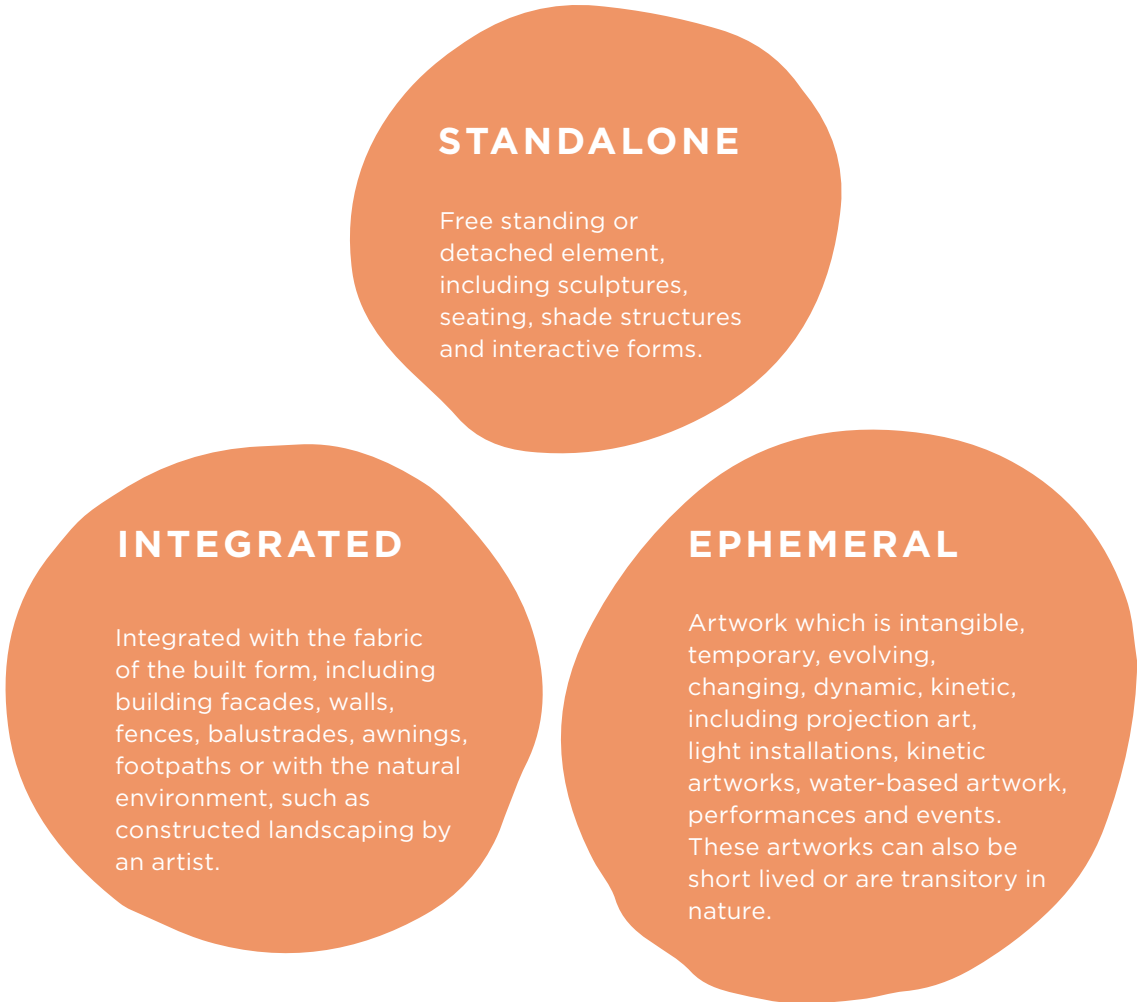
The type and categorisation of a public art opportunity is determined by:

- The role, function and significance of the site;
- The role, function and objectives of the proposed artwork; and
- Demographics of the site users.

This in turn determines the:

- Selection of artists;
- Size, scale, materials; and
- Budget and intended timeline.

There are three main types of public art:



Public art can then be further categorised by its primary purpose as per the following:

**FUNCTIONAL ARTWORKS:** Where the primary purpose of the element is utilitarian such as seating, lighting, bollards, rubbish bins, bike racks, shelters and paving. These can vary in form, scale or quantity, dependent on the location. Functional works can reinforce a design aesthetic or thematic concern and be playful, delightful or sophisticated (Also known as Industrial Artworks).

**GROUND PLANE ARTWORKS:** Form part of the ground in a public setting and are designed to be viewed closely by pedestrians in the space. These artworks can create opportunities for an intimate and personal engagement between the work and the viewer. Ground Plane works are useful as a wayfinding tool.

**HERITAGE/MEMORIAL:** Artwork designed to recognise the history or cultural heritage of a place, or to commemorate a person or past event.

**EXCHANGE ARTWORKS:** Artwork in a variety of scales and forms that encourage significant interaction, participation or builds education/awareness

**INTERPRETIVE ARTWORKS:** Where the primary purpose of the artwork is to tell a story, describe, educate or comment on an issue, event or situation.

**INTERACTIVE ARTWORKS:** Are works that are designed to encourage a tactile response. They can offer more than merely touching the artwork by incorporating sound, digital imagery, projection and lighting or kinetic works that respond to public or environmental interaction.

**INTERVENTION ARTWORKS:** Provoke an idea or thought or an element of surprise often in an unexpected location.

**LANDMARK ARTWORKS:** Could be considered a signature or icon for a city. Large in scale or ambitious in concept, such works tend to be major stand-alone commissions and not part of a capital works project. These artworks can be free-standing and have approaches that are largely independent of other considerations.

**NODAL ARTWORK:** An artwork that comprises of a series of component parts and a central focus element.

**PERMANENT ARTWORKS:** Refers to public art with a lifespan of at least twenty years.

**STREET ART:** May include spray or aerosol art, stencils, sticker art, paste-ups (wheat pasting and poster art), video projection, art interventions, guerrilla art, flash-mobbing and installations.

**TRANSITION ARTWORKS:** Provide an element that links one space to another such as an internal to external space or a hardscaped space to a landscaped space.

**MARKER ARTWORKS:** Medium to large scale artwork located at key focal points. These types of artworks can provide an entrance statement or act as a gateway to a precinct.

**NAVIGATIONAL ARTWORKS:** Artwork in a variety of scales and forms that act as a wayfinder or directional indicator.



**Public art is a form of street life,  
a means to articulate the implicit  
values of a city when its users  
occupy the place of determining  
what the city is.**

Malcolm Miles - Art, Space and the City





City of  
**Melville**

**Street Address**

10 Almondbury Road Booragoon, WA 6154

**PO Box** Locked Bag 1 Booragoon WA 6954

**Tel** 1300 635 845

**www** [melvillecity.com.au](http://melvillecity.com.au)

**National Relay Service** (hearing/speech Impaired)

**Tel** 133 677 (TTY) 1300 555 727 (speech relay)

**www** [relayservice.com.au](http://relayservice.com.au)



**10. Date of Next Meeting**

The date of the next meeting of the Public Art Committee Meeting will be on Monday 12 December 2022 at 5.30 pm.

**11. Declaration of Closure**

There being no further business, the Presiding Member will declare the meeting closed.