Public Art Strategy

2025 - 35

City of Nedlands



6009 BY ANNE NEIL & STEVE TEPPER, 2003

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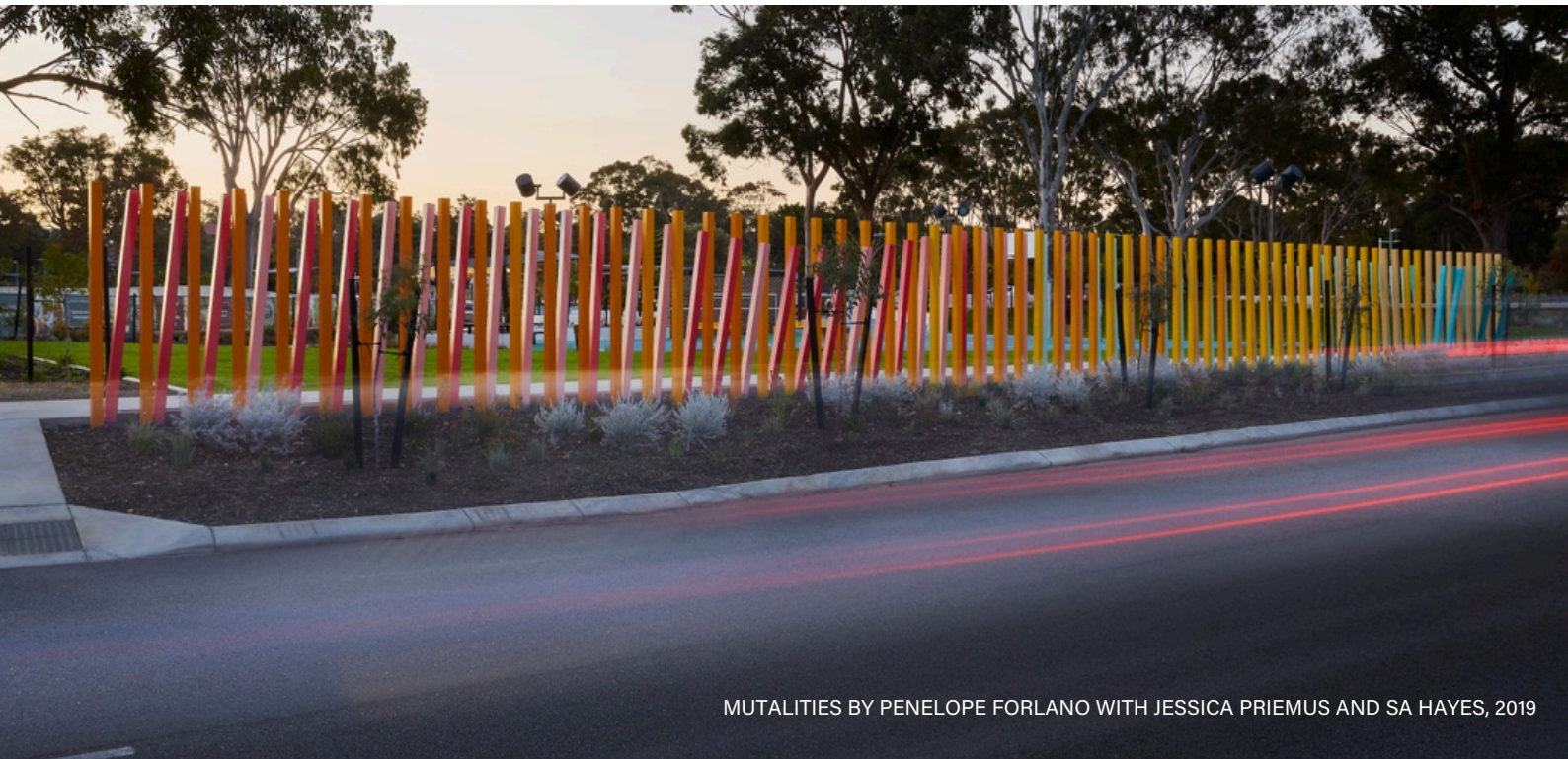
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MUTALITIES BY PENELOPE FORLANO WITH JESSICA PRIEMUS AND SA HAYES, 2019

The City of Nedlands acknowledges the Whadjuk people of the Noongar nation as the Traditional Owners of the lands, waters and skies of the Country of Boorloo. We acknowledge and respect their enduring culture, their custodianship of Country and continuing connections, their contribution to the life of the Perth, Swan Coastal Plain area, and pays respect to Elders, past and present. The City of Nedlands acknowledges the traditional custodians of this land, the Whadjuk people of the Noongar Nation, and pays respect to the Elders both past and present.



SAFE GUARD BY DENISE PEPPER AND MATT MCVEIGH, 2023

Background

The City's Public Art collection consists of 20 works (January 2025). The collection was started in 2000, with funds donated by a resident, and projects led by the Nedlands Cultural and Community Society.

The Society continued with commissioning new works in collaboration with City of Nedlands technical and heritage staff until 2010. In one instance the group partnered with developers complying with State Government percent for art approaches. 'Snapshots of Lupin Hill', Judith Forrest's 2006 artwork is an example of collaboration. Between 2001 and 2010, the Nedlands Cultural and Community Society commissioned ten works. The works collected at this time were typically bronze sculptures built at a human or miniature scale often with multiple components. This has resulted in a robust and enduring series of works requiring little maintenance. A smaller group of steel works are part of the works collected at this time – and these are also very robust.

After a hiatus lasting until 2016, the City began directly commissioning artworks funded through the City's Public Art Reserve Fund, often when new infrastructure works were undertaken. These include works by Leanne Bray (Grandis Leaf), Tony Pankiw (Windows into the Past) and Fisher Boy by an unknown Thai artist (direct purchase). On two occasions, works were purchased directly from Sculpture by the Sea - Ayad Alqaragholli (Loyalty) and Tania Spencer (Inspired by Rosie).

In addition, other works continue to find their way into the collection through a percent for art approach undertaken by Development WA (previously Landcorp) in line with WA Government policy and handed over once development is concluded. This includes Lorenna Grant (Nesting Fields), Penelope Forlano and Jessica Priemus (Mutualities) and Andrew Stumpfel (Wellness Machine).

The last artwork commissioned by Council through the Public Art Reserve is 'Safe Guard' by Denise Pepper and Matthew McVeigh in 2023. In 2024, a donated artwork 'Beyond Doorways' by Erica Zaino was received into the City's collection. In late 2025, 3 new artworks by Aboriginal artists, commissioned by DevWA as part of the Woodlands Precinct of Montario Quarter, will be handed over to the City.

Objectives

The City of Nedlands Public Art Strategy outlines the City's approach to Public Art to create a unique identity for the City of Nedlands. The City aims to promote public art of excellence for the benefit of all community members by addressing;

1. Guidelines and Principles that inform the decision-making process from start to finish.

2. Curatorial and technical framework to ensure a holistic approach to the curation and creation of public art within the City, ensuring cohesion with planning guidelines and the pre-existing collection.

3. Commissioning process and funding avenues to ensure the most accountable approach to commissioning public art.

4. The highest quality of experience for residents and visitors to reflect and align with the future of the City of Nedlands and the community.



EPHEMERAL PUBLIC ARTWORK, EARTHTIME 1.8 BY JANET ECHELMAN 2021, PERTH


SCULPTURAL PUBLIC ARTWORK, GROW YOUR OWN BY JAMES ANGUS 2011, PERTH

Benefits of Public Art

Public art improves the built environment and contributes towards a sense of place. Public art can be made up of various mediums designed for public spaces, including sculpture, painting, installations, multimedia and sound. Additionally, it can be incorporated into architectural features and landscaping. Public art can also include temporary or ephemeral displays.

Public art delivers social, aesthetic, economic, cultural and heritage benefits, including; creating a sense of place; enhancing the built environment; celebrating history and culture; representing community values; fostering social cohesion and connection; generating economic opportunities for artists and related small businesses; and promoting cultural tourism.

For the purpose of enriching the built environment, the public art obtained under LPP 7.9 should be permanent, so those artworks required by the policy are more likely to contribute to the community for the life of the developments that they are associated with.

Local Context, History and Cultural Significance

The City of Nedlands is situated just 7km from Perth and stretches from the banks of the Swan River to the edge of the Indian Ocean. A population of more than 21,000 live in the suburbs of Nedlands, Dalkeith, Mt Claremont, Swanbourne, Karrakatta and parts of Floreat and Shenton Park. Today, in response to population growth and changing social needs there is increasing housing diversity with more mixed-use, infill and high-rise developments being built. By 2050, the City of Nedlands population is projected to grow to 31,530 persons.

The Swan River (Derbarl Yerrigan) is an integral part of Aboriginal culture as a site of significance to the Whadjuk Noongar people. Nanulgurup, the shoreline along Birdwood Parade Reserve, was a meeting place and Traditional Custodians established early tracks that became Stirling Highway, Princess Road, Gugeri Street, and Victoria Avenue.

Europeans settled in the area in 1831, with the creation of Dalkeith Farm market garden and orchard. In the 1850-60's, Colonel John Bruce invested in the area for his son Edward, known as Ned, and creating Ned's land. The late 1800's and early 1900's saw the continued development of Nedlands as an important transportation route and a preferred location for hospitals, defence, and educational institutions. Many significant community and public purpose facilities continue to be in the area, such as Hollywood Private Hospital, Irwin & Campbell Barracks, Shenton College, Perth HPC, QEII, UWA, Sunset Hospital, Graylands Hospital and Karrakatta Cemetery.

With natural vegetation ranging from coastal shrublands and grasslands, to Banksia, Marri, Jarrah and Tuart woodlands, and rushlands along the Swan River, these areas provide important habitat and ecological linkages for local flora and fauna, including Carnaby's Black-Cockatoos and Forest Redtailed Black-Cockatoos.



ASTEROID BY RICK VERMEY, 2001

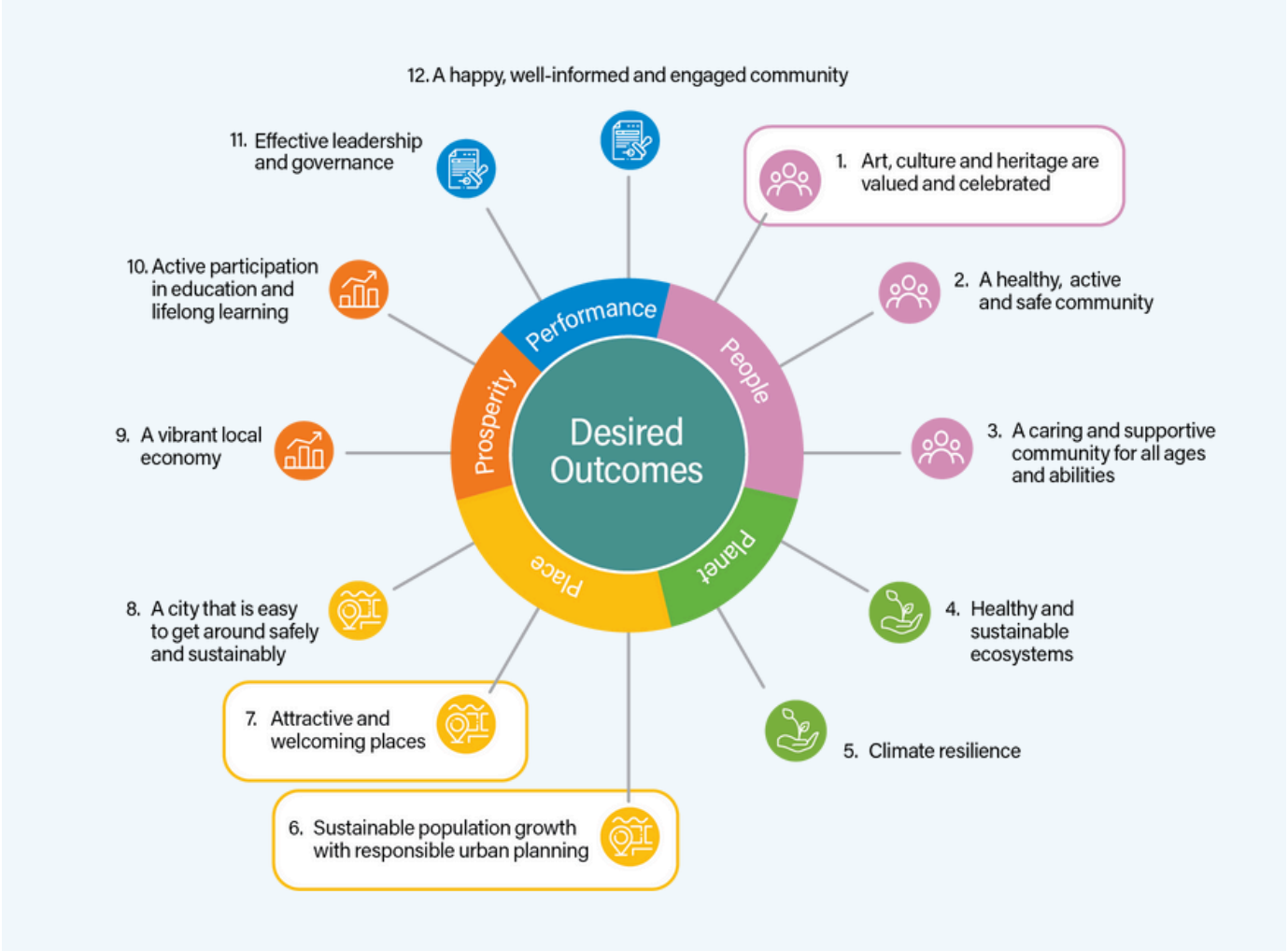
Integrated Planning and Reporting Framework

The Local Government Act 1995 requires every local government to 'plan for the future'. The Public Art Strategy is an important piece of future planning that is influenced by, and will feed into, the Council Plan to form part of the City's Integrated Planning and Reporting Framework.

The Council Plan sets out the clear strategic direction for the City reflecting the community's vision, outcomes and strategic priorities for the next 10 years (rolling) and forms the basis for the City's ongoing operations and service delivery.

The Public Art Strategy works towards the Council Plan's five strategic pillars (People, Planet, Place, Prosperity, and Performance), in particular "People" and "Place", and three desired outcomes to achieve the community's vision:

- 'Outcome 1 - Art, culture and heritage are valued and celebrated'
- 'Outcome 6 - Sustainable population growth with responsible urban planning'
- 'Outcome 7 - Attractive and welcoming places'



Guiding Principles and Vision

The Public Art Strategy supports the strategic aspiration of the City of Nedlands to be "an attractive City with residential amenity and a strong sense of community and place". The City recognises the significance that public art can play in strengthening local identity, expressing the character of the community and enriching the visual environment.



MURAL PUBLIC ARTWORK, THE RIDERS BY FINTAN MAGEE 2015, NSW

What is Public Art?

The following criteria are important in informing part of the Percent for Art LPP 7.9. It is important that those commissioning and undertaking public art projects are aware of the correct definitions of key terms within the public art practice.

Public Art

Refers to artworks that are installed in the public realm. This can include stand-alone, integrated, functional, permanent, temporary or ephemeral art that is easily accessible and viewable by members of the public. Public art must be created by professional artists.

Public Space

Refers to places that are publicly owned that the public has access to or can view. This includes but is not limited to parks, streets, squares, public gardens, roundabouts, bushland and community buildings. Generally, the City will not install public artworks on privately-owned buildings but may consider doing so where the facility has iconic community significance or a high level of public usage.

Professional Artist

Refers to a person who meets at least 2 of the following criteria:

- University or tertiary qualification in visual arts
- Artworks in a major public collection such as a state gallery or other significant collection
- Earns more than 50% of income from arts related activities, such as teaching, selling artwork or undertaking public art commissions
- Successfully completed more than 5 public art commissions
- Emerging artists who have worked with an experienced artist on previous public art projects

The definition may be relaxed at the City's discretion where a project involves emerging artists, indigenous artists, students or street/urban artists.

Public Art Collection

Refers to all artworks belonging to and managed by the City of Nedlands. This includes public art that is commissioned by developers and handed over to the City at the completion of development projects. The City's public art collection excludes the 2D/portable art collection which is managed through a separate asset plan.

Types and Forms of Public Art

Public Art includes (but is not limited to):

- Murals and mosaics;
- Sculptures that are free standing, wall supported or incorporated as an integral part of a building's design;
- Landscape art enhancements such as walkways, bridges or art features which are unique and produced by an artist;
- The artistic treatment of functional equipment such as bike racks, benches and shade structures; or
- Digital art such as audio, lightshow, neon lighting, video and immersive art where appropriate.

Public Art does not include:

- Business logos including art that includes or references business logos;
- Advertising signage, slogans or commercial promotions in any form;
- Artworks that could be confused for signage such as directional signage, road safety and traffic signage;
- Mass produced artworks or reproductions;
- Functional items which are not unique, i.e., street furniture and benches, signage, lighting, bike racks and gates, or mass produced objects such as fountains, statues, playground equipment;
- Memorials. These are provided for in the Memorials in Public Places Policy.



THE GRANDIS LEAF BY LEANNE BRAY, 2016

Artwork Selection Criteria

All Public Art proposals need to meet durability and safety standards:

Durability & Safety:
Requires little or no maintenance;
Constructed from durable materials;
Proposed lifespan;
Designed to minimise safety hazards.

For the purposes of commissioning Public Art, successful proposals need to also address a minimum of three of the following selection criteria:

1. **Sense of Place:**
   The artwork should help create a sense of place and cultivate community pride and identity.
   The work's theme, concept or story should relate to the City of Nedlands or to the broader community in which the City is located.

2. **Accessibility:**
   The artwork should be accessible to a broad audience.
   It should provide an opportunity for people to experience art in an engaging way.

3. **Relevance to WA:**
   The work should have some connection with WA, which may be its connection to the City of Nedlands.
   Consideration may be given to the local benefit that derives from supporting a WA artist, by strengthening the local arts industry.

4. **Artist's CV and Achievements:**
   Consider the artist's CV, experience, exhibition history, achievements, awards and reputation as a professional artist.
   Consider whether the artist has specific experience in creating public artworks. Experienced public artists are likely to be aware of the safety, traffic, maintenance and durability requirements for public art.

5. **Value for money:**
   Purchase price of artwork;
   Cost of transport, installation, lighting and on-going maintenance;
   Likelihood of the artwork appreciating in future, based on artist's reputation and career trajectory.



FUNCTIONAL PUBLIC ARTWORK, BY MICHAEL BEITZ, NEW YORK

Community Engagement and Consultation

The City's Public Art Committee was established under the Local Government Act 1995 to implement public art projects within the City of Nedlands. The Public Art Committee's aim is "To ensure that the City of Nedlands includes artworks of a high standard in the public domain". The Public Art Committee will be involved in reviewing public art proposals and making recommendations to council.

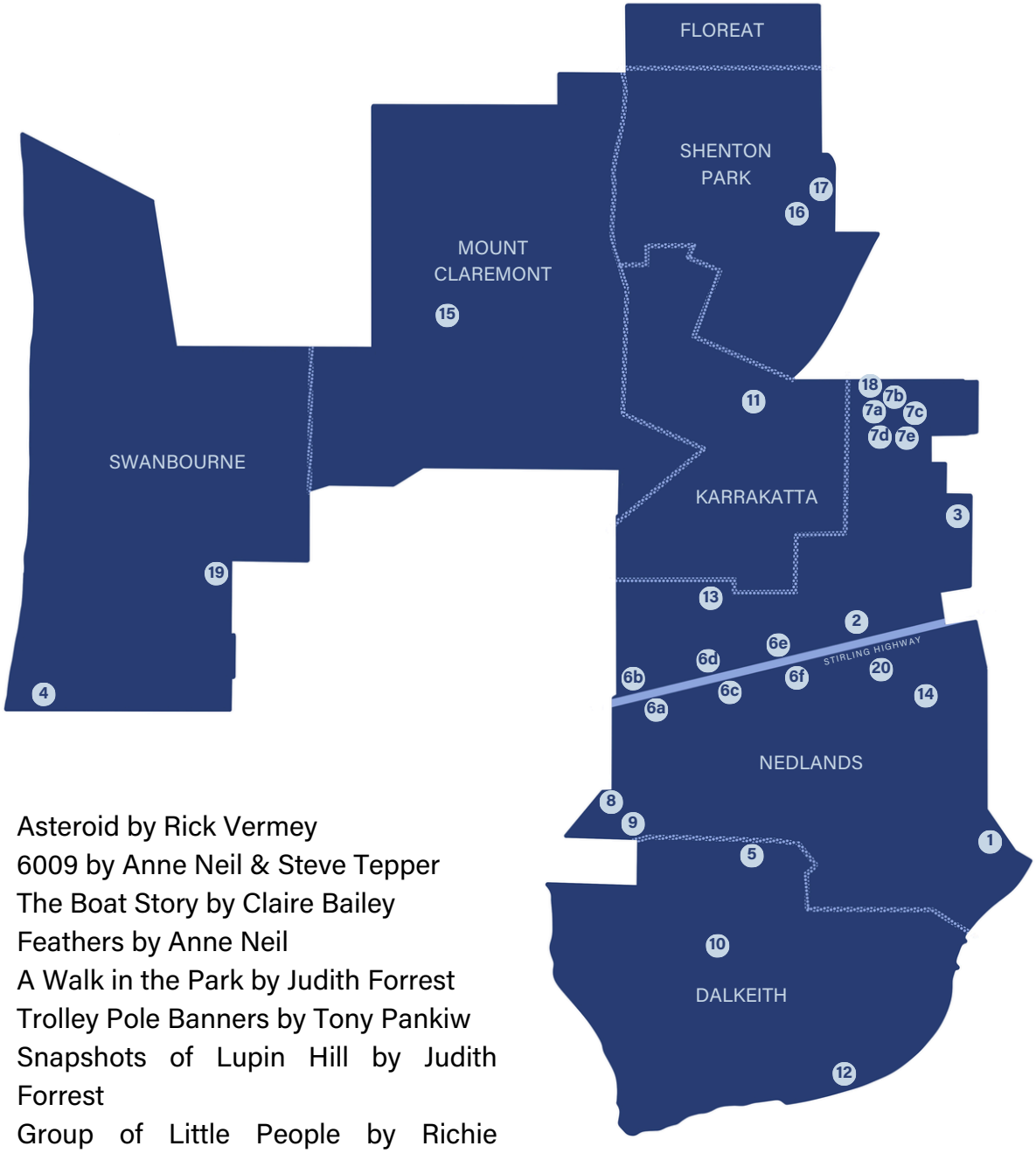
The Public Art Committee's Terms of Reference provide for its membership to include:

- "Two community representatives with voting rights who have professional expertise in public art, who are residents of the City.
- One Youth representative with voting rights and an interest in public art, aged 12 – 25 years, who is a resident of the City.
- Non-residents of the City of Nedlands may be appointed as non-voting members".

Refer to the Public Art Committee Terms of Reference 2017 document for further information.

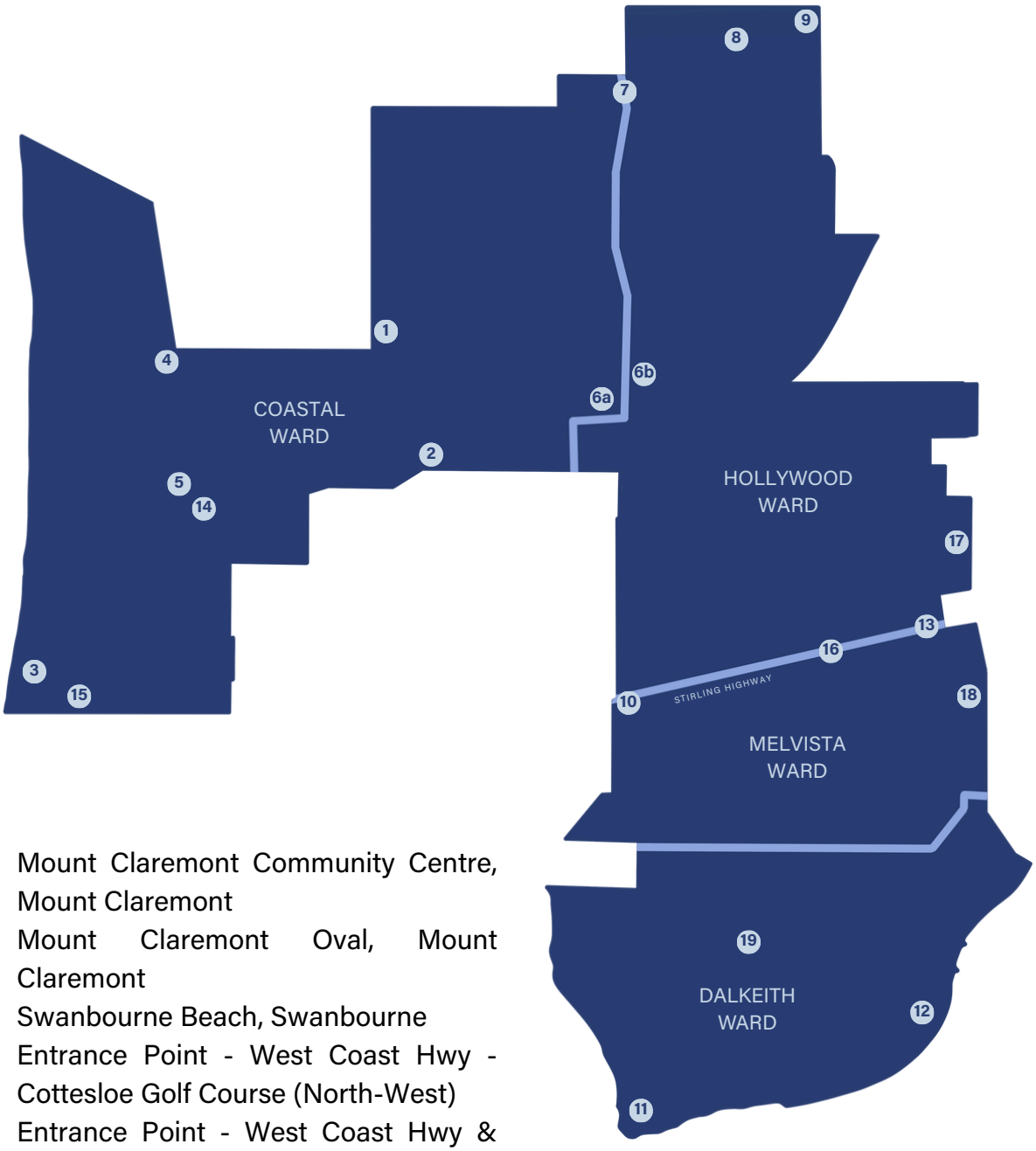
Public Art Masterplan

Existing Artworks in the City's Public Art collection:



1. Asteroid by Rick Vermey
2. 6009 by Anne Neil & Steve Tepper
3. The Boat Story by Claire Bailey
4. Feathers by Anne Neil
5. A Walk in the Park by Judith Forrest
6. Trolley Pole Banners by Tony Pankiw
7. Snapshots of Lupin Hill by Judith Forrest
8. Group of Little People by Richie Kuhaupt
9. The Odd Couple by Susan Flavell
10. Burnside Spit, Hall Mark & Outer Dolphin by Tony Jones
11. Grandis Leaf by Leanne Bray
12. Fisher Boy by Unknown Artist
13. Loyalty by Ayad Alqaragholli
14. Inspired by Rosie by Tania Spencer
15. Windows into the Past by Tony Pankiw
16. The Wellness Machine by Andrew Strumpfel & SA Hayes
17. Mutalities by Penelope Forlano, Jessica Priemus & SA Hayes
18. Safe Guard by Denise Pepper & Matt Mcveigh
19. Nesting Fields by Lorenna Grant
20. Beyond Doorways by Erica Zaino

Areas of Opportunity for Public Art Inclusion:



1. Mount Claremont Community Centre, Mount Claremont
2. Mount Claremont Oval, Mount Claremont
3. Swanbourne Beach, Swanbourne
4. Entrance Point - West Coast Hwy - Cottesloe Golf Course (North-West)
5. Entrance Point - West Coast Hwy & Alfred Road - Cottesloe Golf Course (West)
6. (a & b) Mount Claremont Masterplan Area, Mount Claremont
7. Entrance Point - Brockway Road (North)
8. Lawler Park, Floreat
9. Entrance Point - Selby Street (North-East)
10. Entrance Point - Stirling Highway near Loch Street (West)
11. Point Resolution Reserve, Dalkeith
12. Foreshore Management Plan Area, Dalkeith
13. Entrance Point - Striling Hwy near Broadway (East)
14. Birrigon Loop Pedestrian Underpass, Swanbourne
15. Baines Park, Swanbourne
16. Stirling Highway, near Dalkeith Road
17. Hampden Road, Nedlands
18. Broadway Road Precinct, Nedlands
19. Waratah Village, Dalkeith



THE BOAT STORY BY CLAIRE BAILEY, 2002

Technical Standards and Management

Maintenance

An annual budget will be allocated for the ongoing maintenance of Public Art. A Public Art Maintenance Schedule will identify regular and significant planned maintenance for the lifetime of each artwork. Upon completion of a public artwork, the artist must handover the work, inclusive of maintenance manual and expected lifespan.

- If public art is located on or attached to a building on private property, the landowner is responsible for the ongoing maintenance and care of the public art to keep it in good condition for the expected lifespan of the artwork.
- When public art is entirely situated on public property or land (with the City's agreement), ownership and maintenance transfer to the City after the artwork has been satisfactorily installed.

Deaccessioning

Public Art will have an expected lifespan according to the materials used, interaction with public and exposure to the elements. When a work has reached the end of its expected lifespan, has deteriorated or is damaged beyond repair, it will be decommissioned and removed from the City's Public Art collection, in accordance with the Public Art Administrative Procedure.

Copyright and Moral Rights

The City will abide by the legislative Moral Rights of Artists, to ensure the right of attribution, right against false attribution and the right of integrity in the artist's work is upheld. The City will share copyright for artworks owned and managed by the City and reserves the right to reproduce images of artworks in the collection for promotional and organisational purposes.

All permanent public artworks must include a plaque placed nearby, containing the following information:

- title of the artwork
- artist's name;
- year of commissioning;
- an artist statement may be included on the plaque to aid in interpreting the artwork (optional).

FEATHERS BY ANNE NEIL, 2004

Funding Avenues

Percent for Art

The City aims to enhance community identity and cultural vibrancy through a percent for public art policy (LPP 7.9: Percent for Art) linked to private development projects. This initiative, consistent with the City of Nedlands Council Plan and the aims of Local Planning Scheme 3, integrates public art into the built environment, improving the aesthetics and functionality of public spaces like streets and parks.

This policy applies to all developments within the City of Nedlands with a cost of development of $2 million or more. Developments will be required to provide public art to a value of 1% of the development cost.

Cash-in-Lieu

Developers may elect to provide cash-in-lieu to the City for the City to spend on public art in the Ward area of the development.

Cash-in-lieu contributions will be assigned to the relevant Ward reserve account. Refer to the Local Planning Policy Percent for Art (LPP 7.9)

Expenditure of cash-in-lieu funds paid to the City may occur at any time after substantial commencement of the approved development related to those funds.

Cash-in-lieu payments must be spent by the City on public artworks within the same Ward (see page 14) as the developments that generated them.

Council Funded Public Art Projects

Special public art projects may be funded through the City's annual budget process. These council funded projects will be developed on recommendation by the Public Art Committee. Prior to budget inclusion, Council will endorse budget and site location for proposed projects.





WINDOWS INTO THE PAST BY TONY PANKIW, 2020

Process and Approval for Design and Installation of Public Art

In relation to Percent for Art LPP 7.9

a.

The owner or developer must review the City of Nedlands Percent for Art Guidelines and consult with the City as necessary according to the Guidelines.

b.

The owner or developer should seek the City's approval for their selected **professional artist** and the artistic concept(s) developed by that artist by applying for Artwork Approval in line with the Guidelines.

c.

The Application for Artwork Approval will be reviewed by the City's Public Art Committee, which will evaluate the proposed public artwork concept(s) and may recommend the proposal for City approval.

d.

The owner or developer must enter into a contract with the approved **professional artist** to design, fabricate, install, and/or deliver the **public art** concept(s) in accordance with the approved Application for Artwork Approval.

e.

A copy of the contract with the **professional artist**, as outlined in (d), must be submitted to the Council before lodging a building permit for the development or within another timeframe agreed upon in writing with the City.

f.

The approved **professional artist** must carry out the **public art** project according to the approved Application for Artwork Approval, ensuring complete installation prior to the first occupation of the development or strata titling, whichever comes first.

g.

The City must be notified once the **public art** is installed, and it will conduct an inspection to confirm satisfactory completion, including the installation of a plaque for each permanent artwork.

h.

Strata titling and/or occupation of the development may only occur after the City has confirmed the satisfactory installation of the approved **public art.**



Approval Process and Commissioning Models

The following commissioning models may be used in Percent for Art Projects:

- Open Invitation
- Curated
- Limited Invitation
- Direct Purchase
- Direct Commission

Refer to the City's Percent for Art Guidelines for further information.

In relation to the City using funds from Cash-in-Lieu contributions, or the City's Council Funded public art projects, the City of Nedlands will follow procurement procedures in line with the City of Nedlands Procurement of Goods and Services Policy.

References

CoN - Public Art Council Policy 2014
CoN - Terms of Reference - Public Art Committee 2017
CoN - Local Planning Policy 7.9 Percent for Art
CoN - Percent for Art Developer Handbook Guidelines
CoN - Procurement of Goods and Services Policy

Review Schedule

The reviewing of the Public Art Strategy is to align with the Local Planning Policy 5 year review cycle, with a major review every 10 years.