



WYONG SHIRE COUNCIL
PUBLIC ART POLICY & IMPLEMENTATION PLAN



February 2007

"Before the Village Green was created in Toukley, people used to meet and chat in the car park or not at all. The Village Green has given people a place to come together and has created a feeling of community" (resident of Wyong Shire).

Photo credits for cover images:

Top left: the mosaic "sofa" at The Berkeley Community Centre, with concept and design by artist Vicki Sienczuk and volunteer John Gleeson, fabricated by Year 10 students of Tuggerah Lakes Secondary College, Berkeley Vale Campus for Wyong Shire Council, 2005

Top right: sculptural elements of the interactive water feature at The Entrance, designed by artist Phillipa Playford and fabricated by A&J Conservation within the landscape master plan by Environmental Partnerships, for Wyong Shire Council, 1996

Bottom left: A detail of the Watanobbi bird house, with concept and design by artist Margrete Erling and the community of Watanobbi, fabricated in conjunction with Wyong Shire Council Building Services team for Wyong Shire Council, 2007

Bottom right: Reconciliation Week Flags, with concept and design by artists Vicki Sienczuk and Wendy Pawley for Wyong Shire Council, 2006

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Intent and Scope

The *Public Art Policy* in this volume constitutes the broad strategic framework underlying the planning, inception, coordination, installation, and maintenance of public art in its place-making role in Wyong Shire. The *Implementation Plan* in this volume summarises the procedures by which public art will be planned, initiated, funded, coordinated, installed, managed, and maintained in the Shire.

The Policy and Implementation Strategy are supported by a *Public Art Procedures Manual* intended for use by Council staff. It provides detailed explanations of each of the steps in Wyong Shire Council's process of commissioning and maintaining public art.

"Public art" as referred to in this Policy is understood as creative work which takes place or is sited in public places and is the work of visual artists, craftspeople, designer/makers, artists working with community members, and performance artists. These works of art may be intended to be ephemeral, of temporary duration, or installed for long-term periods in the Shire's public places.

This Public Art Policy relates to the whole of Wyong Shire. All Council public art projects will be conducted in accordance with this Policy and its Implementation Plan.

Duration

The duration of this Public Art Policy is to be five years from the date of its formal approval by Council.

Principles on which this policy is based: Why should Council commission public art projects?

“Small steps to enliven streets, parks, and other public spaces are the building blocks of a thriving city” .¹

“Improving the quality of daily living and place-making takes time, but with disciplined planning and incremental construction, even communities of modest means can attract money and people who desire a spiritually-uplifting community life” .²

“We have to make portions of our community so interesting, so vital that many other people in the world want to come here, live here and work here. We have to create precincts that are important to all of us and revitalise them. And revitalising them is not just the physical revitalisation, it is the social revitalisation” .³



Mosaic “sofa” at the Berkeley Centre: Concept and design by artist Vicki Sienczuk and Year 10 students of Tuggerah Lakes High School Berkeley Vale Campus, fabricated in conjunction with volunteer John Gleeson for Wyong Shire Council, 2005

This Policy is based upon the following social, cultural, environmental, community-based, and economic principles which underlie the creation of any active and vibrant public domain.

1. Social – cultural principles

- Public art enriches people’s lives and invites them to engage with the arts.

This engagement may take many forms. It may consist of quiet enjoyment of a familiar streetscape or park, or people can engage more actively through participation in an artist-with-community project or



A detail of the Watanobbi bird houses: Concept and design by artist Margrete Erling and the community of Watanobbi, fabricated in conjunction with Wyong Shire Council Building Services team for Wyong Shire Council, 2007

¹ Author unknown, *What if we built our cities around places?*, Project for Public Spaces, November 2004 edition.

² McLaughlin, R; ‘Place-making in an Era of the Electronic Milkman’, undated; Minnesota Chapter American Planning Association, <http://www.mnapa.com/placemaking.html>.

³ Blakely, E; Sydney Futures Forum, Sydney, 18 May 2004, from the *NSW Government Metropolitan Strategy*.

through raised awareness of the visual arts, leading the participant inside the walls of an art gallery or to an active interest in art as a hobby or career.

- Public art affirms the value of artists and their works and provides a model of excellence in the arts.
- Public art is a vehicle for the expression of the multiple identities and presence of the many cultural groups which are a natural part of any community.

2. Social – community principles

- Public art contributes to public places that are conducive to a sense of community connectedness by being safe, inviting, attractive and reflective of the many cultures and subcultures which constitute any community.
- Public art aids in the creation of a unique sense of place, in the enhancement of community ownership of public places, and in the renewal of a sense of civic pride among residents and visitors.

3. Environmental principles

- Site-specific public art can highlight the uniqueness and preciousness of the local natural environment;
- Public art enhances the built environment by encouraging a sense of ownership and pride, thereby reducing the potential for vandalism in public places.

4. Economic principles or incentives in support of public art provision

- The creation of a high-quality public domain contributes over time to the liveability of a community and its attractiveness to residents and potential residents.

In the long term, this can lead toward:

- Employment generation;



Site-specific design by Canberra artist Marie Hagerty fabricated within the industrially-produced wall cladding and applied to the atrium glazing of the Canberra School of Music Addition, designed by Mitchell/Giurgola & Thorp Architects for the Australian National University, 2001

- Increased numbers of jobs, as a region becomes more attractive to businesses, to clean industries, and to government departments that relocate or expand;
- A slow and incremental increase in property values, thereby giving residents a more favourable return long-term on their investment in a home;
- A larger rate-payer base, which provides Council with increased revenue to better meet the needs of its residents; and
- An overall reduction in vandalism (and of Council's ongoing costs of rectification) within public spaces due to the creation of more active streetscapes and passive surveillance by members of the community in places which are full of life during the day and night.

Purpose and Aims of the Policy

This Policy is formulated to contribute directly to Council's vision as articulated in the *Management Plan 2007-2008* and the *Cultural Plan 2005*.

The purposes of the Public Art Policy, combined with its Implementation Plan, are:

- To prescribe an integrated approach to public art and to artists' involvement in placemaking in the Shire. The methods prescribed in the Policy and its Implementation Plan ensure that artists collaborate according to defined procedures with design professionals, design teams, Council staff, developers, community groups, and/or donor organisations in the creation of an excellence of public places throughout the Shire;
- To enhance selected public places in Wyong Shire with high quality public art and design which reveals and interprets the history, cultural richness, diversity, and contemporary aspirations of residents and communities within the Shire;
- To contribute to building a sense of community pride and connectedness for residents and visitors by involving artists in the creation of accessible, inclusive and inviting public places;



The mosaic pavement designed by Papunya Tula artist Michael Nelson Jakkamarra and fabricated by NSW mosaicists Aldo Rossi and Frank Colussi for the Forecourt of New Parliament House, Canberra, designed by Mitchell/Giurgola & Thorp Architects, 1988

- To establish and advocate for ongoing intermittent professional opportunities and adequate financial reward at a professional level for artists, craftspeople, and designers within public art projects in the Shire; and
- To support economic development by helping to enhance the Shire's built environment and public domain for current and potential residents and those choosing to locate or re-locate businesses and industries within the region.

The Policy's Objectives

The six objectives of the Policy are as follows.

1. To instigate an annual Council-funded public art program which utilises the procedures prescribed in the Implementation Plan.
2. To explore the breadth of traditional and contemporary art practice available for the enrichment of Wyong Shire's public places through intermittently commissioning works of art from a range of individual artists, craftspeople, and designer/makers, as well as from artists working with communities. This range shall include local, regional, and nationally-based arts practitioners.
3. To build upon the strengths and achievements of Wyong Shire's artist-with-community program. This will occur through increasing the funding base available for artist-with-community projects in the Shire, extending the range and diversity of artists working with communities on projects, and ensuring that all artist-with-community projects have the integrated participation and support of one or more design professionals, eg landscape architect, as is required for other public art projects conducted under this policy.
4. To utilise the provisions of Council's Section 94 plans, where appropriate, for public art master plans and projects as an integral part of new land area developments in the Shire.
5. To engage with and provide information for comment to interested members of the community during the planning and implementation stages of a Council public art project.. This engagement shall be planned according to the communication and consultation strategies set out in the Implementation Plan. Where appropriate, active participation by interested



Detail of laser-cut stainless steel bollard commissioned as a site-specific series by Victorian artist Simon Taylor for the Australian National Botanic Gardens in Canberra, ACT, 2003

members of the community may be planned and supported by Council as an integral part of designated commissions.

6. To ensure that privately-funded public art projects attain the highest quality and are consistent with this policy. Projects delivered by private developers may include significant elements of public space, eg a plaza as part of an office complex or shopping precinct. In such cases developers may offer or be required to provide public art as part of the project. The Implementation Plan includes procedures for consideration of such offers.

Key ideas of place for public art commissioned through this policy

In keeping with the principles and objectives underlying this Policy, there are key ideas of place relating to the Wyong Shire area which are to be investigated and explored by artists, craftspeople, and designer/makers in commissioned works of art during this Policy's duration.

These key ideas will be articulated in the design briefs prepared for Council's public art commissions. Artists will be asked to address one or more of the following in their designs and concepts:

- The qualities of coastal and hinterland landscape, natural light, undulating topography, flora and fauna to which many residents attach special value as contributing to their sense of "home" in Wyong Shire;
- The many layers or strands of past history and contemporary culture which make any location or place within the Shire rich with content, if revealed and interpreted;
- The new globalism of our time and its wide-ranging impacts on how different residents and cultural groups in the Shire understand their place in the world (i.e. the question of "who are we, anyway?"); and/or
- How individuals and groups may actively contribute to the sustainability of their contemporary culture as one increasingly characterized by empathy, compassion, and a sense of inclusion of all members of society, rather than by exclusion and a lack of concern.

APPENDIX "1". CONTEXT TO THE POLICY: WYONG SHIRE

The Wyong Shire together with Gosford City comprises the Central Coast region of New South Wales, located midway between Sydney and Newcastle and within approximately one hour of driving time from both cities.

Wyong Shire is contained within boundaries strongly influenced by the natural environment. The boundary to the east is determined by the Tasman Sea (South Pacific Ocean). The northern boundary is defined by the southernmost bays of Lake Macquarie. The western boundary is fringed by the Hunter range and the forests of the Watagan Mountains. The southern boundary, running approximately northwest from Yambool Point, separates Wyong Shire from the City of Gosford. The Tuggerah Lakes system, consisting of Tuggerah Lake, Budgewoi Lake and Lake Munmorah, is wholly contained within the Shire boundaries.

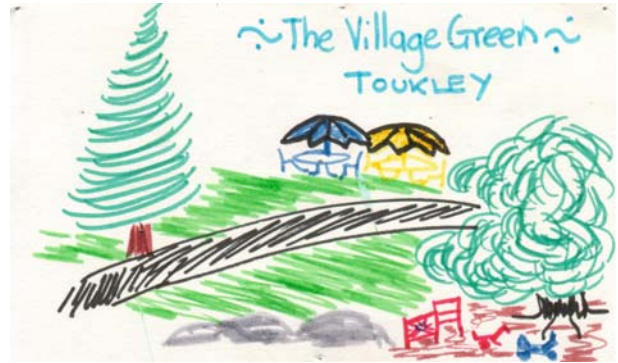


Image: Bronwyn Rumbel, Postcard Design Competition, "My Favourite Place in Wyong Shire", as part of the Wyong Shire Council Cultural Plan consultation, 2004

Wyong Shire is rich in areas of natural beauty: open coast, beaches, headlands, rural valleys, national park, lakes, estuaries and wetlands. It contains diverse landforms, plants and animal species. In the words of one Wyong resident, "People [living on the Central Coast] believe that they live in a defined region that is characterised by natural beauty of extraordinary variety."

The Central Coast is one of the faster growing areas in Australia. Population change has been substantially higher than in Sydney and New South Wales. From 1991 to 2006 the population of the Central Coast increased by 68,534 or 29% compared with 16% growth for New South Wales.

The rate of increase has been more marked in Wyong Shire than in Gosford. This is on account of the limited suitable land available for residential development in Gosford compared with Wyong. The population of Wyong Shire recorded in the 2006 Census was 139,803 compared with 100,387 in 1991.

Under recent projections, the Shire's population may be expected to reach over 200,000 persons in 2031, an increase of more than 45% over the previously projected population for 2006. This growth is driven by pressures related to the growth of Sydney and specifically by the availability of land for residential development, rail and road links to Sydney and Newcastle, the natural environment and the lifestyle available to residents of the Shire. ⁴

⁴ DIPNR Population Projections for Statistical Local Areas, 2001 to 2031 (2004); *Central Coast: Regional Profile and Social Atlas 2004*, Wyong Shire Council, Gosford City Council, The University of Newcastle, Central Coast Health, p.40; Australian Bureau of Statistics 2006 Census; forecast.id by .id Pty Ltd, Wyong Shire Council website population forecast page.

Wyong Shire has a rich cultural heritage. The Aboriginal population had lived in the Central Coast area for thousands of years before the arrival of Europeans in Australia in 1788. Physical evidence of the first people in the Wyong area is seen in rock engravings, cave drawings and middens. There are 270 Aboriginal sites in Wyong Shire that are listed on the National Parks and Wildlife register.⁵

European settlers arrived in the area that is Wyong Shire in the nineteenth century, attracted by the opportunities for agriculture and rural industries including timber getting and dairying. Fishing developed along the coastal strip and around the lake shores and in the early twentieth century these waterside villages also became popular holiday destinations for people from Sydney and Newcastle. Wyong town ship developed as the hub of this activity, a role strengthened by the establishment of the Sydney-Newcastle railway.

⁵ *State of the Environment 2003 / 2004*, Wyong Shire Council, p.193

APPENDIX "2". RELATIONSHIP OF THE PUBLIC ART POLICY TO OTHER RELEVANT POLICIES AND PLANS

WYONG SHIRE COUNCIL

This Policy supports and relates directly to the provisions of the following elements of Council's policy and planning framework:

Wyong Shire Council Management Plan

Wyong Shire Council's vision as articulated in the *Management Plan 2007-2008* is "building a better tomorrow". The provision of high-quality integrated public art supports this vision through its contribution to the overall improvement of the public domain, the acknowledgement of the professional standing and community role of the artist, and an increased sense of cultural connectedness.

A Cultural Plan for Wyong Shire 2005

In June 2005 Wyong Shire Council adopted *A Cultural Plan for Wyong Shire*. This document provides a framework for integrated cultural development of the Shire for a 4-year period. The table indicates the principles of the Cultural Plan and how they relate to placemaking and public art.

Principles	Application to placemaking & public art
Council has a key role in providing leadership and support in developing culture and the arts.	Council shall provide leadership by resourcing and conducting quality placemaking and public art projects and by providing mechanisms that encourage developers and businesses to do likewise.
A diverse and vibrant cultural life is integral to a healthy community.	Healthy communities shall be nurtured through placemaking projects that are inclusive and that encourage interaction between individuals and between and within communities.
Council is committed to working with the communities that make up the population of the area to identify and build on their cultural assets	Council shall involve the communities of Wyong Shire in building on their identity and cultural assets through direct involvement in selected placemaking and public art projects. The method of selection of these projects is defined in the Policy's Implementation Plan.

Principles	Application to placemaking & public art
All members of the community have the right to participate in a rich and diverse cultural life.	Council shall enhance individual participation through providing the opportunity for involvement in selected public art projects which enrich the environment and the culture of Wyong Shire and are accessible to all.
Council values and encourages participation, innovation, excellence and good governance in the practice of individual arts and cultural mediums.	Council shall implement high quality placemaking and public art projects that reflect excellence in design, artistic expression, project management, and integration into the overall design vision of the design professionals (architects, landscape architects, urban designers, etc) to whom Council entrusts the design of the Shire's public domain.

This Public Art Policy is directly relevant to the implementation of the following goals listed in the Shire's Cultural Plan:

- Goal area (2) – “A community that recognises and respects cultural diversity”;
- Goal area (5) – “A community that values and celebrates its past”; and
- Goal area (6) - “A community that celebrates the interaction between people and the natural and built environment”.



Indigenous artists from Ernabella Arts Inc. at the dedication of the hand-tufted rugs designed by Ernabella artist Pantjiti McKenzie and fabricated by Tai Ping for the State Library of South Australia designed by Hassell Pty Ltd in association with Mitchell/Giurgola & Thorp Architects in Adelaide, SA, 2003

Wyong Shire Community Plan

The *Wyong Shire Community Plan* was adopted in 2002 and is currently in the process of being updated. The Public Art Policy's principles and objectives are intended to integrate with and contribute to achieving the following existing goals of the Community Plan:

- Reinforcing a sense of pride in communities and optimism about the future
- Increasing participation in cultural activities
- Providing access to a range of cultural facilities and experiences. ⁶

⁶ *Wyong Shire Community Plan 2002 Main Report*, p.103

Wyong Shire Draft Disability Action Plan

In conducting placemaking and public art projects Council will aim within available resources to provide the access required by statute for everyone in the community in accordance with the principle that all members of the community have the right to participate in a rich and diverse cultural life.

Council's Draft *Disability Action Plan 2002* identifies a number of outcomes to be achieved in relation to its responsibilities to people with a disability. The Public Art Policy acknowledges that the following outcomes in that Plan are especially relevant to placemaking and public art projects:

- *Physical access*
People with disabilities have equitable access to existing and future Council facilities and services
- *Positive community attitudes*
Council has an organisational culture which promotes and encourages excellence in service provision for people with disabilities.⁷

Guidelines for the Planning and Provision of Community Facilities in Wyong Shire - Section 94 Background Paper 2002

These Council guidelines recognise that "public art plays an important role in defining the quality and amenity of urban environments and enhancing public infrastructure" and accordingly allocate 1% for public art in all new community facilities that Council builds.⁸

Wyong Shire Council Landscape Policy

Council's Landscape Policy is intended to safeguard, enhance, and provide a policy framework in which the unique character and sustainability of the Central Coast landscape, so valued by the Shire's residents, is preserved. The integration of public art and artist-with-community projects with the principles of the Landscape Policy is an essential aspect of that long-term sustainability.⁹

NSW GOVERNMENT

NSW State Plan

A priority of the NSW State Plan is "more people using parks, sporting and recreational facilities, and participating in the arts and cultural activity".¹⁰ The Wyong Shire Council public art policy supports this priority by

⁷ *Disability Action Plan*, November 2002, p.8

⁸ *Guidelines for the Planning and Provision of Community Facilities in Wyong Shire - Section 94 Background Paper 2002*, p.36

⁹ *Wyong Shire Council Landscape Policy*, Amended 2001, p.4

¹⁰ *NSW State Plan 2006*, p.132

- Contributing to a high quality public domain that encourages active and passive recreation and that invites people to engage with the work of professional artists.
- Providing employment opportunities for professional artists

Cultural Planning Guidelines for Local Government

This Public Art Policy is consistent with the provisions of the State Cultural Planning Guidelines which recommend that local councils:

*Embed cultural development processes into the objectives and operations of Government agencies so that a whole-of-Government approach to cultural development can be achieved.*¹¹

Arts NSW Strategic Plan 2007 - 2011

This Public Art Policy supports the vision of Arts NSW "to foster a spirited arts and cultural environment which values our artists and our heritage, which builds community, excites our imagination and inspires our future."¹²

The policy is also consistent with the *Social and Community Planning and Reporting Guidelines* which are designed to ensure that "councils stay focussed on addressing the needs and aspirations of their local communities in an efficient, fair and equitable manner."¹³

Sydney Metropolitan Strategy

Council's Public Art Policy is in keeping with the broad priorities for public art in relation to the planning of the public domain through the NSW Department of Planning's Sydney Metropolitan Strategy which states that:

*Public places such as streets, plazas, civic squares and waterfronts ... have an important role in community life, for social interaction and to provide a sense of place... Cultural activity and public art are important elements in community life and should be included in planning.*¹⁴

Draft Central Coast Regional Strategy

The draft Regional Strategy sets the direction for development in the Central Coast region to 2031. It has a vision for "a prosperous, sustainable, liveable and well-coordinated future" and recognises the importance of maintaining "quality urban

¹¹ *Cultural Planning Guidelines for Local Government*, NSW Ministry for the Arts and Department of Local Government, 2004, p.5

¹² *Arts NSW Strategic Plan 2007 – 2011*, p.1

¹³ *Social and Community Planning and Reporting Guidelines*, NSW Department of Local Government, 2002, p.8

¹⁴ *City of Cities – A Plan for Sydney's Future* (December 2005), p45

design and amenity that is sensitive and complementary to the character and lifestyle of the Region's centres".¹⁵ The Public Art Policy can support the vision by strengthening regional identity and by contributing to vibrant centres that encourage community interaction.



Reconciliation Week Flags: Concept and design by artists Vicki Sienczuk and Wendy Pawley for Wyong Shire Council, 2006

¹⁵ *Draft Central Coast Regional Strategy, NSW Department of Planning, 2006, p.8-9*

PART 2: WYONG SHIRE COUNCIL PUBLIC ART IMPLEMENTATION PLAN

This WSC Public Art Implementation Plan is supported by a detailed *Procedures Manual*. The Manual has been prepared to guide Council staff and design consultants carefully through each stage of commissioning public art to achieve results of high quality.

The following briefly summarises the key contents and processes specified in that Manual.

1. Funding Wyong Shire Council Public Art Projects

As part of its approval of the Public Art Policy, Council will identify how public art projects will be funded on an annual basis or from time to time in Wyong Shire.

Funding methods may include a combination of:

- an allocated annual Council budget line
- Section 94 Plan contributions for relevant projects.
- a budget-line allocation within the approved Cost Plan for selected capital works projects; and
- a provision in the Wyong Development Control Plan for public art to be provided in new commercial developments
- grant funding as available

The Wyong Shire Council Public Art Fund to which funding contributions can be made would be capable of holding funds across financial years. Except in special cases, this funding would be utilized for public art projects without restriction to a particular site or project area.

2. Commissions to artists under the public art policy

An artist engaged for a public art commission will form part of a professional team. Artists will be commissioned for site-specific design and fabrication of works of art **only** in those Council projects where an in-house or external design professional—an architect, landscape architect, or urban designer—has also been engaged to undertake the design of the surrounding building or precinct or to advise on the integration of the artist's work into an existing building or precinct. This applies to all projects including artist-with-community projects.

The artist will work closely with the design professional and his/her team at all stages of the commissioning process to ensure that the work of art is integrated within the project's overall design.

The design team will include a public art coordinator to oversee each artist's commissioning process throughout. This will

- ensure proper administrative and technical support to the artist, especially

- for local or emerging artists undertaking their first commission; and
- protect Council with experienced risk management at each project stage.

3. Stages of a public art project

There are three stages of design and fabrication work to be contracted from each artist undertaking a commission for a Council project:

- A Schematic Design Stage;
- A Design Development Stage; and
- A Fabrication/Installation Stage.

These steps are similar to the schematic design, detailed design and construction phases of a building.

The artist will be paid a fee for each of the three stages of work. A separate contractual agreement between Council and the artist covers each of those three work stages.

Each of Council's contractual agreements with the artist also includes a detailed Brief for that stage of the work. This Brief defines:

- the description and intent of the commission and its context within the capital works project or site for which public art is being commissioned;
- scope of work by the artist;
- the "deliverables" or submission requirements from the artist;
- the time program for completion of the stage; and
- the fee to be paid.

Council conducts a formal approval process at the end of the Schematic Design and Design Development Phases of the artist's work. As part of the approval process, Council has the right to decide not to proceed to engage the artist for the next contracted phase of the commission. Since the artist is paid for each stage separately, he/she has been fully compensated for the work to date should the commission not proceed.

4. Contractual agreements with artists

The work of artists is specialised and is protected in specific ways by law.

The contractual agreements which Council shall use for all commissions to artists will cover the specialised nature of this work. The contracts will deal appropriately with artists' so-called "moral rights" guaranteed under the Copyright Act Amendment 2000. These rights include the artist's right to

- attribution of the work;
- non-alteration or destruction of the work by the owner or others; and
- the right for the work not to be attributed to another party.

The contracts will also protect Council by:

- specifying Council's right to remove a commissioned work of art from its location and the dignified procedure by which this will take place;
- clarifying who holds copyright on the design and the work of art itself; and
- specifying what rights Council and the artist have to utilise images of the work in publications and for other purposes.

5. Tasks undertaken by Council to prepare for public art commissioning

Council will complete each of the following tasks in preparation for the orderly commissioning of public art in the Shire:

Task #1: Which Projects?

On an annual forward-planning basis, Council will decide which of its capital works projects will include public art.

Task #2: Confirm the Budget for Public Art

In advance of the commissioning process, Council will confirm the Public Art Budget available to cover all commissions and their coordination in each selected capital works project. This would normally occur at the time of approving the annual Management Plan.

Task #3: Pre-Qualify Public Art Coordinators

Council will pre-qualify a short-list of professional public art coordinators in advance of the selection and appointment of a coordinator to work as part of the Project Design Team for each project.

Task #4: Prepare the Project Design Team for Public Art Commissioning: Inclusion of the Public Art Requirement in the consultant's brief.

Council will include the requirement for the integration of public art in the Functional Brief for the selected capital works project and in the selection criteria prepared for the engagement of the project's design professional (e.g. the architect, landscape architect, or urban designer).

Task #5: Appoint Council's Public Art Advisory Group

The Public Art Advisory Group is a standing committee to the General Manager. The appointed members will be selected on three-year rotating terms in accordance with their experience and knowledge of contemporary visual arts, craft, design, community arts, cultural practice, and the Wyong Shire Council area.

The Director Shire Planning will prepare a recommendation to Council on the appointment of members. The Group will provide Council with critique and

recommendations at each stage of a public art commission. As far as practicable the Group will be made up as follows:

Membership of the Public Art Advisory Group

Council staff

- Manager, Future Planning (Convenor)
- Cultural Planner
- Representative of the Council client group or internal Project Manager for the project *

Appointed members

- The principal design professional (e.g. architect, landscape architect) responsible for the design of Council's capital works project for which public art is being commissioned *
- a mid-career or emerging contemporary craftsperson or designer/maker with experience in the commissioning process
- an architect, urban designer or landscape architect *
- a young community artist or arts-worker with experience in high-quality community cultural development projects *
- a Wyong Shire community representative who has demonstrated particular interest and dedication to public space improvement, preferably with a background in a design-based or heritage field *
- a curator, consultant, or arts administrator with wide knowledge of contemporary visual art and craft practitioners and "model project" public art practice
- an appropriate representative of one of Council's multicultural communities, preferably with a background relating to some form of creative practice, or a practicing artist or craftsperson of a NESB background.

The membership of the Public Art Advisory Group will intentionally be planned, to the extent possible, to include diversity in the areas of gender, ethnicity, age, and/or physical disability.

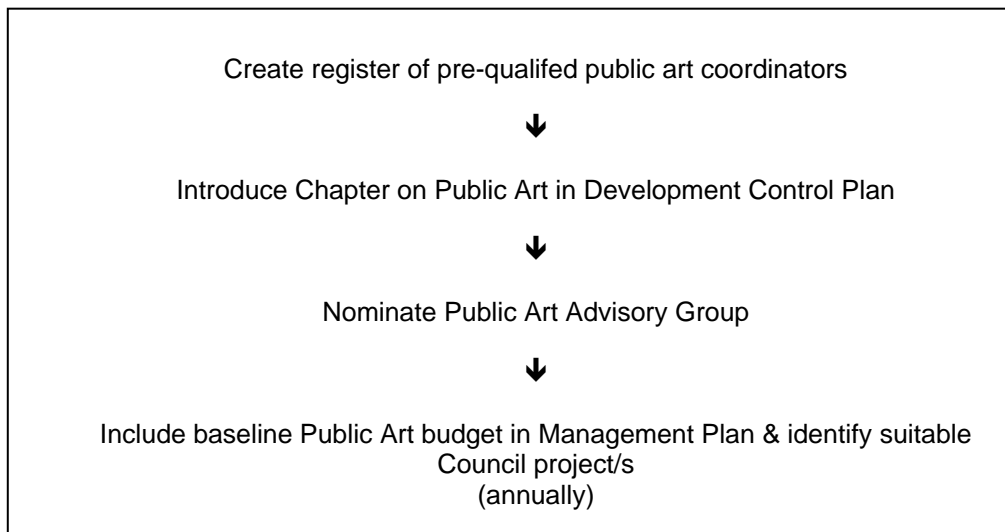
[Asterisked (*) members of the Advisory Group, with the addition of Council’s Manager, Community Development, shall constitute the Artist-with-community Subcommittee that considers artist-with-community projects at the project stages described below.]

6. Role of Council’s Public Art Advisory Group

The Public Art Advisory Group does not make decisions on behalf of Council.

Meetings of the Group are scheduled at milestones during the commissioning process, with the project’s public art coordinator making formal presentations to the Group at each stage of a project. The Advisory Group is responsible for critique and comment on those presentations. It then formulates consensus recommendations to Council on whether to proceed at each project stage.

Figure 1 – Preparation for commissioning public art as part of Council projects or private commercial developments



7. Council Staff Responsibilities in Public Art Commissioning

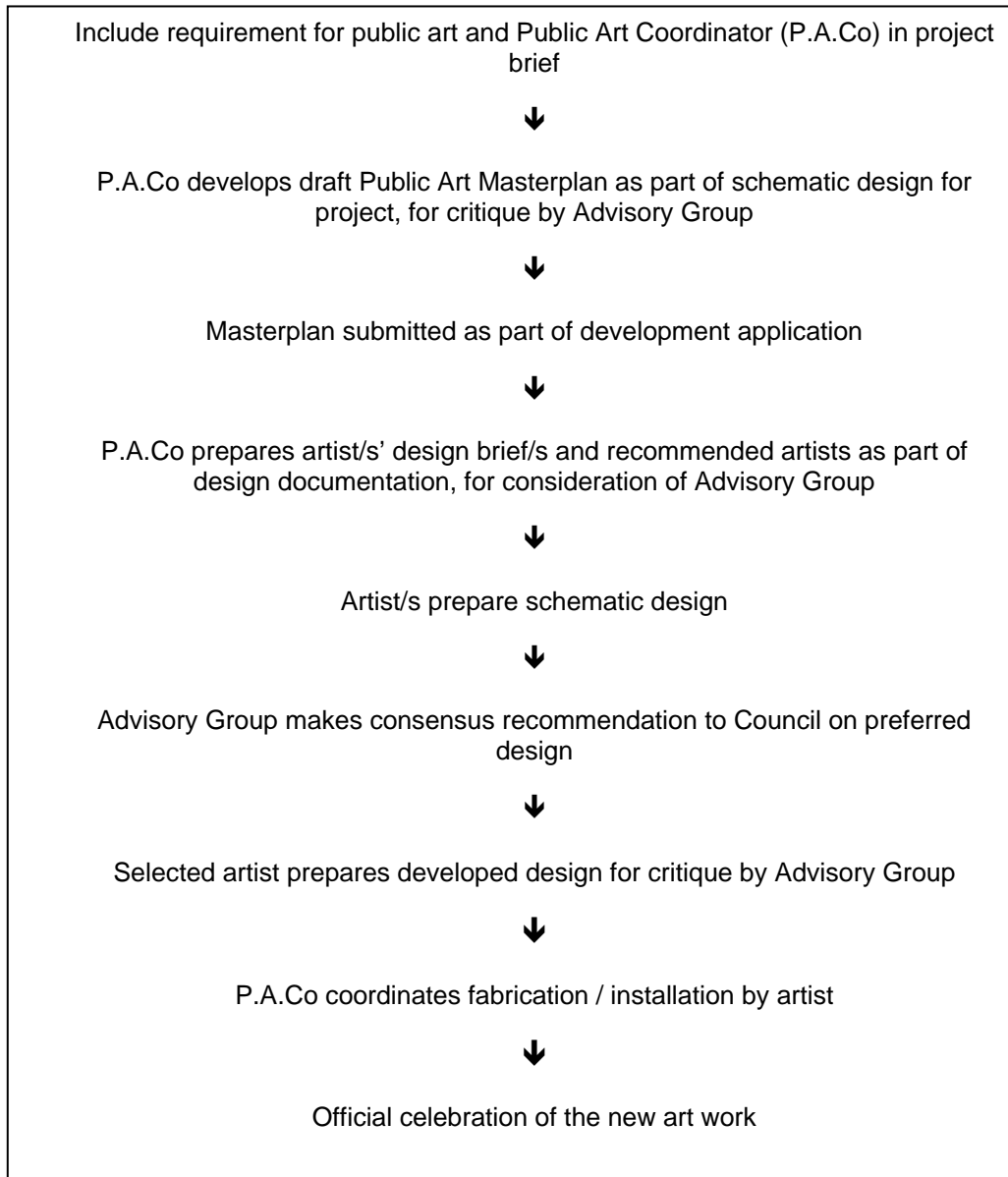
The public art commissioning process for each selected Council capital works project is directly monitored and supported by Council’s Cultural Planner and Manager, Future Planning.

Council’s in-house landscape architects, statutory planners, project managers and other relevant staff members will provide additional consultation and support to the public art commissioning process in liaison with the Cultural Planner as required.

8. Integration of the Public Art Commissions With the Work of the Design Team for Each Selected Capital Works Project

The *Procedures Manual* specifies a detailed process by which the planning and sequencing of public art commissions are master planned and integrated into each of the selected capital works projects.

Figure 2 - Steps in commissioning public art as part of a Council capital works project

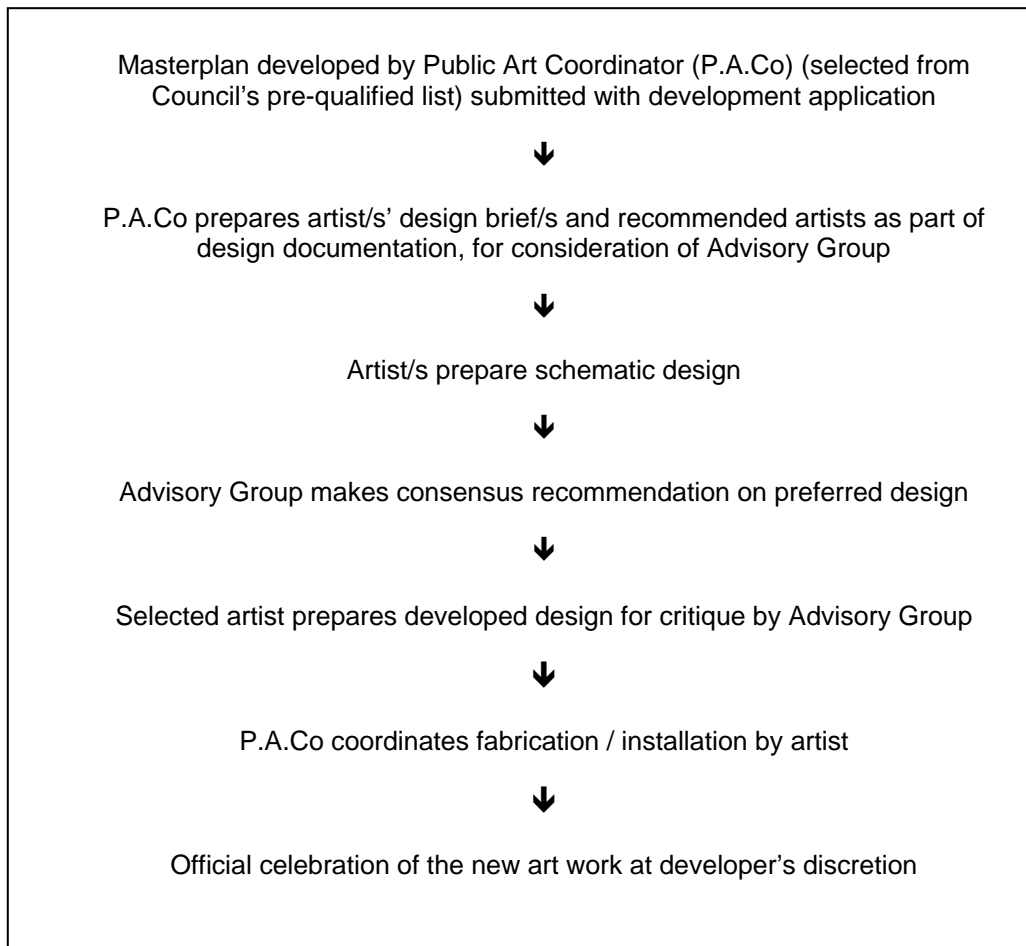


9. Assessment of Offers of Public Art from Developers

From time to time Council may have projects which are initiated and undertaken by private developers who are providing public space as components of their development. Such examples would be a public plaza in front of an office building, shopping centre or apartment complex .

The Public Art Policy requires public art provided by developers to meet the same standards and procedures as public art commissions within Council's own projects. The *Procedures Manual* describes the process by which proposals from developers will be assessed by Council.

Figure 3 – Steps for developers commissioning art works in the public domain as part of a private development



10. “Artist-With-Community” Public Art Projects Proposed for Council Facilities or Open Space

Wyong Shire’s local government area has a long and respected history of artist-with-community projects including projects funded by Section 94 contributions for Council’s community facilities. These projects have been initiated and completed through a wide variety of processes and by various groups, resulting in a vibrant diversity of collaborative works in a number of public locations. Council respects and honours this past tradition as part of the Shire’s contemporary cultural heritage.

Council will establish an Artist-with-Community Project Partnership Program. The Partnership Program will be supported by an Artist-with-Community Project Fund as a component of the Wyong Public Art Fund. This Program will consider proposals from community groups, organisations, and individuals to:

- place an artist-with-community project on Council-owned land or within a Council-owned facility, or
- collaborate with Council in a public art project in a community facility.

Under this Policy Council notes that it has a responsibility to ensure an excellence of process and outcome for all public art projects occurring on public land in the Shire, including artist-with-community projects. In consequence Council has a responsibility through the Public Art Policy to establish procedures which create an orderly process for the proposal, consideration, and approval of artist-with-community projects on public land in the Shire.

These positive procedures are intended to:

- ensure that an artist-with-community project is properly resourced with the paid services of an appropriately skilled artist, a public art coordinator, and an appropriate design professional, whether in-house or contracted (e.g. an architect, landscape architect, or urban designer) to ensure that the resulting work of art is properly integrated into the public place for which it is created.
- enable Council to be fully briefed on all OH&S implications of the project and in response to facilitate proper risk management in its planning and completion; and
- enable artist-with-community projects approved by Council for locations on Council land to apply for increased financial support through Council’s Public Art Fund, where appropriate. This in turn will allow those projects to have an expanded scope and enhanced opportunities for achieving excellence.

The *Procedures Manual* outlines the detailed procedures to be utilised for such projects under Council’s Public Art Policy & Implementation Plan.

With the support of the coordinator, a collaborative process with participants will ensure that a Project Brief, Budget, and Time Program are prepared for each “artist

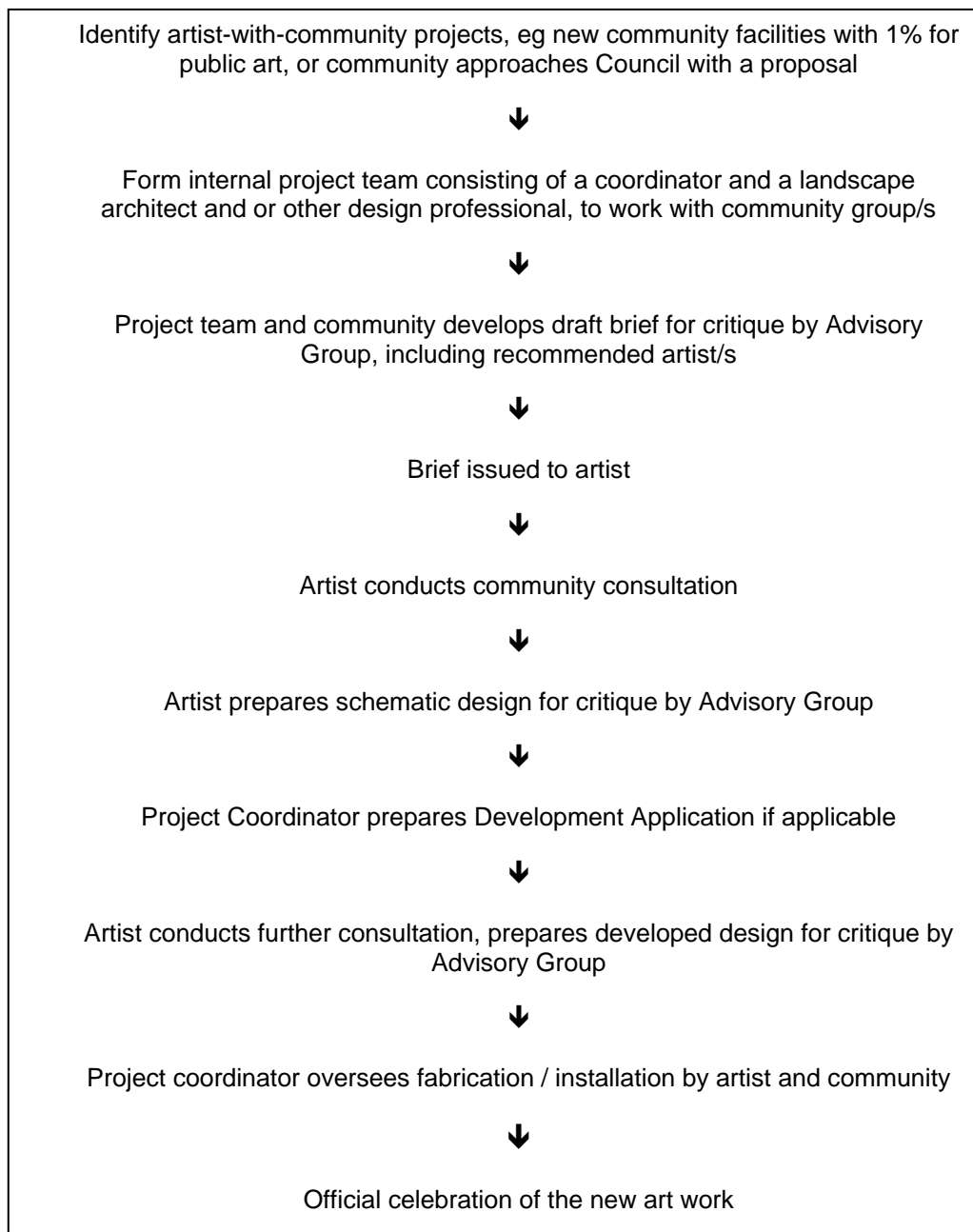
with community” project for recommendation of Council’s approval via the Artist-with-community sub-committee of the Public Art Advisory Group.

The artist and community members will prepare and submit the design to the Subcommittee in response to the Project Brief. Before the art work is approved for fabrication and installation, the Subcommittee will consider:

- the design produced by the artist and community members;
- the completed work’s agreed lifespan;
- maintenance requirements; and
- the means of risk management throughout the project.

The Community Development Subcommittee will make a consensus recommendation to Council regarding approval by Council of the proposed project.

Figure 4 - Steps in commissioning an artist-with-community project



11. Planning for the Ongoing Maintenance of Commissioned Works of Art

Council accepts the inherent responsibility to maintain each commissioned work of art and its setting or surroundings in a manner which:

- 1) is consistent with the design intent of the work;
- 2) does not significantly inhibit or alter the intended perception of the work by viewers; and
- 3) is in accord with the pre-agreed instructions contained in the commissioned artist's Maintenance Manual for each work.

Council will prepare and update annually a Public Art Maintenance Plan which includes the forward estimation and cost planning for public art cleaning and maintenance costs on an annual basis.

12. Acceptance by Council of Gifts of Artwork or other artefacts

From time to time, individual members of the community, businesses or corporations, community groups, and other legally-constituted organisations may formally offer to donate various items to Wyong Shire Council, including such elements of heritage or cultural origins as:

- works of art;
- contemporary or historical craft;
- items which the donor believes are of heritage value and significance, including archaeological remains;
- functional elements such as benches, sundials, or drinking fountains;
- trees or plants for landscaped areas; and
- photographs and memorials.

Council appreciates the public-spiritedness and generosity of such proposed donations. It also realises that the acceptance of such gifts:

- sets precedents for decisions on future gift offers by other parties;
- entails significant responsibilities to the community; and
- may result in substantial annual expenditure and staff time by Council over the short- and long-term.

Wyong Shire Council's capacity to respond adequately to these responsibilities is clearly limited by these factors.

The *Procedures Manual* establishes principles and procedures for the consideration of such offers of gifts.

13. Public Consultation Methods and Review Process for the Public Art Policy

a) Public Scrutiny By Means of the Public Art Advisory Group

The rotating membership on the Public Art Advisory Group ensures that Council's public art processes are scrutinised at milestones throughout each commission by knowledgeable stakeholders with diverse expertise.

According to the terms of reference of the Advisory Group, one-third of the appointed members are re-appointed each year for rotating three-year terms. This partial turnover of membership each year ensures a diversity of assessment and comment on public art commissions from year to year. At the same time a continuity of strategic direction and understanding of the processes involved in the Public Art Policy is maintained by the multi-year appointments of members.

b) Opportunity for public comment on the design briefs for Public Art Commissions

This Public Art Policy ensures that interested members of the community are able to be informed about and comment on each of Council's public art commissioning projects prior to Council's approval of the artist selection process. This will be carried out with:

- A publicly-advertised exhibition of the Design Brief on Council's website and in Libraries for two weeks to allow responses to be made.

The project will proceed into the artist selection stage after this process of exhibition of the draft Design Brief has been completed and the responses evaluated.

c) Public Information on the Progress of the Commissioned Art During Fabrication

To allow interested members of the community to be informed on the fabrication processes and installation preparations for each work, a publicly-advertised presentation will be made by the commission's coordinator and the Cultural Planner during the Fabrication Phase of the work. If the work schedule and fabrication location permit, the artist will be part of the presentation as well, with discussion afterwards.

d) "Meet the Artist" Celebration at the Commissioned Work's Dedication

Following the installation of the work, the commission's coordinator and Council's Cultural Planner will schedule a publicly-advertised celebration or dedication of the work, with the opportunity for interested members of the public to meet and talk with the artist.

e) Review/Evaluation Process for the Public Art Policy

Within the five-year designated lifespan of this Policy, at the midpoint of Year 3 of the Policy's operation, Council's Cultural Planner in collaboration with the

Manager, Future Planning will instigate a formal evaluation and review of the Policy with respect to:

- the goals and objectives of the Policy and Implementation Plan;
- the means taken to date by Council to implement each of those goals and objectives;
- the evaluation of outcomes in meeting both; and
- recommendations for refinements or changes to the approved policies and procedures for the final two-year period of the Policy's duration.

The Public Art Advisory Group membership at the time of the review will participate in the evaluation process. The Cultural Planner will set up a second independent external stakeholder group to comment within the same evaluation process to provide a check and balance against any bias of internal participants.