Animating WOLLONGONG
Public Art Strategy & guidelines 2016 - 2021
Wollongong City Council would like to show their respect and acknowledge the Traditional Custodians of the Land, Elders past and present, and extend that respect to other Aboriginal and Torres Strait Islander people.
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**‘ANIMATING WOLLONGONG’ PUBLIC ART STRATEGY 2016 – 2021**

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“In an increasingly complex public realm, celebration of the uniqueness of individual places captures an overall sense of shared experience and identity, connects us to history and memories, to our neighbours and to the wider community”.

Wollongong Cultural Plan 2014
‘ANIMATING WOLLONGONG’: PUBLIC ART STRATEGY 2016 - 2021

A clear vision and a well thought out public art strategy is one way to ensure public art projects are delivered in a strategic manner which will provide maximum community benefit.

The need to prepare a new Public Art Strategy has been identified as a key action within Council’s Cultural Plan 2014 “to facilitate a regular program of temporary and permanent public art for the City which is integrated with the area’s rich urban and rural character and cultural heritage”.

The aim has been to bring clarity and cohesion. This Public Art Strategy has been prepared to provide a framework for Council’s planning and decision making in relation to the commissioning and acquisition of public art, as well as its ongoing care and maintenance. Public Art Strategy works in conjunction with a suite of strategic and operational documents that guide both the direction and the implementation of public art within the city.

The Public Art Strategy reflects key themes, which are central to the future direction for not only arts but social, economic and environmental development across Wollongong and the Illawarra.

Guiding principles along with new themes/narratives underpin the core principles and benefits of this Strategy in the context of Wollongong’s community vision by:

- Cultivating, embracing and showcasing Wollongong and region’s unique strengths and characteristics.
- Promoting a diverse, dynamic, creative culture across the LGA
- Strengthening partnerships and collaboration with key stakeholders and funding bodies
- Embedding integration:
- Adopting more robust public art controls in the Wollongong DCP and other strategic plans
- Redefining the role and approach to the delivery of public art as an integral part of Council’s annual capital works program
- The preferred approach to public art commissioning is to include artists in project development teams at the outset of planning and delivery. Artists working in this context can create meaningful work that has a direct relationship to the local environment and project objectives.
- Developing a stronger commitment to greater flexibility and better quality control in the commissioning of public art. An emphasis on user-friendly processes will ensure that commissioning decisions are transparent and will provide greater flexibility in how, when and where public art is included into projects.
- Adding public art to the cultural animation and cultural programming, including festivals and public events.
EXECUTIVE SUMMARY

‘ANIMATING WOLLONGONG’: PUBLIC ART STRATEGY 2016 - 2021

The role of public art is to establish a dialogue, mediated by an artist, between a community and its environment. As the most visible and accessible art form, public art plays a role of unprecedented importance in contributing to the poetic dimension of the city. Thriving art and culture are the great indicators of a city’s pulse and should have a palpable presence throughout the city.

For well over 35 years public art has enriched the public domain of Wollongong and artists have contributed strongly to the shaping and transforming of the urban realm in ways which reflect, accentuate and give meaning to Wollongong’s unique environment, history and community. Importantly, Wollongong City Council recognises the social, cultural, economic and environmental benefits that flow from integrating public art into the urban fabric - benefits not just for new developments, but for the whole city. The public environment comprises land, buildings, institutions and open spaces that are effectively in collective ownership. The centres of large cities and villages offer a broad range of experiences and opportunities; intensity and variety contribute greatly to the texture of city life. It has the ability to effectively sustain business and commercial functions as well as underpinning the social and cultural life of the city.

Public art has the intrinsic ability to embrace both these physical and the social/cultural dimensions by encouraging people to engage in these spaces and extend their knowledge and familiarity with their locality. It is about making the connections between people and places, between public and private space, between the natural and built environment, between pedestrian movement and urban form, and between the social and economic purposes for which urban space is used.

The need to prepare a new Public Art Strategy was identified as a key action within the Council’s Cultural Plan 2014 “to facilitate a regular program of temporary and permanent public art for the City which is integrated with the area’s rich urban and rural character and cultural heritage”. As with all other plans, strategies and policies developed by Council, this Strategy and Guidelines have been informed by best practice research and sets a framework for collaboration across Council – in this case on directions concerning the design and management of public/private space, quality and sustainable building design and processes, and engagement in the cultural life of the city.

The Strategy and Guidelines do not therefore aim to duplicate information contained within these other policy frameworks, but rather offers a complementary set of objectives, directions and opportunities for communities, artists, designers; developers, their design teams, to work in the city.

This strategy has been developed to clearly articulate why and how Council is involved in public art, what Council seeks to achieve from supporting and investing in public art, the principles that guide Council’s actions, the various roles Council plays and the context within which decision-making for public art takes place, and importantly lays down a strategic and curatorial framework for the future.

Clearly, future strategic drivers such as continued population growth, an altering of the demographic profile, changes in economics and investment in the city, changed patterns of climate and other shifting environmental factors, along with proposed council boundary changes and amalgamations will all present both opportunities and challenges for the City.
Wollongong, being the third largest city in New South Wales continues to grow with a population now over 206,000 people. This has come from a marked increase of the past 5 years of the number and value of residential and non-residential building approvals across the City. This new development has bought altered patterns of access and activity that often blur the boundaries between public and private ownership.

Within the CBD, the facades of private buildings that frame public space, and associated landscape and design treatments, also private places that are physically inaccessible yet remain visibly accessible, bring a heightened level of not only interest and but also ambiguity to the urban environment.

Furthermore, Council has also in place a long term strategy that integrates new urban development and the timely implementation of infrastructure that aims to deliver sustainable and new high quality suburbs. ‘Green field’ residential development in areas such as West Dapto has altered the landscape noticeably, however there remains a strong desire to reflect elements, with links to the past through pastoralism and mining, and to the history of Aboriginal presence in the coastal hinterland.

A key feature of this strategy has been to recognise and capitalise on these growth opportunities by providing a robust framework which further defines and encourages collaboration between artists and architects to produce the effective delivery of public art outcomes in new development across the City. The aim is to promote a range and scope of opportunities and projects to promote the role of artists as ‘visual engineers’ and conceptual thinkers, not simply makers of objects.

Exploring the fluidity of change of Wollongong, has also bought about another distinctive feature of this new Strategy; that is to embrace the changing parameters of ‘public art’. Contemporary public art practice has evolved from not only marking significant sites and concepts through permanent artworks, but to further experiment with new art forms or redefine other more participative approaches to art in public places that gives form to the complete variety of ideas and perceptions about a connection to place whether past or future.

This also includes a stronger association to urban design principles and “good city making” outcomes and concepts like “tactical urbanism”; which is also explored in Council’s recent City for People Strategy 2016 that highlights the value of creativity and spontaneity in building dynamic places. Public Art is now being deployed as an innovative and creative means of helping to solve particular urban design challenges and problems and its ability to contribute to transforming the appearance and experience of places making them more attractive and vibrant.

Wollongong is currently on the edge of this transformation, both physically through renewal and transformation, but also whereby recent public art activity has been defined by its ability to be more temporary, flexible, participative and enquiring.

Effectively it has helped to create a distinctive place in creating forms that people recognise as their own and which reflect strongly back to them their character, stories, sense of place and culture. Such regular programs and events as ‘Wonderwalls’ enable the Wollongong communities to imagine, grow, succeed, understand and empathise through creativity.
EXECUTIVE SUMMARY

Council’s definition of public art is now broad and inclusive; and addresses the ever-evolving nature of public art from three key perspectives:

- The creative processes and art forms that comprise public art;
- The characteristics of permanent public art;
- The characteristics of temporary public art.

These perspectives effectively promote the collaboration of arts practitioners with communities to achieve artistic and social outcomes in the public realm, the processes and the results of participation by artists on design teams that develop public places, as well as the practices of the creation of temporary public art activities, including, but not restricted to performance, ephemeral and time-based sculptural installations etc.

The Strategy’s framework is also a mechanism to create, discover, interact and participate in new and creative experiences throughout the City and to increasingly use public art is as a vehicle for revitalising urban spaces and engaging with communities.

As well as broadening Council’s outlook on contemporary approaches to public art practice, this new strategy has also set out to deliver best practice in all areas of public art activity, from the selection of opportunities and the conception of projects through to the delivery, care and maintenance of Wollongong’s public art within a setting of continuous improvement. Integration is vital to the success of the Public Art Strategy, in delivering demonstrable community benefit across the entire City.

Developing a contemporary interpretation of the contribution of public art to the urban spaces and landscape of a city requires careful consideration of the specific context, the studying of a range of appropriate artistic options, teamwork among contributing professionals, and carefully planned strategies and staging. Council’s aspiration is for the best artistic results across all art genres and types.

This importantly will ensure effective leadership and collaboration across Council in place-making through public art by fostering and supporting the enthusiasm, ideas, talents and resources of organisations and individuals to help plan and deliver public art activity including seeking to influence the character and high quality of public art developed by others across the City.

A further guiding principle in the development of this Strategy has been the importance of acknowledging and capturing the values and expectations of the full range of stakeholders that public art projects engage with. Evaluation is not simply a process to determine numeric ‘value’. There will always be economic circumstances and conditions that a public art project will need to take account of, but it is often the intrinsic artistic experience and social and environmental impacts that are more important to the artists, and the community.

This Strategy and associated guidelines encourage a more holistic return and measure to value. Some of the goals highlight instances of not only a commitment to further developing and exploring the margins of public art practice, but also to rebuilding local cultural and social capacity; and contributing to economic and environmental outcomes.
“Ultimately, public art embraces its environment, and helps create places that inspire investigation and interaction, and are enjoyable and meaningful in their own right. Public art can provide enduring strength and pride for communities, and also challenge our assumptions in forms limited only by our imagination”

Art + Place, QLD Public Art Program 2012
BACKGROUND

Cities across the world have long embraced the values art in the public domain for its capacity to create a unique sense of culture, place and identity. The underlying objectives recognise that artworks experienced in public space are visible and accessible to all, and serve as important markers reflective of a city’s cultural identity.

These objectives are reinforced by recent cultural policy research undertaken throughout large cities in the United States, UK, Europe and other countries. It demonstrates the greatest level of economic activity, growth and development occurs in places that are tolerant, diverse and open to creativity.

These ‘creative centres’ are succeeding largely because creative people want to live there, and therefore they yield tangible creative economic dividends. Their diversity allows them to sustain a great variety of art forms, while their dynamism – their constantly changing populations and their international connections – make these cities hubs of new cultural ideas and knowledge.

There is a depth of comprehensive public art policies and strategies developed by cities across the globe. All have common aspirations to bring a meaningful cultural dimension to their fabric and how people experience their city, to valuing the role of artists in their communities.

Increasingly policies now include strategies to assist architects, curators and artists to understand the environment in which they are working and to understand both the physical requirements and cultural dimensions of public art.

Wollongong is an inherently creative city based on its history, community and environment. Art and artists are a significant part of the region’s creativity and vitality. This strategy and guidelines acknowledge Wollongong’s unique heritage in this respect and also provide a new and robust rationale for the private sector to contribute to this valuable arts and cultural legacy.

This strategy also reflects Council’s long-term commitment to developing and supporting public art activities, and caring for the city’s collection of public art assets. Wollongong’s Public Art Collection provides an insight into the city’s vibrant social life, history, and environments. The collection showcases exciting and innovative artworks created by contemporary local and national artists, and offers an exciting way to discover the Illawarra.

The history of public art in the City predominantly stems from work undertaken by Council’s Community & Cultural Development Team. It has nurtured the local arts and cultural sector through their commitment to various cultural programs, projects and events over many years. This work has encouraged broad participation and increased access to local arts and culture.

This has provided a very strong foundation for the actions outlined in this new Strategy. The Public Art Strategy builds on the legacy of the past, while responding to new ideas about contemporary art, storytelling, interpretation and cultural expression.
STRATEGIC INTENT

PRINCIPLES AND APPROACHES

The Strategy outlines planning and delivery of an ongoing portfolio of public art activities, both temporary and permanent, in support of Wollongong 2022 Community Strategic Plan and other key plans and development priorities of City of Wollongong.

The Strategy aims to further accentuate Wollongong’s unique and distinctive context via the following guiding principles and approaches:

• INTEGRATE AND FOSTER: Be a Leader, Resource and Collaborator for Public Art

  Council will be an effective leader in place-making through public art. Fostering and supporting the enthusiasm, ideas, talents and resources of organisations and individuals to help plan and deliver public art activity including seeking to influence the character and high quality of public art developed by others; this includes working collaboratively across Council.

• EXPLORE AND REFLECT: Wollongong’s distinctive natural and built environments

  Public art activity will respond to the uniqueness of Wollongong’s distinctive natural environment and built character. Wollongong has a natural environment that few other cities can match: beaches, harbours, escarpment, rainforests all provide for an outstanding location of natural diversity. Additionally, Wollongong’s changing built environment, the redefining of the Wollongong CBD, to other areas that retains the feel of a collection of villages and town centres each with its own distinctive characteristics, tells of the city’s unique heritage and neighbourhood identities.

• CAPTURE AND RESPECT: The diversity, history and character of Wollongong’s population

  Cultural, ethnic, and indigenous along with demographic diversity help define Wollongong today. Public art activities will give expression to, make visible and meet the place-making aspirations of the City’s diverse ethnic communities, rich history of indigenous peoples, and strong youth culture. There is a strong connection between the work of art and its site, neighbourhood and its community or context. Give visibility to, and celebrating, Wollongong’s distinctive Aboriginal identity and culture

• ENGAGE AND CHALLENGE: The people of Wollongong into creative dialogue

  Play a role in challenging people’s ideas, feelings and values. Public art may confront what we know, think and feel; it may create mystery or intrigue; it may engage and provoke thought and inspire debate. It is memorable for its impact as a talking point and its power to stimulate the imagination.

• INVEST AND SUSTAIN: In cultural/entrepreneurial capacity, ideas and innovation

  Council will invest in the right capability and expertise: public art curation, management, planning, delivery, care etc. Engage independent expert advice in the form of an advisory panel. Investing in local and regional artists, cultural workers and creative entrepreneurs; sustaining a local cultural ecosystem.
The Public Art Strategy considers the following scope of activity:

**PUBLIC ART IN CAPITAL WORKS**

Council’s Capital works, but not limited to such projects as:

- Capital works place-making projects such as village and town centre masterplans, major waterfront and regional infrastructure precinct developments, City Centre Masterplan and open space developments
- New local, regional and national facility projects (including, but not limited to, community centres, libraries, recreational facilities, swimming pools, service centres, art centres, art galleries, theatres and stadiums)
- Neighbourhood and village centres and major street upgrade and development projects
- Infrastructure projects funded by partly/jointly Council (including, but not limited to, pedestrian and transport bridges, train stations, transport hubs, wharfs and coastal walkways)
- Architectural projects where public space objectives and public art outcomes can be achieved through collaborations between artists and architects
- Park and landscaping developments where public space objectives and public art outcomes can be achieved through collaborations between artists and landscape architects
- Greenfield and brownfield precinct developments under the control of Council or where Council is a development partner, including suburban and rural locations.

**TEMPORARY PUBLIC ART PROJECTS**

Council will also continue to develop and deliver its own temporary public art program and will seek to encourage third parties who wish to devise and present temporary public art as well.

**PUBLIC ART IN DEVELOPMENT**

The strategic intent and methods of project delivery outlined in this Strategy and guidelines are the processes of Wollongong City Council and are can also be considered by developers. Guidelines for Public Art in Development are provided separately as a guide for developers. Private development and Public Art will be further investigated in the final years of the Cultural Plan.

**PARTNERSHIPS**

The Public Art Strategy and Guidelines provide a framework for Council to enter partnerships to deliver public art in the City.
WHY DO WE NEED A STRATEGY?

A clear vision and a well thought out public art strategy is one way to ensure public art projects are delivered in a strategic manner which will provide maximum community benefit.

The need to prepare a new Public Art Strategy has been identified as a key action within Council’s Cultural Plan 2014 “to facilitate a regular program of temporary and permanent public art for the City which is integrated with the area’s rich urban and rural character and cultural heritage”.

The aim has been to bring clarity and cohesion. This Public Art Strategy has been prepared to provide a framework for Council’s planning and decision making in relation to the commissioning and acquisition of public art, as well as its ongoing care and maintenance. Public Art Strategy works in conjunction with a suite of strategic and operational documents that guide both the direction and the implementation of public art within the city.

The Strategy and Guidelines aim is to deliver best practice in all areas of public art activity, from the selection of opportunities and the conception of projects through to the delivery, care and maintenance of Wollongong’s public art within a setting of continuous improvement. Council’s aspiration is for the best artistic results across all art genres and types.

Public art is an integral part within any flourishing and liveable city to boost and support culture and artistic endeavour. Council’s new Public Art Strategy is aimed at:

- Respecting and enhancing the cultural heritage of the City of Wollongong
- Setting directions which encourages the integration of art(s) across all divisions of Council
- Developing a set of guiding principles for the future of public art in the City of Wollongong
- Providing opportunities for artists in creative place activation projects using ephemeral, temporary and permanent public art
- Encouraging activation of artistic, creative and innovative endeavours throughout the City
- Increasing awareness among key stakeholders of the value and role of public art - Creates an art(s) culture which welcomes critical and stimulating thinking, new ideas, challenging concepts and development
- Celebrating the strong community identity of the City of Wollongong
- Creating a process for educating, promoting, evaluating Public Art Policy, Strategy and Action Plan
- Defining key terms relating to public art and art in public space, and the scope of Council’s work in public art.
- Providing a framework for evaluating the success of the Strategy using measures.
HOW WE’VE DEVELOPED THIS STRATEGY

In preparing this document, Council has referred to a number of relevant policies and guidelines for the commissioning of public art at a regional, state, national and international level.

The development of the Strategy also included a review of key strategic planning documents, strategies and reports relating to Wollongong and the Illawarra region.

A broad consultation process was also undertaken to inform and consult participants and selected organisations relevant to the development of the Public Art Strategy. The views, issues and interests of all of the participants have contributed to this Strategy. A brief synopsis of the methodology includes;

- Briefing meetings with relevant Wollongong City Council staff and Councillors
- Articles posted and published online: www.illawarram mercury.com.au/story/3317524/have-your-say-on-public-art/, www.youtube.com/watch?v=gXlxwn0Pw0I
- Site visits across the Wollongong LGA
- 1:1 interviews with key stakeholders from Council, the arts and cultural sectors including, Wollongong Art Gallery and M&GNSW etc.
- Regular engagement with Council’s Community and Cultural Services Unit

A sample of scheduled consultation sessions have included:

- 10 June 2015 1pm: Cross-sectional/departmental workshop with Council staff
- 24 June 2015 6pm: Wollongong City Council’s Cultural Reference Group Meeting
- 1-30 September 2015: Community Survey
- 1 September 2015 11:00am & 5:30pm: General Community Information Session
- 9 September 2015 11:00am & 5:30pm: Artist/Creative Community Information Session
- 10 September 2015 11:00am: Business Sector Information Session
- 14 October 2015 7pm: Dapto Neighbourhood Forum
- 6 November 2015 11:00am: Council staff workshop on guidelines & implementation
- 15 February 2016 5pm: Councillor Briefing
RELATIONSHIP TO NATIONAL STRATEGIC PLANNING POLICY & DOCUMENTS

Recent policy directions by the Australian Government and other peak design professional associations has set down a framework of documents that advocates for good place-making and recognises the wider value of arts and creativity that benefits our society and the economy:

A CULTURALLY AMBITIOUS NATION – THE AUSTRALIA COUNCIL’S STRATEGIC PLAN 2014 -2019

- This document sets out a vision for the arts in Australia. It also defines the goals and strategies that will guide the Council’s work over the next five years. It responds to new legislation and is informed by sector and nationwide consultation.

- The Strategic Plan articulates The Australia Council’s leadership role in building vibrant arts ecology by fostering excellence and increasing national and international engagement with Australian art and artists.

CREATING PLACES FOR PEOPLE - AN URBAN DESIGN PROTOCOL FOR AUSTRALIAN CITIES (2011)

- The Australian Government’s ‘Creating Places for People’ is a collective commitment to best practice urban design in Australia.

AUSTRALIAN INSTITUTE OF ARCHITECTS PUBLIC ART POLICY (2009)

- Encourages the inclusion of art to enhance the public dimension of any project by inviting artists to take part in the design process as early as possible

AUSTRALIAN INSTITUTE OF LANDSCAPE ARCHITECTS PUBLIC ART & LANDSCAPE POLICY (2010)

- The policy recognises the valuable contribution that artists can make through the integration of art with landscape architectural practice.
RELATIONSHIP TO THE STATE’S STRATEGIC PLANNING POLICY & DOCUMENTS

The Recent policy directions by the NSW Government have centred on strategic planning in regard to reinvigorating the state’s cultural policy position and the identification of new major infrastructure:

CREATE IN NSW – NSW ARTS AND CULTURAL POLICY FRAMEWORK 2015

- It supports vibrant arts and cultural activity across NSW. Built on three mutually reinforcing ambitions – excellence, access and strength – Create in NSW guides future strategy, investment and partnerships to grow a thriving, globally connected arts and cultural sector with and for the people of NSW.

- Create in NSW sets a vision for a future in which arts and culture are central to the life of NSW. Arts and culture enable lifelong learning, bring communities together, support the visitor economy and activate our civic spaces.

- Arts NSW play a strategic leadership role in implementing the policy framework and ongoing engagement with the sector.

ILLAWARRA REGIONAL GROWTH AND INFRASTRUCTURE PLAN (DRAFT) 2014

- The draft Illawarra Regional Growth and Infrastructure Plan sets out the regional planning framework and direction for urban growth and infrastructure provision within the region.

- Considers a urban renewal strategy for the Wollongong Centre to examine the feasibility of existing development controls, review how the different precincts of the Centre operate, how these precincts integrate through public and private transport networks, as well as identify specific infrastructure and public domain projects that may be necessary to activate new development in the area.

- Identifying the potential for new visitor assets or activities for the tourism industry.

- Implement neighbourhood planning principles in Local Plans, Development Control Plans, and other council based mechanisms.
The Public Art Strategy is strategically linked locally to the following:

### WOLLONGONG 2022 – COMMUNITY STRATEGIC PLAN

- **Strategic Direction** - *Wollongong is a creative, vibrant city*
- **To be leaders in building an educated, creative and connected community**
- **Area needs a revamp and revitalisation**
- **Better/upgraded infrastructure**
- **Community awareness and appreciation of cultural diversity and heritage is increased.**
- **The profile of Wollongong as the regional city of the Illawarra is expanded** and improved.
- **The sustainability of our urban environment** is improved
- **Our residents feel an increased sense of community**

### WOLLONGONG CULTURAL PLAN 2014 - 2018

- **Recognition of Council’s potential to be a visionary, leader and a custodian in arts and cultural activity and resources.**
- **Our public places, spaces and natural/outdoor environments provide a focus for permanent and ephemeral artistic and cultural expression**
- **Urban design and master planning processes provide experiential, intuitive, functional places, which nurture a sense of identity.** People-friendly spaces can encourage and stimulate business activity and improve social capital and safety
- **Arts and cultural input are provided in the CBD, villages and neighbourhoods to enhance and celebrate local cultural identity, our history and heritage.**
RELATIONSHIP TO COUNCIL’S STRATEGIC PLANNING DOCUMENTS

The Public Art Strategy is strategically linked locally to the following:

**WOLLONGONG PUBLIC SPACE, PUBLIC LIFE 2016**

- PSPL study complements the revitalisation of the city centre and provides a sound evidence base for decision-making.
- Offers a snapshot of the community’s impression of the city centre, during the day and at night, and various city attributes (streets, sense of place, atmosphere, sense of belonging, business)
- Measures how the city functions from the perspective of the people who use them
- Interesting themes emerging about Wollongong that artists and designers can tap into to help improve the legibility and appearance of the city.

**SHAPING WOLLONGONG – PROPERTY COUNCIL OF AUSTRALIA 2013**

- The Plan aims to be a catalyst for action, harnessing the determination of the city, mobilising and galvanising local entrepreneurship, confidence, community, creativity and investment in the region
- Findings describe Wollongong a growing up into an urban city that no longer wants to be defined just by its industrial past or its relationship to Sydney. A city that is re-telling its story as one of change, innovation, dynamism, learning and creativity.
- Wollongong is a place with stories to tell. Of migrants forging a new life, along with tales of inventors, chancers, collaborators and exuberant experimenters
- Recurring themes; harnessing the power of ideas, technology, creativity, & embedding innovation in the culture. Nurturing vitality, authenticity & soulfulness, the roles that food & arts can play to bring people together and define a new identity for this city.
RELATIONSHIP TO COUNCIL’S STRATEGIC PLANNING DOCUMENTS

The Public Art Strategy is strategically linked locally to the following:

DESTINATION WOLLONGONG DEVELOPMENT PLAN 2014

- Destination Wollongong recognises tourism as a major economic driver of change within the region.
- The visitor economy is worth $700 million per annum including 10,000 day visitors per day and 280,000 overnight visitor nights per month on average.
- Wollongong is ideally placed to capture the opportunities presented by a range of global trends such as cultural and heritage tourism.
- Tourism Research Australia (TRA) considers Australia’s cultural assets as a major drawcard for international and domestic visitors. TRA identifies that more than 60% of international visitors seek out cultural attractions.
- The Plan recommends investing in Art, culture and heritage product development.

WOLLONGONG CREATIVE SPACES STRATEGY 2014

- Wollongong Creative Spaces is a strategy to support and increase Wollongong’s creative and commercial economies and add life to the city centre through innovation and creativity.
- The strategy focuses on creating partnerships between property owners and artists / creative projects for the occupation of vacant shops for a short period of time in the city centre.
- This initiative aims to invigorate and add life to the city, and foster creative engagement by the use of exciting and evocative art spaces that embrace the energy of urban life.
- It also aims is to provide opportunities for emerging and professional artists to showcase a wide variety of unique, innovative and creative responses to art in the public domain, and further the public’s access to and experience of the arts.
RELATIONSHIP TO COUNCIL’S STRATEGIC PLANNING

The Public Art Strategy is strategically linked locally to the following:

WOLLONGONG DEVELOPMENT CONTROL PLAN (DCP) 2009

Local government is progressively more involved in implementing specific requirements to ensure major development, including commercial, public administration and retail development contributes to the variety of public art work in the public domain. As major development can include significant portions of public domain this type of development has the potential to integrate public art into its design and effectively amalgamate development into the environment in which it is situated.

The Wollongong Local Environmental Plans (LEP) and Development Control Plan (DCP) regulate development through land use zones and development standards throughout Wollongong, and key objectives that are consistent to the Public Art Strategy include:

- To encourage development that contributes to the quality of the public domain.
- To ensure future development responds positively to the qualities of the site and the character of the surrounding locality.
- To ensure development is of a high design standard and energy efficient.
- To ensure new development is consistent with the desired future character for the area.
- Ensure that buildings for retail and business development are of a high urban design standard and make a positive contribution to the streetscape and street activity;

These also include direct conditions/requirements relating to public art including:

- Industrial Buildings: Public art works on the building and in front of the building.
- Public Art and the Innovation Campus: To facilitate and incorporate the creation of artworks throughout the site as a component of the landscape development of the Innovation Campus;

The development of site specific public art can also be delivered through the following:

A Site and Context Analysis Plan - A Site and Context Analysis preparation prior to inform the design process. It enables the applicant, and Council to appreciate the site’s natural and contextual features, attributes etc.

- Character Statements - The concept of character primarily focuses on physical planning outcomes and the design of the built environment in the public realm across all of Wollongong’s suburbs/villages.
- Design Excellence – A Design Review Panel considers whether the development exhibits design excellence
- Events Management - Council’s requirements for the carrying out of a cultural based event.
- Crime Prevention Through Environmental Design (CPTED) - Ensure that plans for new or redeveloped public spaces consider areas that will be utilised at night. To construct, sturdy, attractive, environmentally sensitive buildings to reduce temptations for vandalism and graffiti
- Construction Hoardings: To minimise the impact that hoardings have on pedestrian amenity and pedestrian spaces within the city; and to improve standards of external finishes and colours of hoardings.

Proposed future opportunities under this Strategy will include potential changes to the DCP:

To involve public art as an integral part of the development process for major development, and encourage communication between proponents, artists and design professionals in order to achieve a multi-disciplinary team based approach to the provision of public art.
AIMS AND OBJECTIVES

The Public Art Strategy aims to engage and inspire artists and diverse audiences in innovative and enchanting creative endeavours and to encourage meaningful and lively celebration of the City’s culture and environments. Whilst honouring its cultural heritage, the public art program will also convey or help to define perceptions of the City’s identity now and into the future.

Integration is vital to the success of the Public Art Strategy, in delivering demonstrable community benefit across the entire City, therefore the Strategy is also strategically linked to create a robust, flexible and strategic framework for the City’s Public Art Program through:

- Broadening public art definitions
- Emphasising integrated public art opportunities
- Producing a document that builds on previous strategies that emphasise the qualities and characteristics of Wollongong’s physical setting and that reflects the cultural lifestyle of the city;
- Not only investing in the creation of public artwork but also by raising community awareness of the value of public art.
- A mechanism to create, discover, interact and participate in new and creative experiences throughout the City
- Increasingly using public art as a vehicle for revitalising urban spaces and engaging with communities.
- Setting out priorities that will be achieved in conjunction with future capital works, development opportunities and partnerships
- Encouraging the earlier entry of artists into public art projects.
- Clarifying roles & responsibilities - engender best practice processes
- Recommending of commissioning and installation procedures.
- Providing a cost benefit analysis for public art. (Value, Evaluation & Measures)
- Developing maintenance plans and models, including a decommissioning process.
ENGAGEMENT AND COMMUNICATIONS

The Wollongong Public Art Strategy is underpinned by the results of consultation and commissioned research undertaken across a number of key strategic documents that drive the key outcomes of Wollongong’s Strategic Community Plan.

Many of these plans including the recently adopted Cultural Plan 2014 emphasised the importance of culture and creativity in the City to our lifestyle, to community building, to the creative economy and to the identity of Wollongong and region. Ongoing engagement with residents through consultations, art programs, events and cultural activities have reinforced that a flourishing cultural life is dependent on the interaction and connection of creative people and on a stimulating environment.
EXISTING AND FUTURE DIRECTIONS

‘LOCALLY INSPIRED, GLOBALLY INFORMED – NEW DIRECTIONS’

The Draft Wollongong Public Art Masterplan 2008 has partly guided Council’s delivery of public art for the last 7 years. This new Public Art Strategy has been reimagined to be more a flexible, cohesive and importantly an integrated framework for its delivery, to bring it in line with Council’s recent strategic planning including Community Strategic Plan adopted in 2012, and the Cultural Plan adopted in 2014, also to identify new options and facilitate connections to key external organisations and businesses for the development and support of the creative industry sector across Wollongong and region.

This Public Art Strategy sets out to guide the future direction of public art in Wollongong and is supported by the City’s Public Art Policy. The Public Art Policy and the Public Art Strategy have been designed to work closely with all divisions of Council and to complement other strategies being implemented like the Wollongong Public Space Public Life Study 2015.

The recently adopted Wollongong Cultural Plan 2014 also provides an overarching framework for future directions, priorities and commitments for supporting cultural activity and creative enterprise across Wollongong and the Illawarra. The Cultural Plan also seeks to build on our cultural strength, to identify new options for cultural service delivery that enable the prioritisation of cultural resources, and to celebrate Wollongong cultural heritage, public spaces and identity. Like culture itself, the strategies and actions that arise from the City’s cultural plan are fluid and responsive to changes in our cultural and creative sectors, the changing ways the community engages and participates in cultural activity and future opportunities.

Importantly, the Cultural Plan presents a viable context for the Public Art Strategy to continue to provide a vital and sustainable public art program for Wollongong. The key feature this strategy is the development of both key guiding principles and narratives that inform Wollongong’s Public Art Policy position to integrate art into the fabric of the city.

The Public Art Strategy reflects key themes, which are central to the future direction for not only arts but social, economic and environmental development across Wollongong and the Illawarra. Guiding principles along with new themes/narratives underpin the core principles and benefits of this Strategy in the context of Wollongong’s community vision by:

- Cultivating, embracing and showcasing Wollongong and region’s unique strengths and characteristics.
- Promoting a diverse, dynamic, creative culture across the LGA
- Strengthening partnerships and collaboration with key stakeholders and funding bodies
- Embedding integration:
  - Adopting more robust public art controls in the Wollongong DCP and other strategic plans
  - Redefining the role and approach to the delivery of public art as an integral part of Council’s annual capital works program
  - The preferred approach to public art commissioning is to include artists in project development teams at the outset of planning and delivery. Artists working in this context can create meaningful work that has a direct relationship to the local environment and project objectives.
- Developing a stronger commitment to greater flexibility and better quality control in the commissioning of public art. An emphasis on user-friendly processes will ensure that commissioning decisions are transparent will provide greater flexibility in how, when and where public art is included into projects.
- Adding public art to the cultural animation and cultural programming, including festivals and public events.
GUIDING VISION

Redefining the role and approach to the delivery of public art as an integral part of Council’s operations

“Public art will be contemporary, innovative and of the highest quality. Wollongong will be recognised for its integrated site-specific public art and engaging, dynamic cultural programs”

“Public spaces are places for public engagement, identification and social interaction. The way of moving in, and around and through our cities, commercial centres and neighbourhoods are best achieved by using intuitive, exploratory, interpretive and experiential senses.”

Wollongong Cultural Plan 2014
Literally defined, value is a measure of the worth of something to its owner or any other person who derives benefit from it.

There is international and national research that suggests both public art and good design adds value by increasing the economic viability of development and by delivering social, cultural and environmental benefits.

It is generally recognised that innovative, creative and animated public spaces have a competitive economic edge and enhance community capacity building, social interaction and quality of life. Public art enriches and enhances our lives in a number of ways as it can:

• create a sense of place;
• create a receptive, healing, social environment;
• enhance our experience of being in a public space;
• assist in way-finding;
• give meaning to a place by representing local history and recalling memories;
• celebrate community values, diversity and build civic pride through visual means;
• increase amenity and activate usage of a site;
• educate and draw attention to significant issues

There is also evidence that public art has also been used by the private sector to enhance their commercial aspirations and deliver enhanced profitability. These benefits can be significant when a public art plan is well thought out, adequately funded, robustly delivered, sensitive and relevant to site, and well maintained. Furthermore, the inclusion of art to a new development will bring inherent value.

In the short term, good design & public art for the Developer largely contributes towards ‘product differentiation’ to their site and therefore gives the development an edge. In the long term, this might mean better investment performance and better re-sale prices.

Though this maybe apparent, the value of public art cannot be derived solely from an assessment of completed works, but must include its collaborative and complementary value as a component of public spaces, and its social value as a means through which to express, reflect and enjoy our city.

This Strategy and guidelines encourage a more holistic return and measure to value. An important means by which arts and culture contributes to urban regeneration is through a strong attachment to community. Some of the goals highlight instances of not only a commitment to further developing and exploring the margins of public art practice, but also to rebuilding local cultural and social capacity.
**INSTRUMENTAL VALUE:**
Is a more objective measurement and relates to the contribution that culture makes to specific economic and social outcomes or policy goals, such as creating employment, attracting tourism, increasing educational outcomes, benefiting health and wellbeing, etc. Instrumental value can be seen as delivering both direct and indirect value.

**INSTITUTIONAL VALUE:**
Relates to the value that society collectively places on culture, for now and for future generations. Institutional value is described as the contribution of culture to producing a democratic and well-functioning society. This value area includes both use and non-use value, often captured through contingent valuation and social return on investment approaches.

**INTRINSIC VALUE:**
Relates to the value of culture to individuals, centred on how experiencing arts and culture affects us in an emotional sense. How individuals’ value culture is subjective and involves making judgements about quality based on how it makes us feel. This can include our feelings of connection to the artwork and our own personal subjective opinions of its quality based on the way it makes us feel.

Source:
Public Value Measurement Framework: Measuring the Quality of the Arts Department of Culture and the Arts WA (2014)
A guiding principle in the development of this Strategy and Guidelines has been the importance of acknowledging and capturing the values and expectations of the full range of stakeholders that public art projects engage with. Evaluation is not simply a process to determine numeric ‘value’.

There will always be economic circumstances and conditions that a public art project will need to take account of, but it is often the intrinsic artistic experience and social and environmental impacts that are more important to the artists, and the community.

Furthermore, the notion of art museum ‘artistic excellence’ is not explicitly transferable to the public domain, and rather that artistic excellence in public art is subject to values additional to aesthetic value, such as relevance to place, or resonance within community and conceptual integration.

This document sets out to indicate where Public Art can have an impact across all areas of sustainability in the following key areas:

- **Cultural/Artistic Values** - How the value of the work is measured in terms of aesthetic experience, contribution to the aesthetic of the place or, in the case of performances, by the enjoyment it provides.

- **Social Values** - Projects may aim to promote identity, or increase aspects of interpersonal development such as intergenerational or intercultural relationships.

- **Economic Values** - The project creates direct employment opportunities through participation in the project. Would the project attract investment in the form of new businesses, an economically active population? – Marketing opportunities etc.

- **Environmental Values** - Physical improvements may relate to functional or aesthetic aspects of place, such as accessibility or appearance. The project raises awareness of issues such as climate change and energy conservation.
LOOK AND FEEL

Public art adds interest, makes places more memorable, creates a sense of fun and is an important part of urban renewal. It creates a welcome interface in the public domain that encourages pedestrian activity, enhances safety, and animates spaces for the pleasure of locals, workers and visitors.

PARTICIPATION

Community involvement in making art and creative activities has many personal and community development benefits. Personal and collective expression, sharing experiences and collaborative participation in public art projects strengthens people and communities.

PROSPERITY

Public art conveys a sense of local confidence and positiveness. It adds a vibrancy that is inviting to visitors and provides landmarks that can help define a City. Public art attributes a place identity that portrays an image that makes a City attractive as a business destination.
ACHIEVING SUCCESS

Success can therefore be judged by achieving such outcomes as:

• An increase in the number and quality of public artworks in new developments
• Better integration and public art in new development
• Improved integration of sustainable art practices in new development and capital works projects
• Increased recognition of former industrial and other uses through appropriate reuse of spaces and materials and through interpretation and public art
• Supporting an increased understanding and enjoyment of public art and an awareness and appreciation of the significant benefits provided by a rich and diverse artistic environment.
• Collaborating with the private sector and other levels of government to develop and promote the overall cultural well-being of the city by recognising, valuing and promoting the role of artists.
• Recognising the fact that overall, when it forms “critical mass,” public art in the public domain can create a unique way of experiencing our city, its history and environment, creating a point of difference locally, nationally and internationally.
• Supporting diversity in the public domain by encouraging the engagement, expression of opinions and debate that public art can generate in the public realm.
• Encouraging artists of varying levels of experience and backgrounds to take part in the shaping of the city and the creation of dynamic and sustainable spaces.
• Achieving a response to a site that considers the scale, material, form and context.

“It is generally recognised that innovative, creative and animated public spaces have a competitive economic edge & enhance community capacity building, social interaction & quality of life.”

Art + Place, QLD Public Art Program 2012
The Public Art Strategy works in conjunction with a suite of strategic and operational documents that guide both the direction and the implementation of public art within the city. There will always be economic circumstances and conditions that a public art project will need to take account of, however the Strategy also values broader measures and impact statements that relate to the intrinsic artistic experience, social and environmental outcomes that are important to the artists and creative people, and the broader community.

The Public Art Strategy also provides a framework for decision making around the allocation of funds for public art. The Strategy aligns the existing public art budget with proposed capital expenditure for implementation. The Strategy also outlines the process for potential private development investment and community led projects.

The actions detailed within the Strategy clearly identify resourcing requirements, including what can be funded within existing budget allocations and what requires additional funding (unfunded). Unfunded projects will be considered and prioritised as part of the annual planning cycle each year.
Part TWO
Public Art
ESSENTIAL CRITERIA FOR DEFINING PUBLIC ART

WHAT IS PUBLIC ART?

Public art refers to contemporary art practice that occurs outside the gallery or museum system. Historically, public art has often been dominated by commemorative sculpture. Best practice in contemporary public art involves a diverse range of activities that includes the integration of art and design into the public domain.

Public art is a broad term that refers to a range of sculptural, installation or programmed artistic works in the public realm. Public art can be enduring in the form of iconic, stand-alone works, integrated artistic elements, temporary installations, performance or media works. Ultimately, public art embraces its environment, and helps create places that inspire investigation and interaction, and are enjoyable and meaningful in their own right.

Public art can contribute significantly in deepening a community’s sense of connection to place, expressing identity, enhancing the urban environment, as well as amplifying the quality of a construction outcome through improving the aesthetic, sensory and cultural value of a site, space or built structure.

WHAT DO WE MEAN BY ‘QUALITY’ PUBLIC ART?

The intent of public art may be to provoke a particular sentiment, express a certain narrative - including an abstract narrative, and be decorative, interpretive, commemorative or functional.

The strongest public art outcomes are achieved through the installation of works developed specifically in response to a site and consider the scale, material, form and context. High quality and artistic merit relate to innovation, creativity, vision, originality, the power to communicate as well as the highest standards of production, presentation, research and professional development.

HOW ARE WE DEFINING PUBLIC ART?

Public art can broadly be defined as ‘the process of engaging artists’ creative ideas in the public realm’. This definition of public art encapsulates a diverse and flexible scope for public art projects and ensures that commissioners are not limited in their scope and thinking when considering the possibilities for working with artists.

Given that public art exists in such varied forms, there is a temptation to define it loosely. Council believes that it is important for design teams, for artists and for the general public to be clear from the outset about what does and does not generally constitute public art.

The following criteria are based on international and national public arts best practice:

- The work must be the original work of an appropriate, living, professional artist. The work should be site specific (i.e. an original approach/design/work. - specific to the needs, limitations, conditions or long term use of the site and its users).

- The work should result from a transparent procurement process

- The work must not be a mass-produced object, a reproduction or a previously unrealised design.

- The definition of artworks does not extend to architectural detail, ornamentation, decoration or functional elements designed by architects, urban designers, landscape architects or interior designers.
Key Principles

Overview

INTEGRATE

Outcomes

Leadership

PROCESS

Connect

Activate

ENGAGE

SUSTAIN

INNOVATE

INVEST

COLLABORATE
INTEGRATE

‘INTEGRATE VISION AND DELIVERY - LEADERSHIP, PROCESS & OUTCOMES’

Vision is defined as the act or power of anticipating that which will or may come to be. This document is where vision meets strategy. Its aim is to expand participation; broaden the impact of culture; identify new opportunities to integrate cultural dimensions into planning; and mark out the City’s identity through cultural and more fundamentally its rich visual expression.

For Wollongong, a new cohesive vision is emerging; identifying that culture is tied to the city’s unique identity, landscape and future prosperity. In this quest to create a new Public Art Strategy, it is integral to embrace the latest and significant efforts of redefining the importance of culture to Wollongong, using this and building upon it.

The recently adopted Cultural Plan 2014 sets this platform by declaring:

“Council’s potential to be a visionary, provide leadership and a custodian role in arts and cultural activity and resources”, and noting: the “strong desire for commitment at every level of leadership in Wollongong City Council to recognise and strengthen, through policy adoption and by support through agreed processes and collaboration, the cultural dimensions that exist in all Council divisions, departments and operations”

It is often a given that Culture’s value on personal identity and inspiration is wide-ranging. But culture’s impact is also manifest across broad range of civic objectives. In particular an active and vibrant public art program can be a key driver in delivering:

- **Quality urban design and public spaces** - vitality makes streets safer, helps to sustain local economies.
- **Community wellbeing** – cultural development and social connections, inclusiveness.
- **Economic Development** – attracts/ retains creatives, distinctive culture attracts tourism
- **Strong Neighbourhoods** – provides the fabric of community interactions
- **Innovation** - creative thinking leads to new business models and problem-solving.
- **Environmental Sustainability** - the reuse of empty spaces, exploration/investigation of ecology etc.

Whilst Council recognises public art plays a key role in supporting a healthy and active community, reflecting and celebrating our city’s diversity and making it possible for people to access art in the city, this Strategy aims to use public art as a key driver to support integration of broad creative and cultural outcomes right across both the organisation as well as the community.

This Strategy provides a range of goals and actions associated with the planning of new artworks in public places. It encompasses strategies to support a diversity of public art practice including, but not limited to, the commissioning of stand-alone sculptural works, artworks integrated in civic and private infrastructure and temporary public art activities.

The City will prioritise the articulation of the civic realm and major urban focal points but will also recognise the diversity of Wollongong’s communities and will seek to distribute art opportunities across the LGA. It also seeks to provide increased opportunities for professional artists at all levels of development to put their work into the public realm, and to participate with community members in the development of artwork projects in public places.
Art in the public domain involves practices of creativity and innovation in a broad context. Creativity and innovation are also central to the notion of wider sustainability. For a place to be sustainable, it must be both resilient and flexible, having a deep sense of purpose in its design and robust in its construction and upkeep, while being open to interpretation for a range of evolving uses and engagements. The Strategy will not only build value and appreciation for public art as a vital tool in the revitalisation process but also have a vital role to play in the future wellbeing of the community.

Good leadership is an essential driver in enabling the City to realise its creative potential. Through its flexible and sustainable approach to the delivery of excellence and innovation in public art initiatives, the City of Wollongong is able to demonstrate leadership as a capable and responsive organisation, which is engaged in a meaningful and contemporary way with its community. Good leadership promotes a compelling vision that enables creative partnerships to emerge, and foster and promote innovation as a positive platform for change.

Sound process is critical to success. A robust process will seek to build organisational and resource capability to meet community need, optimise success by understanding the integration and interdependences between the art, creativity, design and community sustainability. The process will also promote opportunities for artists to collaborate closely with other design professionals and fabricators and in the implementation of their artistic concepts.
This Strategy outlines an integrated approach to the development of public art across the city both in public and private spaces. To enable this to transpire more predictably, strong public art controls will be included into Wollongong statutory land use planning and design documents.

The Development Control Plan (DCP) is the primary mechanism for engaging with the private sector and there is a well-established precedent of other NSW Councils integrating public art requirements into their DCPs. The reason why this has been is that enables the inclusion of specific policy statements within the DCP that provide direction for proponents and a check list which outlines the processes including Development Approval of what is required for public art projects as an integral component of the development. It is recommended that rather than “incorporated where relevant” a stand-alone DCP Public Art Chapter could be introduced that includes public art as an integral part of the development process and includes guidelines to:

- Enable development to contribute to public art within the City.
- Ensure that these developments provide financial allocation towards public art.
- Ensure that public art follows design and concept criteria appropriate to the City through detailed conceptual considerations.
- Encourage communication between proponents, artists and design professionals to achieve a multidisciplinary team.
- To promote the inclusion and integration of site specific public artworks within development which are, accessible to the public, make a positive contribution to the urban environment and add to the cultural development of the City. This will include identifying sites for public artworks that are both large and pedestrian scaled.

For developers or investors, public art provides value, cultural investment and a connection with local communities. In many cases it provides a point of difference for a development. It can provide a meeting place or landmark and, more importantly, it can provide a way to engage with the people who will live, use and benefit from the development. To recognise and build on cultural identity and diversity in the design of development by creating ‘places’ through the integration of art and interpretive material into the fabric of the city in ways to reflect, respond and give meaning to the city’s unique environment, history and culturally diverse society.

Guidelines attached to this Strategy aim to assist developers and property investors to better understand the process and benefits of the inclusion of public art in the urban developments they initiate across the city. How public art can meaningfully coexist with the elements of the existing site and its surrounding context, assist with better integration into the streetscape, animate frontages, preserve heritage and storytelling, increase site permeability and use, and support sustainable development initiatives.

They also reinforce the much greater net effect that can be achieved by providing a role for artists to work with urban designers and architects from the inception of a project and participate directly in the design process. Providing new development are sensitive to its context, the benefits of high quality urban design and public art accrue to businesses through increased productivity and prestige; to communities in improved city living and safer, healthier and creative places; and to developers and investors in better returns on investment.
INTEGRATE
Public art & architecture
GOAL: INTEGRATED OUTCOMES

Objective: Public Art in New Development Program

Strategy - Statutory Based Land Use Planning – Public Art Controls For New Development

<table>
<thead>
<tr>
<th>5 Year Action</th>
<th>Action</th>
<th>Performance Measure/s</th>
<th>Timeframe</th>
<th>Resourcing</th>
<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ensure DCP controls for High Quality public art in New Developments</td>
<td>Review DCP and write appropriate controls for adoption</td>
<td>Timely inclusion in next DCP Review.</td>
<td>2017-2019</td>
<td>Review DCP, and reporting</td>
<td>Culture, Strategic Planning, Development</td>
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<td></td>
<td>Include controls into West Dapto</td>
<td>Level of Developer support for the public art controls</td>
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<td></td>
<td>Progress the adoption of Public Art Guidelines for new development</td>
<td>Number of Arts Plans undertaken</td>
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<td></td>
<td></td>
<td>Number of Artists employed</td>
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Encourage communication between proponents, artists and design professionals to achieve a multidisciplinary team. Employment of artists and other art/design professionals.

Ensure elements of the existing site and its surrounding context, assist with better integration into the streetscape, animate frontages, preserve heritage and storytelling, increase site permeability and use, and initiatives.

Promoting the benefits of high quality urban design and public art accrue to businesses through increased productivity and prestige, Safer by Design Principles etc.

Support sustainable development building principles and “green” building features, and associated educational programs.
‘PUBLIC ART AND INFRASTRUCTURE - COUNCIL’S CAPITAL WORKS PROGRAM’

Public art and infrastructure projects realise benefits both in terms of quality design, but also cultural value. Public artworks make a lively contribution to the three-dimensional mix of the city’s built form and public access patterns. They create opportunities for innovation, surprise & unique approaches to both permanent and transitory design.

The successful delivery of integrated public art very much depends on a creative approach to forward planning, and project management practices, which are open to pursuing opportunities at each stage of the project development process in the rolling Capital Works Program. The creation of a well-informed public art plan for each capital works project recognises the physical contribution that art can bring by improving identity through the creation of new landmarks, focusing attention on distinctive views, or signalling the different character and function of individual spaces and architecture.

Design and development of significant public art projects takes time to coordinate and integrate into both existing and future design details for the public infrastructure and domain. It involves collaboration between artists, architects, landscapers, planners and practitioners and is an opportunity to cross disciplines, transcend hierarchies and develop highly innovative and relevant integrated design solutions for public places.

Integrating artworks also within the fabric of the built form makes best use of resources, and can help to foster collaboration between the artist and the project team. The planning process for artwork projects will, insofar as possible, relate to the City’s various planning functions, such as the annual Capital works/Improvement Program process, neighbourhood and area planning and other key infrastructure projects undertaken by Council and other strategic partners.

Wherever possible, sites for artwork projects will be identified at the planning or early development stages, in order that artwork projects can be effectively and economically integrated through planning and implementation concurrent with site development. Artworks related to the capital improvement projects or the ongoing work of the Council will be located in places that are publicly accessible, and usually on city-owned property.

Public art opportunities associated with new or existing capital works or civic initiatives will be broadly considered according to the following criteria:

- public art that will advance the capital projects goals or readily achieve other civic strategic objectives
- projects should have a high degree of public use or public realm impact and lend themselves to an artist intervention;
- projects providing for an enriched community process;
- factors such as the presence of other art works in the area; the opportunity for an art project to respond successfully to a need identified in the community; or the availability of other funding, will also be considered.

A Public Art Plan will then be developed that sets out the budget, artist participation, selection process, community process, and other matters as appropriate. It is proposed that this then be reviewed by a Public Art Committee. The intent is to ensure artists are selected on merit by a process informed by expertise and community input. Proposals by artists will generally be initiated through open competition, invited submission, or a curatorial process leading to direct commission.
GOAL: INTEGRATED OUTCOMES

Objective: Prioritisation of Public Art Projects for Council’s 5 year Capital Works Program

Strategy - Public Art and Infrastructure - Council’s Capital Works Program

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<tr>
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<th>Delivery Stream</th>
<th>Strategic Priority</th>
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</thead>
<tbody>
<tr>
<td>Prioritisation of Public Art Projects for Council’s 5 year Capital Works Program</td>
<td>Establish internal working group and public art advisory panel</td>
<td>On time and budget</td>
<td>2016-2021</td>
<td>As per the capital works program</td>
<td>Community and Cultural, Strategic Planning &amp; Design, Infrastructure</td>
<td>High</td>
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<tr>
<td></td>
<td>Review Capital Works 5 year Program for inclusion of Public Art projects</td>
<td>Level of Community engagement</td>
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<td></td>
<td>Include Public Art into City for People &amp; key projects</td>
<td>Integrated outcomes achieved</td>
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<td></td>
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<td>Number of public art projects</td>
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Makes best use of resources, and help to foster collaboration between the artist and the project team.

Integrated and sustainable outcomes; an enriched community process; build on cultural identity and diversity in the design of development by creating ‘places’ through the integration of art and interpretive material into the fabric of the city in ways to reflect, respond and give meaning to the city’s unique environment, history etc.

Effective and economically integrated artworks through planning and implementation concurrent with site development; Integrating artworks also within the fabric of the built form; Using partnerships.

Support Sustainable design Initiatives in upgrading or new capital works developments.
Key Principle 2

Connect

Engage

Initiate
“When something draws your eye and makes you cross the street to take a closer look, or connects you in conversation with the random person next to you, that feeling is ....art”.

Public art reflects our values as a society, adds meaning to our cities, and connects past, present, and future generations of public space users. Public art is also an equalizing force, accessible to everyone. Connecting is also about association to the local community and the wider world.

The Public Art Strategy aims to initiate, engage and inspire artists and diverse audiences in innovative and captivating creative endeavours and to encourage meaningful and lively celebration of the City’s culture and environments.
Public art has an opportunity to develop new solutions and creative explorations, and assist with the social and economic development of the region. Public Art and design across the city can reflect creative interactions and partnerships. Making innovation more visual in the city will have wide reaching benefits to the profile of Wollongong and region.

Supporting the growth of creative industries contributing to a robust local economy - **Quality public art and interpretation contribute to the local economy through cultural tourism opportunities and diversifying the tourism offer, as well as employment and training opportunities for regional historians, interpreters, arts and craftspeople.**

Public art by its very name can be community centred collaborative, inclusive and participatory, respectful and supportive of community voices, artistic vibrancy and authenticity.
New Directions

CHANGE

CULTIVATE

RECLAIM

Narratives
New DIRECTIONS

These broad and encompassing themes/narratives set out to provide a guiding framework to develop a connection to the place and its people. These narratives are designed not to be overly limiting or too prescriptive. The role of the artist(s) and curator(s) is to further develop the Strategy’s themes and ensure artistic input is integrated into the design approach through a multidisciplinary art-design approach where applicable:

CHANGE

Character and authenticity bring continuity to a city. Just as some elements of a city’s structure present people with a vivid ‘map’ of the city and environs, other components of the urban fabric provide a chronological record of its development. Public art offers an intrinsic value to link ‘old’ with ‘new’. The making of site-specific artworks and adaptable places, created for a particular location, that are informed by the environmental, social, cultural and/or historical significance of the area, builds an ongoing narrative about a place and its people; their histories, their aspirations and changing social & cultural values and diversity.

CULTIVATE

There is an imperative to provide changing experiences in the city, enhancing the vibrancy of Wollongong’s changing and vibrant urban environment. By cultivating a city-wide, strategic approach to implementing public art and creative interventions will have a dynamic effect in enhancing experiences of the city for the community. The city will nurture and creatively include and engage artists, communities and businesses to activate public and privately owned sites that will have the ability to attract people into the city, and delivering on multiple benefits to community.

RECLAIM

Central to the City’s directions on the arts is establishing more creative interfaces between art and place, and extending the concept of ‘place’ beyond just the built environment to include precincts and localities. This strategy promotes adaptability through development that can respond to Wollongong’s changing social, technological and economic conditions. Large capital projects can often contribute to the City’s regeneration, it is also clear that physical infrastructure alone will not sustain this effect. A high-quality and ongoing program of cultural activity is often key. Artworks will be either temporal or permanent.
The principles, opportunities and strategies for delivery detailed in this Public Art Strategy will guide its implementation, giving shape and purpose to a Five Year Public Art Action Plan, in which the City’s commitments are prioritised, resources allocated, and partnerships and responsibilities identified. The Five Year Action Plan will be reviewed annually in line with the City’s annual budgetary process and other key priorities and opportunities as they arise. **A summary is included below:**

**Embracing “Change”** will become a driver as a part of a larger effort to stimulate cultural activity as a key component of Wollongong’s revitalisation.

Displaying temporary art in public spaces is part of the contemporary aspiration to communicate rapidly with an audience, echoing the pace of social media and the notion that the public are co-generators of conversations and meaning.

**CBD public Domain improvements**

**Village/town centre upgrades**

**The city will “Cultivate”** and creatively include and engage artists, communities and businesses to activate public and privately owned sites that will have the ability to attract people into the city, and delivering on multiple benefits to community.

Public art has an opportunity to develop new solutions and creative explorations, and assist with the social and economic development of the region.

**Art/Design initiatives**

**Public Art in New Development**

**“Reclaim”** in this sense is to inspire and engage people in communal cultural experiences.

It is also about increasing more creative interfaces between art and place, and extending the concept of ‘place’ beyond just the built environment to include precincts and localities.

**Play Facilities**

**Parks & Open Space including lookouts**

**Pool Upgrades and beach shade structures**

**Environmental improvements**
CHANGE

OUTPUTS
Phased approach
Low-cost, temporary inventions
Multidisciplinary
Cross Artform
Event based
Pop up
Street/Urban Art
Technology/social media platforms
Art Kiosk
Civic Dialogue
Site Specific
Community safety
Social Action

Embracing Wollongong
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This particular strand of the public art program proposes to use urban spaces for temporary art installations and in doing so creating room to present ideas and provoke thought, dialogue and discussion. “Subject to Change” will become a driver as a part of a larger effort to stimulate cultural activity as a key component of Wollongong’s revitalisation.

Displaying temporary art in public spaces is part of the contemporary aspiration to communicate rapidly with an audience, echoing the pace of social media and the notion that the public are co-generators of conversations and meaning. **That aim is to provide pedestrians with a series of visual encounters between key points in the city, animate city spaces with a variety of artworks that engage pedestrians; reflect on, explore and take inspiration from urban and suburban themes and the local area; and contribute to the cultural landscape and positive experiences of Wollongong LGA.**

This can be achieved in formal and less formal avenues like the growing trend of ‘tactical urbanism’. Tactical urbanism refers to low-cost, temporary changes to the built environment, usually in cities, intended to improve local neighbourhoods and city gathering places. Tactical urbanism may also be referred to as pop-up urbanism or D.I.Y. urbanism. It not only improves dialogue with the community but it also provides an array of temporary solutions to local planning issues. It is a way of contextualising the meanings of public space through temporary public art installations generating new ways of imagining the futures for architecture, public space and the social fabric of those spaces. It seeks to challenge current assumptions about the relationships between formal and informal, bottom-up and top-down urban development, but importantly artist-led.

This concept also allows the design or the reimagining of spaces to be tested before potentially allocating substantial political and financial commitments. While larger scale efforts do have their place, incremental, small-scale improvements are increasingly seen as a way to stage more substantial investments. It is therefore often described as “lighter, quicker, cheaper” urban art and design. Though it should be noted that tactical urbanism is most effective when used in conjunction with long term planning efforts.

**This part of the public art program aims to:**

- Bring life and amenities to previously lifeless public spaces
- Break down resistance to change
- Generate the interest of potential investors, both public and private
- Establish (or re-establish) a sense of community
- Inform best practices for potential future planning efforts
- Bring together diverse stakeholders in generating solutions and a collective vision

The intentions behind art/urbanism projects can be diverse –everything from boosting social and economic revitalisation to more issue related improvements such as pedestrian safety etc.

The platforms for this type of artwork will come thorough the treatment of urban and suburban building facades, portable structures, laneways and streets, pocket parks, and presently unused rooftops and carparks etc. Other opportunities exist with using such mediums as contemporary performance, poetry, new media and urban screens, and digital story telling etc.
Subject

TACTICAL URBANISM

ACTIVATING AND REPURPOSING EXISTING PUBLIC SPACE
### GOAL: SUBJECT TO CHANGE

**Objective:** Use urban spaces for temporary art installations and in doing so creating room to present ideas and provoke thought, dialogue and discussion

**Strategy - ‘Decontextualising the meaning of Wollongong’s public spaces and places’**

<table>
<thead>
<tr>
<th>5 Year Action</th>
<th>Action</th>
<th>Performance Measure/s</th>
<th>Timeframe</th>
<th>Resourcing</th>
<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Use urban spaces or temporary art installations and in doing so create room to present ideas and provoke thought, dialogue and discussion</td>
<td>Develop public art engagement plan in line with Council’s major precinct planning, neighbourhood regeneration projects and other strategic conversations</td>
<td>On time and budget Level of Community engagement</td>
<td>2016-2020</td>
<td>$100K per annum operational unfunded</td>
<td>Culture, Strategic Planning &amp; Design, Infrastructure</td>
<td>High</td>
</tr>
</tbody>
</table>

- **Cultural**
  - Encourage greater participation in community and cultural activities, and enhance civic pride and commitment to the community; increase the use of public space and support associated business

- **Social**
  - Enhance people’s safety and security by encouraging surveillance; encourage more walking and cycling, leading to health benefits; Increase the diversity of uses and users in a public space, and the length of time it is used for

- **Economic**
  - Safer by Design Principles; low-cost, temporary changes to the built environment; help in the promotion and branding of city and region; extend the useful economic life of buildings and public spaces

- **Enviro**
  - Encourage the conservation and responsible use of non-renewable resources
EMBRACING FLUX

‘ANIMATING DEMOCRACY – CREATING STRONGER DIALOGUE, SOCIAL ENQUIRY & CIVIC ENGAGEMENT IN WOLLONGONG’

As cities grow and populations rise, the effects and implications of public policies grow along with them. The more people involved in the process of making those decisions, the better they represent the interests of the community. Like most large regional cities in Australia, Wollongong is currently embracing a strong period of change and flux within the City; physically, socially, culturally, and economically. A level of change or the unknown exists particularly in regard to major employment outcomes, changing demographics and an increase to housing density, and movement in and of the city to name a few.

We know that artists deal with contemporary issues in their work, but how can these connections become part of public life? How can a contemporary public art become a forum for civic engagement? Artists have a strong and unique capacity to interpret indicators of change. Public art in this context can be a strong and engaging mechanism in creating a new culture of participation and providing for greater community resilience during this period of flux. Arts role in social change in its broadest sense encompasses a range of outcomes— that can include healing, increased awareness, attitudinal change, more diverse and increased civic participation, movement building, and policy change to name just a few. Recent studies have found that when an individual actively engages in the arts it awakens both a heightened sense of identity and civic awareness. Art should not be seen as escapism rather an invitation to activism.

Public art engagement in empirical terms has far-reaching benefits of active individual community participation. Healthy communities depend of active residents/citizens. Public art, being a very visual and widely accessible medium is in essence intuitively capable of promoting understanding and action on issues facing our communities and the world.

Public art can be used as an active engagement tool to effectively encourage social enquiry into the major changes that will impact Wollongong and region into the future. Socially engaged public art has the ability to pose questions and seek solutions for the future of Wollongong.

Public Art can illuminate how cultural norms mediate public space and participation, as well as how the choices regarding art forms and dialogue approaches can support active civic participation. From urban gardening to new forms of education to alternative economies, projects led by “artists” actually have real-world implications.

In this context an art program developed as a catalyst for civic dialogue in Wollongong can assist with the following:

- Policy and strategic planning directions
- Urban renewal and revitalisation
- Masterplanning new developments and open space
- Development of broader plans of management for existing assets

Key directions can range from the speculative to the reflective to the immediately practical and tangible. Ideas can be based around practical concepts that can apply universally to the whole of the LGA or in individual communities or town centres, and importantly they can go beyond the familiar mode of public participation. The emphasis will be on community-led and community-focused projects aimed at local issues.

Public Art using such mediums as new technology can also play its part to engage with younger and more mobile residents. Another opportunity exists to invite curators and programmers to consider open-ended questions that will lead the Council into a broader socially conscious approach to planning events and festivals etc.
EMBRACING FLUX

CREATING STRONGER DIALOGUE, SOCIAL ENQUIRY AND CIVIC ENGAGEMENT

EMBRACING

Flux
GOAL: EMBRACING FLUX

Objective: – Creating stronger dialogue, social enquiry & civic engagement in Wollongong

Strategy - Animating Democracy

<table>
<thead>
<tr>
<th>5 Year Action</th>
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<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating stronger dialogue, social enquiry &amp; civic engagement in Wollongong</td>
<td>Engage in Wollongong City Centre Improvements and Town Centre, and Precinct Plans including the Cultural precinct masterplan, and new community strategic plan</td>
<td>On time and budget, Level of Community engagement, Publicity and audience reach, Number of Artists engaged</td>
<td>2016-2021</td>
<td>Within operational funding</td>
<td>Community &amp; Cultural, Strategic Planning &amp; design, infrastructure</td>
<td>High</td>
</tr>
</tbody>
</table>

**Key ACTIONS**

- **Cultural**
  
  Create a series of participatory public artworks that changed the urban environment visually and experientially, in order to encourage debate/social enquiry

- **Social**
  
  Build stronger dialogue with our communities. Increase in civic engagement and social participation.

- **Economic**
  
  Promoting Innovation and risk and conceptual and technical engagement

- **Enviro**
  
  Promoting sustainable environmental outcomes
‘ART, PLACE, AND THE EVERYDAY – AN AESTHETIC INQUIRY ON EVERYDAY LIFE IN WOLLONGONG’

One of the most embracing aspects of contemporary art practice has been artist’s ability to closely observe the way in which they relate to changing urban space and engage other people, locally and in fact nationally and globally.

The concept of “the everyday” has helped acknowledge the specific location of art and its relation to other social activities within communities. The ever closing gap between art and life has inspired many contemporary artists to incorporate the everyday; as a result, they transform the environments in which they situate their work—and the people whom they engage—into parts of the work itself.

While the concept of “the everyday” highlights the potential for transformation at the level of the individual, and the community, at the same time public art and spatial aesthetics support artists, curators and cultural workers think about the ways they intervene in public life. It provides a platform to show how art uses ideas, and how everyone can be involved in the ideas of art and the interaction and exploration of public space.

“Reframing the Everyday” in the context of public art displays the following characteristics:

- Eclectic - a mixture of elements
- Imitation - mirroring activity and/or objects
- The ordinary made extraordinary
- Reflective or contemplative elements

Largely ‘the everyday’ is characterised as the familiar, ordinary, commonplace, and routine, regardless of the specific content that varies from people to people depending upon their lifestyle, occupation, living environment, and other factors etc. Most of the time, we are remain preoccupied by the task at hand in our daily life; pragmatic considerations tend to mask the aesthetic potential of commonplace objects and ordinary activities.

Reframing everyday objects has the ability to enrich life experience, and also encourage mindful living and in a lot of ways do away with a certain degree of aesthetic sensibility or ‘standard of taste’ that needs to be cultivated. Appreciation often demands a certain conceptual understanding of things, such as the object’s historical and cultural context, or the artist’s composition etc.

These artworks will explore the aestheticisation of everyday life, exploring the forms and significance of popular culture, subcultures, the city and the suburb, and their impact on art. These manage to provoke surprising and poetic interpretations of the everyday.

The public art program should take full advantage of existing art based festivals in Wollongong such as Viva la Gong, Wonderwalls and Blender that encourage the exploration of art and popular culture in the public domain. This includes such mediums as skateboarding, film, and tattooing etc. in ways that reclaim the fun and satisfaction that is already happening mostly unnoticed as it is seen as too familiar.

Furthermore, platforms such as new media and large screens via Instagram, autobiographical narrative and blogs etc. could further elevate the connections of everyday life and contemporary art. In fact they have driven art consumers into being active participants and authors of new art.
REFRAMING THE EVERYDAY

ART, PLACE, AND THE EVERYDAY – AN AESTHETIC INQUIRY ON EVERYDAY LIFE IN WOLLONGONG

REFRAMING THE Everyday
**GOAL: REFRAMING THE EVERYDAY**

**Objective: An Aesthetic Inquiry On Everyday Life In Wollongong**

**Strategy - ‘Art, Place, And The Everyday’**

<table>
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<tr>
<th>5 Year Action</th>
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<th>Resourcing</th>
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</tr>
</thead>
<tbody>
<tr>
<td>An Aesthetic Inquiry On Everyday Life In Wollongong</td>
<td>Develop commissions with providers in identifying sites for a temporary art program Seek funding opportunities for additional public art programs</td>
<td>On time and budget Level of Community engagement</td>
<td>2016-2021</td>
<td>Additional funds Unfunded</td>
<td>Community &amp; Cultural, Strategic Planning &amp; Design, Infrastructure</td>
<td>Medium</td>
</tr>
</tbody>
</table>

**Key ACTIONS**

- **Cultural**
  
  Create a series of participatory public artworks that changed the urban environment visually and experientially, in order to encourage debate/social enquiry

- **Social**
  
  Build stronger dialogue with our communities. Increase in civic engagement and social participation.

- **Economic**
  
  Promoting Innovation and risk and conceptual and technical engagement

- **Enviro**
  
  Promoting sustainable environmental outcomes
CULTIVATE

HARNESSING
New Energy

RESPECTING
Essence

AN ENDURING
Ecology

OUTPUTS
Partnerships
Workplace Artist in Residencies
Art/Design/New Media
Ephemeral/transitory
Cross Artform
Developmental
Sustainable

Fuelling the Momentum
Power of Ideas
Discovery
Entrepreneurial

Knowledge

Experimentation
Power of Ideas

Reinvent

Smart

Renew

Resilience

Capacity

Dynamism

Nourish

Symbiotic

Ecosystem

Sustainability

Gardens/Plantings

Produce

Connection to land/resources

Interactions with people and place

Return

Resonance

Spirit

ANIMATING WOLLONGONG' Draft Wollongong Public Art Strategy & Guidelines 2016 - 2021
‘IDEAS ANIMATE – GENERATING AND SUPPORTING WOLLONGONG’S CREATIVE POTENTIAL’

Public art has an opportunity to develop new solutions and creative explorations, and assist with the social and economic development of the region. For some time now there has been a strong focus by the City of Wollongong to develop and embrace ‘smart economy’ directions and principles. A sharp reduction in steel manufacturing jobs in 2011 has provided further impetus to efforts to diversify the economy. Further recent adjustments in the economic structure of the region have seen further innovation and diversification.

As well as supporting economic change and diversification, research and development (R&D) activities can greatly an opportunity for a public artist(s) to reconsider their practice, develop a new idea or a new way of working. R&D activity, how it is structured and what it focuses on will vary depending on the nature of the artist’s work, but activity of this type can often involve other artists, particularly when exploring new ideas.

The public art program can leverage existing structures. Natural synergies exist with key partners like the University of Wollongong. The University of Wollongong is currently recognised as making key inroads into design led innovation both through research, curriculum development and the Innovation Campus in North Wollongong. Outcomes like the ‘I-Accelerate’ venture bringing creativity, design and technical capability along with investors for developing creative industries and entrepreneurship are emerging. Additionally, the University’s SMART Infrastructure Facility and Open Source Geospatial Laboratory that is currently generating new modes of enquiry into the resilience of cities.

Recent initiatives such as Mind Shift (Blender Festival) a single-day forum to challenge perceptions, experts and the obvious- from the tech, music and arts spheres has begun to open this dialogue around helping to pollinate ideas throughout the community in the hope of building relationships and opening up collaborative creative opportunities.

The sharing of local knowledge and creative skills has become integral to Wollongong’s future. In fact the recently adopted Cultural Plan 2014 also points to opportunities to restore community confidence through a demonstration of cultural and economic change using arts and cultural capacity building initiatives.

Importantly there are local organisations like Wild Rumpus; a skill-sharing social enterprise that aims to build a resourceful, sustainable and creative community. The model aims to connect people with places and teachers with learners and bring together all the amazing resources, artists, makers etc. Other emerging programs like ‘Hackagong’- a grassroots, non-profit event setup with the mission of igniting start-up and maker communities in the Illawarra and surrounding regions is also leading the way. Since 2012 Hackagong has helped 145 new start-up projects launch. Further openings exist in new platforms like ‘Deviate2Innovate’ - a mechanism that connects people, projects and possibilities in the Australian innovation landscape.

Public Art and design across the city can reflect these creative interactions and partnerships. Making innovation more visual in the city will have wide reaching benefits to the profile of Wollongong and region. A number of curative opportunities exist in developing an ongoing Artist in Residency program to be hosted by local technology, R&D, and manufacturing businesses across the Illawarra, that result in public art outcomes.

Public Art outcomes can take the form of such mediums as new material prototyping, 3D printing, maker communities, object-oriented ontology, information science, engineering, technology, music, sound, lighting and illuminations and new media applications.
HARNESSING NEW ENERGY
### GOAL: HARNESSING NEW ENERGY

**Objective:** Generating And Supporting Wollongong’s Creative Potential

**Strategy - ‘Ideas Animate’**

<table>
<thead>
<tr>
<th>5 Year Action</th>
<th>Action</th>
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<th>Timeframe</th>
<th>Resourcing</th>
<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Generating And Supporting Wollongong’s Creative Potential</td>
<td>Undertake arts and cultural capacity building initiatives</td>
<td>On time and budget Number of projects generated.</td>
<td>2016-2021</td>
<td>Unfunded</td>
<td>Community &amp; Cultural, Strategic Planning &amp; Design, Infrastructure</td>
<td>Medium</td>
</tr>
<tr>
<td></td>
<td>Investigate funding opportunities to create an innovation PA fund.</td>
<td></td>
<td></td>
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<td></td>
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</tbody>
</table>

### Key ACTIONS

- **Cultural**
  - Creative outcomes; Multidisciplinary design teams and outcomes

- **Social**
  - Motivational to the community; locally designed; support for creative ideas; Creative partnerships.

- **Economic**
  - Promoting Innovation and risk and conceptual and technical engagement; Support for new creative industries; broadening of economic base; Productivity by creating and executing new processes and or products.

- **Enviro**
  - Innovation in improving sustainable practices such as carbon emissions, produce less waste /comply with changing legislation etc.
‘OUR SOUL - LOCAL INSPIRATION, DISTILLING THE ILLAWARRA’

Defining a city in change is often a difficult task. When drafting new design strategies or a management plans for a place or location, rather than crafting an ‘essence of place’ statement (and making a plan to communicate it) we tend reinterpret the obvious and often ignore everything else. We often forget to communicate its integrity, its ability to find connection and resonance to our communities.

Public art is a very visual medium that can act as an important signifier that can help us understand how the ‘essence’ of the Illawarra is captured - how we identify with ‘it’ and how ‘it’ does identify us. Public art can also help how we symbolise place that resonates in us all.

For Wollongong and region, the landscape and its aura holds value to us; we feel part of something greater than our individual selves, and connected through its presence. Its ever-changing colour and conditions remind us constantly of what it means to live here.

At present there are few opportunities that capture this physical and social ‘essence’ of Wollongong. A recent well-being survey conducted by Council in 2014 indicated that only one in three residents (30%) agreed that the city’s cultural history, essence and creativity are reflected in the built environment.

Of particular interest to the community is also the indigenous spirit of the place through the reinterpretation of Aboriginal art, culture and heritage as a central element in Aboriginal identity, history, spirituality and customary law. Aboriginal cultural heritage and contemporary art based interpretation is undertaken to share information among family, kin and other Aboriginal people and with non-Aboriginal people.

Additionally, the region is now occupied by people who are drawn from many different lands who share the value of tolerance and respect for one another. Migration and relocation, the layering of cultures and intergenerations also provide for a rich mix of creative exploration.

The conceptual basis for these artworks will be to develop a deep resonance in our consciousness of the local area. The ‘essence’ of place through artworks can be delivered in a variety of techniques. For example: the symbolic use of colour is central to reflecting cultural identity. The powerful language of colour goes beyond words and is at the heart of rituals, myths and artistic expression. Furthermore other aspects such as portraiture can often capture the subtlety of human expression and experiences.

Public art can embrace the soul and essence of Wollongong through the following:

- Large scale portraiture
- Contemporary film and storytelling
- Tactile, kinetic, water features, sound etc.
- Weather, changing tides –barometers, temperature etc.
- Poetry and verse, and storytelling etc.
- Time and season - creating season-specific art installations or events etc.
- Textures and surfaces; geology, shell art, sand, soil, rock, ore, and coal etc.
RESPECTING ESSENCE

‘OUR SOUL - LOCAL INSPIRATION, DISTILLING THE ILLAWARRA’

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### Key ACTIONS

#### GOAL: RESPECTING ESSENCE

**Objective:** Local Inspiration, Distilling The Illawarra

**Strategy - ‘Our Soul’**

<table>
<thead>
<tr>
<th>5 Year Action</th>
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<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Using Local Inspiration, Distilling The Illawarra</td>
<td>Incorporate public art in capital works including Grand Pacific Walk, pedestrian bridges, cycle ways etc.</td>
<td>On time and budget, Level of Community engagement, Integration of public artworks into built form</td>
<td>2016-2021</td>
<td>Capital Projects funding</td>
<td>Culture, Strategic Planning &amp; Design, Infrastructure</td>
<td>Medium</td>
</tr>
</tbody>
</table>

**Cultural**

Reflecting sense of place; Employment of arts and design professionals; creative storytelling

**Social**

Community pride and connectedness; resonance; education, inspiration etc.

**Economic**

Valuable city marketing opportunity; Tourism benefits via improvement of tourism product

**Enviro**

Highlighting environmental issues and broader sustainability principles
AN ENDURING ECOLOGY

‘ART AND ECOLOGY – EXPLORING PHYSICAL AND SOCIAL ECOSYSTEMS ACROSS THE ILLAWARRA’

Wollongong’s physical and social ecology is unique, strong and distinctive and should be celebrated through creative responses. Perspectives about art and ecological issues are fluid and dynamic. Physical, semantic, and cultural environments influence how we see and understand who we are in relation to where we live.

The Public Art Program can promote positive relationships between Wollongong’s natural systems, including the rainforest, the coastal geography, creek lines, the beach, and the city centre

Artists, architects and designers can explore ways to link art, aesthetics, ecology, and culture. A number of contemporary artists are currently working collaboratively with oceanographers, civil engineers, business professionals, educators, journalists, and others to create art work that addresses community issues and that helps to heal fragile places. Their art is often designed to restore healthy conditions by fostering socio-ecological and political-economic change.

At the conceptual core of most contemporary ecological art are interdisciplinary ideas about:

• Environmental Design, Ecological Design, Social Ecology, and Ecological Restoration
• Community participation
• Dialogue and communication, and
• Ecological sustainability

Socio-ecological artwork can critically examine everyday life experiences, scrutinise relations of power that produce community tensions about ecological issues. Even temporal artworks can be resourceful in their selection of materials. Recycled materials and the adaptation of found objects are appropriate considerations.

Council has a broad commitment to implementing ecologically sustainable practices as part of all of its facilities and activities including the planning, design, and implementation of public art projects. This includes the use of renewable (green) materials and technologies in artists’ designs, fabrication and installation processes. The Council will also seek to acquire artworks that are appropriate to the environment in which they are to be installed e.g. outdoor artworks should be highly durable, resistant to vandalism and require low maintenance.

Existing and future opportunities integration of artworks into key projects like:

• The Blue Mile project
• Lake Illawarra and other key waterways
• Parks and playgrounds
• Beaches and pools

Additionally, although the city centre is predominantly a ‘built’ environment, there are opportunities to enhance the natural ecosystem within the centre and beyond. Strategies for enhancing city ecology can take advantage of existing resources in the form of waterways, parks and green open spaces, and Wollongong’s natural setting to promote a distinctive visual character and satisfy community needs for green breathing spaces. ie. Lang Park, McCabe Park, Pioneer Park, Market Square, the foreshore and the harbour.

The city beach waterfront is also a leading focus of Wollongong’s natural setting, and a major recreation destination for locals and visitors. The beachfront has been the focus of several streetscape and open space projects in recent years, although it’s currently poorly connected to the city.
AN ENDURING ECOLOGY
GOAL: AN ENDURING ECOLOGY

Objective: Exploring Physical And Social Ecosystems Across The Illawarra

Strategy - ‘Art And Ecology’

<table>
<thead>
<tr>
<th>5 Year Action</th>
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<th>Performance Measure/s</th>
<th>Timeframe</th>
<th>Resourcing</th>
<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exploring Physical And Social Ecosystems Across The Illawarra</td>
<td>Incorporate artworks into capital works improvement projects such as lake Illawarra foreshore improvements cycle ways, and other environmental projects.</td>
<td>On time and budget Level of Community engagement</td>
<td>2016-2021</td>
<td>$100K per annum operational unfunded</td>
<td>Culture, Strategic Planning &amp; design, infrastructure</td>
<td>High</td>
</tr>
</tbody>
</table>

Key ACTIONS

Cultural

Artist/Audience engagement.

Social

Social Activation & Debate, Community Development and Social Inclusion. Build individual and community capacity.

Economic

Innovation/Risk (Conceptual and Technical).

Enviro

Habitat Provision and Restoration. Encourage thinking about the change that could be made pre-emptively, to avoid climate change and or other sustainable environmental practices. Waste Reduction and Management, Energy Efficiency/Generation, Water/Air Quality and Management etc.
CREATING A STRONGER WOLLONGONG CITY IDENTITY - ADDING VIBRANCY & SUPPORTING THE LOCAL ECONOMY

Public art is an important way to build on the identity of the city. It has a role in way finding, to improve legibility, and in place making – interpreting the physical character and defining a cultural identity. It can also engender civic pride and promote the city’s regional and national significance.

The Wollongong City Centre public domain is notably structured by particular character areas, defined by its setting and type of activity. The recent Public Space Public Life Study 2015 undertaken on Wollongong City Centre highlights a number of key observations including:

- The Central civic spine is starting to get a sense of unity but needs punctuations & stronger visual links
- The need for more defined connections to public buildings and spaces, relationship to important heritage and/or cultural items, and connection to the foreshore
- Improved retail and commercial vitality and function of the key streets by activating street frontages
- Better access through the city centre, particularly between east and west;

The streets of the city centre vary in scale, direction, function and importance. The public domain of the city centre is predominately structured by three major east-west streets, namely Crown, Burelli and Market, which physically connect the ridgeline to the sea.

The focus has been on the revitalisation of the Crown Street Mall and attempting to create a convenient pedestrian network linking parks and public spaces, unifying the city and enhancing pedestrian and recreation experiences. As a part of this process there will be the need to create memorable images for the city centre. A range of differently scaled public artworks is considered important, from landmark; key nodal to discovery type artworks.

The Public Art program will play a critical role to ensure major arrival points, laneways, vacant spaces, undervalued places play host to high quality temporary art installations and enliven Wollongong city precincts. Creating a rolling program of temporary cultural interventions has the ability to offer visitors, residents and workers a range of experiences as they move along key pedestrian routes.

In respect to arrivals to the City Centre, there are three major approaches:

- from the south, along Spring Hill Road to Corrimal Street
- from the west and south, via Mount Keira Road or F6 freeway and West Crown Street
- from the north, along the highway and Flinders Street

The design treatment of each of these gateways can enhance the sense of journey into the city, and increase legibility and orientation. Each entry provides a transition from suburban to urban environments, and/or from a vehicle dominated freeway to the pedestrian dominant city streets.

Likewise another critical gateway to the City is Wollongong Railway Station precinct. Public Art and creative wayfinding can improve the disjointed connection between the railway station and the city core, making for a more attractive arrival; more coherent route to the city and foreshore, and by defining a stronger urban/contemporary feel to this important precinct. Approaches could include lighting/projections, creative directional signage and artworks to enhance orientation and a sense of destination; and importantly make a statement about the arrival to the city centre.
Another key aspect to the City Centre’s revitalisation will be refining the pedestrian experience throughout the City by:

- Improving the visual environment; by framing views and vistas
- Continuing to take advantage of improving the laneways and other smaller city spaces with artwork so that they become desirable connections within the pedestrian network
- Emphasizing places to rest/play like city corners and pockets –more intimate and reflective settings
- Initiating street level activity to create a safer and more interesting environment for the pedestrian. The continuance of a regular and ongoing arts/events program to promote social interaction and sense of community.
- Capitalising and linking the open space network within the CBD to promote recreation and a sense of play.

Key outcomes could utilise the following mediums:

- Large scale iconic public art
- Banners
- Lighting/Projection
- Pavement insets
- Temporary elements could be sited to facilitate activity at particular times of day i.e. performance
- Art Kiosk
- Event related installations

Another significant area of interaction for Wollongong City Centre is the way public art and architecture provides a meaningful cultural dimension and interdisciplinary approaches to site-specific artwork. The way we visually perceive and physically occupy space has become critical to the successful renewal of cities. The public environment is therefore a fundamental supporting framework for the economic, cultural and civic life of any urban area.

Much of this improvement of place is achieved through the planning application process, partnerships with investors and developers, and the considered and creative use of public art. Integrating public art and architecture with urban design encourage artists, architects and other design professionals to understand cultural, historical, environmental and political context/significance of a place.

Art and architecture should symbolise the changing face of the city in new developments. Private buildings and developments also usually bring a diverse range of scales, materials, styles and purposes to the urban environment.

They establish their own particular ‘signature’ through architectural style, form, articulation and materials. Some of this has already begun with the transformation of Wollongong Central Shopping Centre that includes a bold architectural and design statements and number of integrated art elements.

The public art program moving forward will direct more emphasis towards mechanisms that will further encourage new development within the City Centre to incorporate detailed public art plans as a part of the development process. Further details can be found in part 4 of this document.
REDEFINING CENTRE (CITY)

CREATING A STRONGER WOLLONGONG CITY IDENTITY - ADDING VIBRANCY AND SUPPORTING THE LOCAL ECONOMY.
REDEFINING CENTRE (LOCAL)

‘CREATIVE PLACEMAKING - INSPIRE AND ENGAGE PEOPLE IN COMMUNAL CULTURAL EXPERIENCES’

Public art at a neighbourhood level can inspire and engage people in communal experiences that demonstrate the vibrancy of Wollongong. Public art maintains an important role in the way people transform places where they live, through a holistic integrated approach to designing public environments that are directly linked to the cultural life and social identity of their local community. It enables the stories of the people and the place to be visible and either celebrated or commemorated by the community.

Figures from a recent Council community ‘well-being’ survey in 2014 noted that 91% of respondents across the LGA noted their neighbourhood was a good place to live, however 55.6% indicated that they have little to do with people in their neighbourhood or suburb. Furthermore, only 56% indicated they had a level of satisfaction with the appearance of public space, leaving 32% of respondents saying that public spaces require improvement in the LGA.

These views were further reinforced during consultations noting that common concerns remain about communities being unconnected and not sharing a sense of identity as a unified Wollongong community, and that there remain social, geographic and cultural divisions across the LGA. In describing the physical landscape a common description is that the LGA is spread out and is made up of a string of satellite or silo neighbourhoods or villages.

Each of Wollongong’s 39 suburbs and villages all have very unique characteristics due to each area’s geographic, residential role and function, and era of settlement. This is further overlayed with additional new residential land releases and medium density development planned across the LGA. New programs like the City’s Creative Dialogues Program provide residents with a chance to openly discuss and learn more about emerging issues across the suburbs by offering a variety of discussions on cultural development and creativity. ‘Secret suburbs’ talks and activities inspire people to discover what’s in their own backyards, to highlight what’s special about particular areas. Ongoing community dialogue like this will open up rich source material for artists to explore and create strong community based public art outcomes.

Artworks, interpretive trails and gateway signage to neighbourhoods and villages and the creation of virtual and non-virtual spaces that act as a repository for community stories are just some of the ways that have and can be further employed to reinforce local sense of place. Currently, the community points to suburbs such as Port Kembla as a good examples: a growing vibrant and resourceful community- harnessing the skills, creativity & diversity within to create opportunity, resilience and active participation in community life for wellbeing. A lot of this focus has been centred on art based outcomes described as ‘people centred innovation’ that also embraces principles of, access and equity, social action, empowerment and community spirit.

Possible directions could include the following:

- Banners
- Sculpture and art installations
- Gateway signage to suburbs and locations
- Public art interventions into social spaces such as local branch libraries, halls, community centres, community gardens and local neighbourhood parks and shopping areas etc.
- Pop up public artist in residencies in vacant retail or commercial spaces
REDEFINING CENTRE (LOCAL)
**GOAL: REDEFINING CENTRE**

**Objective:** Adding Vibrancy & Supporting The Local Economy

**Strategy - ‘Creating A Stronger Identity for Wollongong City and its villages/neighbourhoods’**

<table>
<thead>
<tr>
<th>5 Year Action</th>
<th>Action</th>
<th>Performance Measure/s</th>
<th>Timeframe</th>
<th>Resourcing</th>
<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creating A Stronger Identity for Wollongong City and its villages/neighbourhoods</td>
<td>Undertake public artworks as a key part of CBD public domain works and Village/Town Centre Upgrades including West Dapto Release area.</td>
<td>On time and budget Level of Community engagement</td>
<td>2016-2020</td>
<td>Operational Public Art Capital budget unfunded</td>
<td>Culture, Strategic Planning &amp; Design, Infrastructure</td>
<td>High</td>
</tr>
</tbody>
</table>

**Cultural**

- **Audience Engagement** – Artist and Communities. Collaboration of interdisciplinary design teams. Sense of identity and place. Site specific art, design solutions.

**Social**

- **Communal Cultural Experiences:** Placemaking. Iconic markers, creative wayfinding, reflect history and heritage. Community Development and Social Inclusion. Build individual and community capacity.

**Economic**

- **Regeneration and Improving Output:** foster economic relationships with art projects. Centre image and improve commercial viability. **Skills Acquisition:** Local art fabrication and design. City image and vitality.

**Enviro**

- **Habitat Provision and Restoration:** Sustainable environmental practices. Waste Reduction and Management, Energy Efficiency/Generation, Water/Air Quality and Management etc.
‘CHANGING PERSPECTIVES – REAPPRAISING AND RE-IMAGINING THE ILLAWARRA LANDSCAPE’

The public art program has a unique opportunity to help reframe Wollongong’s distinctive and differing landscapes. During recent consultations some concern was expressed about how possibly some development has been able to destroy the character of the built environment as well as the beauty of view corridors and vistas and for a few, the built landscape and public environment was described as dismal and gloomy.

Wollongong is blessed with an overwhelming diversity of landscape that has provided inspiration for artists over many years. Framing Wollongong, the 500-metre-high Illawarra Escarpment provides a dramatic backdrop to the city of Wollongong and spans 200 million years of geological history.

The escarpment defines Wollongong and region expressing physical, political, social, historical and cultural boundaries to the Illawarra. It forms an indispensable part of the visual horizon. It is valued for its defining physical presence, unique biodiversity, its ability to dictate climate and weather, its contrast and textures, and its ability to connect diverse communities of the Illawarra together. The escarpment also has complex and enduring Indigenous and European cultural heritage values- It spans across public and private tenures and has a complex history of use spanning tens of thousands of years; from Aboriginal occupation through to more recent history of agriculture, forestry, mining and residential use. The recently adopted Illawarra Escarpment Strategic Management Plan (IESMP) 2015 reinforces the physical prominence of the escarpment and how it has profoundly influenced the history of the Wollongong LGA and how it continues to be an integral part of the City’s sense of place.

The escarpment and other prominent landscape features including numerous and varied vantage points across the LGA, offer unsurpassed opportunities for artists to re-interpret the Illawarra landscape. Changing viewpoints; embracing and interpreting the visual quality of the escarpment; the strong and enduring relationship between the escarpment’s natural qualities and its popularity as a place to visit; to its embodiment of landscape - weaving of nature and culture and the synergy to land – through indigenous local cultural knowledge, traditions and connections. The Destination Wollongong Development Plan 2014 also highlights the landscape as an important driver for further development for the region, particularly cultural and heritage tourism and how stronger investment in art, culture and heritage product development could act as a strong multiplier, also to contribute to the protection and enhancement of conservation areas, visual amenity and cultural values of Wollongong.

Opportunities for exploration include:

- Iconic visual markers
- Art inspired viewing platforms and structures
- Large landform artworks
- Beacons and lighting
- Large scale Photography and digital printing
- Transport; free shuttle bus skins, billboards etc.

“The Illawarra escarpment is visible from almost everywhere in the City and enjoyed for views of, and from it, as well as being experienced, through living, working or playing, travelling through or climbing over. Residents must travel over it to the City. The escarpment is part of their everyday worlds, always there and often not noticed, a familiar backdrop to their daily lives.” Patricia Macquarie 2013
RESTORING SIGHT

'CHANGING PERSPECTIVES – REAPPRAISING AND RE-IMAGINING THE ILLAWARRA LANDSCAPE'

Sight

RESTORING SIGHT
GOAL: RESTORING SIGHT

Objective: Reappraising And Re-Imagining The Illawarra Landscape

Strategy - ‘Changing Perspectives’

<table>
<thead>
<tr>
<th>5 Year Action</th>
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<th>Resourcing</th>
<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Reappraising And Re-Imagining The Illawarra Landscape</td>
<td>Identify key vantage points for large scale art inspired lookouts</td>
<td>On time and budget</td>
<td>2016-2021</td>
<td>Operational Capital unfunded</td>
<td>Culture, Strategic Planning &amp; Design, Infrastructure</td>
<td>Medium</td>
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<tr>
<td></td>
<td>Incorporate Public Art into large place based projects</td>
<td>Level of Community engagement</td>
<td></td>
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</table>

Key ACTIONS

Cultural

Changing and challenging perceptions about place

Social

Scenic vantage points allow observation and connection to the landscape and the wider environment.

Economic

Improve tourism experience and product

Enviro

Promote and educate sustainable environmental outcomes
‘ADAPTIVE REUSE - ENLIVENING WOLLONGONG’S WORKING HERITAGE NARRATIVE’

Public art and creative art based heritage interpretation has a guiding role in the future identification, rehabilitation and adaptive reuse of Wollongong’s industrial plants, infrastructure sites and buildings.

The industry profile of Wollongong has changed considerably in the last two decades with contraction in manufacturing, steel mill and mining employment. These changes across the region, along with a range of other socio-economic factors, present opportunities and challenges for the City moving forward.

These have left considerable physical changes, and have left large pockets of unused industrial buildings and sites such as quarries and mines across Wollongong with an unknown future. A lot of these places have significant social/cultural heritage value to the community, however largely remain in accessible.

Council has a key role in sustaining the links between the local community, its history and its heritage. However, a recent community well-being survey conducted by Council in 2014 indicated that only 37% of residents visited a place of historic heritage value, heritage trail or taken part in any other type of heritage related activity in the last twelve months.

The Public art program can assist in the redevelopment and unlocking of these sites, and importantly re-interpret the layered history of these places. Public art, interpretation and cultural programs will reflect and celebrate the many rich stories of each precinct and used as a means of securing and maintaining landscape, places and objects valued as part of the City and Australia’s social culture and history.

This process will require effective medium to long term strategic partnerships and implantation plans to ensure a balance of reuse of vacant or discarded assets or the redevelopment of others. Council also already owns or has management of a wide range of other heritage assets which represent valuable opportunities for enlivening Wollongong’s heritage narrative and could be explored in terms of their tourist potential with Hill 60 (Port Kembla), Smiths Hill Fort and Flagstaff Hill Fortification etc.

Creating public art and design elements in these locations and sites will set out acknowledge and support the history and cultural fabric of the place and put forward a series of inclusive and interactive ways of engaging residents/visitors with the City’s past. Each interpretative overlay will involve a wide range of multisensory interpretive media, from permanent installations to ‘pop ups’, soundscapes, tactile installations and heritage-inspired public art. These are based on the standard interpretive principles of ‘inspire’, ‘provoke’ and ‘reveal’.

Possible outcomes for public art can include using a variety of mediums and opportunities:

- Sound art
- Moving image
- Projections
- Sculpture
- Reuse and creative reinterpretation of industrial machinery; infrastructure; containers, cranes, wharves, silos, furnaces and conveyor belts etc.
REUSING SITES

"ADAPTIVE REUSE - ENLIVENING WOLLONGONG’S WORKING HERITAGE NARRATIVE"
**GOAL: REUSING SITES**

**Objective:** Enlivening Wollongong’s Working Heritage Narrative

**Strategy - ‘Adaptive Reuse’**

<table>
<thead>
<tr>
<th>5 Year Action</th>
<th>Action</th>
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<th>Delivery Stream</th>
<th>Strategic Priority</th>
</tr>
</thead>
<tbody>
<tr>
<td>Enlivening Wollongong’s Working Heritage Narrative</td>
<td>Undertake public art projects to highlight heritage community reengagement with such unique assets as Hill 60 (Port Kembla), Smiths Hill Fort and Flagstaff Hill Fortification</td>
<td>On time and budget Level of Community engagement</td>
<td>2016-2021</td>
<td>Operational Capital unfunded</td>
<td>Culture, Strategic Planning &amp; Design, Infrastructure</td>
<td>Medium</td>
</tr>
</tbody>
</table>

**Key ACTIONS**

- **Cultural**
  - Support the history and cultural fabric of place

- **Social**
  - Promote stronger connection to local heritage, particularly social heritage

- **Economic**
  - Improve tourism experience and product.

- **Enviro**
  - Securing and maintaining physical landscape, places and objects valued as part of the City and Australia’s social culture and history
Part THREE
Additional information

3
The City allocates both capital and operational funds from its annual budget to resource public art projects and programs. Public art projects that align with the City’s Public Art Strategy and policies may be initiated and delivered by units within the organisation.

Essentially, the Public Art Strategy calls for Public art to be aligned with all civic infrastructure projects. The City recognises this will deliver the best outcome for the public from an aesthetic, functional and economic basis.

This mandates for public art to be considered from the earliest planning stages of civic capital work projects, allows for the design and function to influence the art and vice versa and enables the effective design and implementation of the works. It also enables public art commissions to include diverse art forms, practices and styles in response to each unique infrastructure project, site and context.

**Other ways in which Public could be funded include:**

- Planning Agreements can also provide a source of funding to the ongoing development of the Public Art Program/Schedule of Works.
- Changes to the Wollongong DCP with ensure that all major new developments incorporate Public Art into the overall budget and planning processes.

**In addition, other avenues of support will be actively pursued. Additional sources of funding include:**

- Government grants and philanthropic funds
- Other community grants programs
- Sponsorship and private funding (voluntary)
- Donations, bequests and gifts of money

**Amongst the resourcing initiatives that may be considered in the future are:**

- A Public Art Reserve - to facilitate the accumulation of funds to support the delivery of new commissions of enduring art, and act as a potential repository for financial gifts and bequests
REVIEW FREQUENCY AND DOCUMENT END DATE

REVIEW FREQUENCY
Every five years

DOCUMENT END DATE
30 June 2021

CONTACT INFORMATION
Community, Cultural and Economic Development

REPORTING
Annually, in line with the Cultural Plan 2014-2018 and the Community Strategic Plan Wollongong 2022
### Selected Definitions:

<table>
<thead>
<tr>
<th><strong>Art</strong></th>
<th><strong>Public Art</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>The term “art” is defined as the product of practitioners who intend their work and activities to be seen and read as art. It embraces material and immaterial products and concepts emanating from the imaginative and creative thinking of artists.</td>
<td>The term “public art” is defined in the broadest sense as artistic works or activities accessible to the public. The work may be of a temporary or permanent nature. Located in or part of a public space or facility provided by both the public and private sector, public art also includes the conceptual contribution of an artist to the design of public spaces and facilities.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th><strong>Arts Plan</strong></th>
<th><strong>Permanent Public Artworks</strong></th>
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</thead>
<tbody>
<tr>
<td>The term “arts plan” is defined as a plan for designing, commissioning (or procuring), installation and management of artwork(s). The Arts Plan will document all stages of the process of developing an artwork, including research for the artist brief, selection process, commission of the design and installation of artwork(s).</td>
<td>The term Permanent artwork might include a public artwork (as above) created with an expected life span of greater than ten (10) years.</td>
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</table>

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<thead>
<tr>
<th><strong>Artist Brief</strong></th>
<th><strong>Temporary Public Artworks</strong></th>
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</thead>
<tbody>
<tr>
<td>The Artist Brief: a written description of the requirements for the production of an artwork. It often includes a description of the background context, objectives, location, any impediments and issues such as timeframe, preferred materials, risks and maintenance matters relevant to the development of an artwork concept and its production.</td>
<td>The term temporary artworks are can describe works that are specifically designed to last for days, weeks or months. Temporary artworks might be used to describe projects such as projection or lighting works where there is no physical object created.</td>
</tr>
</tbody>
</table>

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<thead>
<tr>
<th><strong>Moral Rights</strong></th>
<th><strong>Integrated Public Artworks</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>Moral rights are the personal, legally-enforceable rights of the creators of copyrighted works (e.g. the artist of a painting or the author of a book). These rights protect creators’ works from being acknowledged, used or altered in ways they didn’t intend.</td>
<td>The term Integrated Public Artwork can be defined as artwork created by an artist that has been conceived especially for a site or building and forms part of the built environment. Integrated Public Art forms a physical part of the building or structure for which it is designed.</td>
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<thead>
<tr>
<th><strong>Ephemeral Public Artworks</strong></th>
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</thead>
<tbody>
<tr>
<td>Ephemeral (short term): any art form that is transitory, changing and exists for a brief time in the public domain. Ephemeral works may include expressions of art that bring life, fun and interest to public spaces and events such as pop up art, platform art, street art, multimedia, and new media.</td>
</tr>
</tbody>
</table>
SELECTED REFERENCES:

- Wollongong City Centre Civic Improvement Plan CIP, 2007
- Destination Wollongong Development Plan, 2014
- Wollongong Public Art Policy, 2003
- Draft Wollongong Public Art Master Plan, 2008
- Wollongong Development Control Plan, 2009
- Wollongong Community Strategic Plan, 2022
- Wollongong Cultural Plan, 2014-18
- Wollongong Public Spaces Public Life, 2014
- Draft Wollongong A City For People, 2015
- Wollongong Live Music Action Plan, 2014
- Wollongong City Centre Evening Economy, 2014
- Wollongong Creative Spaces Strategy, 2015
- Wollongong Community Survey, 2014
- Wollongong Heritage Strategy, 2011-2014
- West Dapto Section 94 Development Contributions Plan, 2015
- Arts NSW Consultation Outcomes Report — developing the NSW arts and cultural policy, 2014
- NSW Aboriginal Arts and Cultural Strategy, Arts NSW, 2014
- Public Value Measurement Framework: Measuring the Quality of the Arts. Department of Culture and the Arts WA, 2014
- Public Art: making it happen, commissioning guidelines for local councils, Arts SA, 2006
- Code of Practice for the Professional Australian Visual Arts, Craft and Design Sector NAVA, 2008
- Public Art Guidelines for Artists and Commissioners - Arts Law, 2008
- City of Sydney – Public Art Strategy, 2012
- The Parramatta City Centre Public Domain Framework Plan, 2012
- Public Art Guide for Developers - City of Ryde, 2010

Obvious Bus Stop, Baltimore Designed by Spanish Art Collective; “The Truth Is I See You”. Hank Willis Thomas; “Always was, always will be” by Reko Rennie; “In Between Two Worlds” by artist Jason Wing; “Aspire” by Warren Langley; “who we are 100w”: Nikki Gunson, Patrick Bullock, Sarah Parsons and Jo Coles; Nils Norman - developing public art proposals for the ‘Green Corridor’ country park; Velvet Water, Maria Fernanda Cardoso; Anita Larkin and Amanda Buckland from the Berkeley Arts project; Wonderwalls Street Art Festival 2013-15 program, Verb Syndicate; Street Art By Askew, by Smug, Numskull, Roach, Sam Clouston, Wonderlust; The 15 Spheres of Steam, by Donna Marcus; The Kef Project; Warriors by Jan van der Ploeg; ‘Local Memory’ by Brook Andrew; ASPECT Studios Angel Place; I Stay by Jenny Holzer; Webb Bridge Melbourne Docklands; Anthony Gormley; Waste Freight and Barrel by Steven Sigiel; Desert Passage, Canopy Dreams, by Barbara Grygutis; Migration Public Art Project by Narine Martini; Work by RMIT Public Arts students; Gurungaty Water Place; ‘Wingman’ by Bert Flugelman; Spiral and Wave, by Bert Flugelman; Wollongong Crown Street Mall concepts by artist Mike Hewson; Nike by Ken Unsworth; Wombarra Sculpture Garden;
GUIDELINES AND PROCESS

Successful public art projects are dependent on a solid policy and implementation framework that guide the practices of all staff involved in the public art process. The following guidelines detail this approach.

MANAGEMENT

The various parts of Council have different and complementary roles and responsibilities in respect of public art. This section sets out the specific functions and responsibilities for each unit.

City of Wollongong – The City will demonstrate leadership by fulfilling the actions outlined in this strategy and providing skills, developing tools and resources and facilitating partnerships.

This leadership will be demonstrated at a Councillor, Director, Manager and Officer level.

Responsible Manager: Manager, Community Cultural and Economic Development

Responsible Officer: Community and Cultural Development Manager

Further to resourcing public art through providing qualified staff, administrative support and management within the City’s Community & Cultural Development Team, the City will also support its public art outcomes through drawing on a wide knowledge base that extends beyond the resources available within the organisation.

The public art program will be developed with input from, and in consultation with, experts in fields directly relevant to public art, and cultural advisors where appropriate.

Public Art Advisory Panel

A Public Art Advisory Panel will be convened by the City to bring together a diverse mix of experts in the industry to provide independent advice and to make recommendations on the implementation of the Public Art Strategy, policies, projects and programs.

The Panel provides advice to staff on public art proposals by the City and the private sector when appropriate to ensure the quality of proposals satisfies the principles outlined in the Public Art Strategy and Guidelines. Should such advice be necessary it is recommended that the Public Art Advisory Panel be consulted early in the process when any advice they may give can be acted upon. Any advice given by the Panel regarding specific development applications will be passed on to the relevant Planning Officer in the Development Assessments Unit by the City’s Community & Cultural Development Team for the advice of applicants.

Public Art Working Group

Within the organisation, in order to ensure consistency of decision making, a Public Art Working Group led by the Community & Cultural Development Team, comprising representatives from across the City’s divisions, will facilitate internal consultation and liaison to ensure alignment of public art projects with the strategy, policy and major capital works projects across the City and determine the suitability of proposed capital works projects.
Solid processes facilitate coordinated implementation of public art, resulting in clearer priority setting and resource allocation, works that are sited more strategically, and systems driven approaches shared across teams.

**ROLES & RESPONSIBILITIES MATRIX**

<table>
<thead>
<tr>
<th>COMMUNITY + CULTURAL SERVICES</th>
<th>INFRASTRUCTURE PLANNING DESIGN + TECHNICAL SERVICES</th>
<th>LAND USE PLANNING</th>
<th>DA ASSESSMENT PLANNING ASSESSMENT + ADVICE</th>
</tr>
</thead>
</table>
| Community + Cultural Services is responsible for the implementation of the policy and procedures associated with the provision of public art, and providing appropriate representatives for assessment panels and public art project teams, information back to DA assessment planners etc. | Infrastructure is responsible for advising appropriate Community + Cultural officers of proposed capital works projects and providing appropriate representatives for the assessment panels and public art project teams. Infrastructure also plays a key role in the coordination of procedures associated with the provision of public art. | Development of new and/or review of provisions/controls into DCP and other Statutory planning:  
• Hoardings policy  
• Precincts  
• New Releases  
• Major Developments  
• Heritage  
• Town and Village Planning  
• Community Land Management | Planning Assessment and Advice – checklist and guidelines provided to DA applicant where appropriate. DA Assessment Planning to review and refer for assessment |

**PUBLIC ART WORKING GROUP**

Within the organisation, in order to ensure consistency of decision making, a Public Art Working Group led by the Community & Cultural Services Unit, comprising representatives from across the City’s units, will facilitate internal consultation and liaison to ensure alignment of public art projects with the strategy.

**PUBLIC ART ADVISORY PANEL**

A Public Art Advisory Panel will be convened by the City to bring together a diverse mix of experts in the industry to provide independent advice and to make recommendations on the implementation of the Public Art Strategy, policies, projects and programs.
“Wollongong is currently on the edge of transformation, both physically through renewal and transformation, but also whereby recent public art activity has been defined by its ability to be more temporary, flexible, participative and enquiring....”
ARTS PLAN IMPLEMENTATION – public art in development

GETTING STARTED

This section provides information and a process guide for the procurement of public art and is based on current best practice. The involvement of artists and art professionals in the initial stages of project planning is key to successful and meaningful public art outcomes.

Artists working in the public realm are among a number of professionals whose skills are brought to bear on architectural or other infrastructure developments.

The size and complexity of each project will vary depending on the site, the total development cost and the public art budget allocated. However, in all cases it is essential that you identify, with the help of professional advice, opportunities for implementing artwork in the very early stages of the development and design process.

Essentially, art in new development is aligned to the planning and construction process. The early thinking processes that determine the character, location and scope of a development are also useful for determining the scope and intent of art projects, thus making the art an integral part of the build and not an add-on.

Shaping any proposition for public art development needs to be considered in advance of the submission of the Development Application.

There is no single methodology for commissioning art. Though every commission is unique and responds to different circumstances and contexts, there are four outline stages, which are useful in thinking about a project’s development.

The fundamentals are illustrated on the following pages. To summarise, it begins with the understanding the extent of the opportunity and who needs to be involved, then working with an artist/s to develop ideas and proposals, followed by supporting and producing the art commission. Furthermore there are the realities of owning the artwork/s, maintenance and lifespan.

These guidelines are aimed at all potential developers and are intended to suggest ways of approaching this task. They are intended to provide a useful checklist in the commissioning process. These notes promote allowing the public art commission to be as open as possible with regard to site, material and content, and using the creative ability and knowledge of artist/s to inform the whole process. This approach will usually result in a cohesive and successful outcome.

It is also valuable to spend time researching other successful public art projects that will help to inform the process you choose to develop and contribute to the success of your final project. Consider asking questions about artist selection, involvement of consultants, public art plans, and artwork budgets.

When embarking upon any sort of public art commission is it essential to identify clearly the aims of the commission and establish a clear strategy or arts plan. This needs to be done before engaging an artist and will allow early ideas to be explained and will result in a document that can easily be circulated to stakeholders, and also be used as a background for the artist/s brief.

Unless the developer or their design team is experienced in this area, it is recommended that professional advice is sought at the earliest stage.

By involving a public art consultant, curator, or lead artist, the developer will benefit from specialist advice which can help identify the conceptual framework for the arts plan, methods of selection, implementation and the budget required. The role is usually multi-faceted, combining curator, producer, creative consultant, visionary, catalyst, advocate, project manager, negotiator, and researcher.

They can also assist with undertaking project management. This role is a pivotal one in that it ensures good communication between all parties and ensures the project runs smoothly, to budget and on schedule.
PROCESS – OVERVIEW OF PROCESS GUIDELINES FOR PUBLIC ART IN DEVELOPMENT
(*As at June 2016 this is a guide only. Future development on the process is planned with Engagement of appropriate internal and external stakeholders)

OPENING A DIALOGUE
Project Initiation
ACTIONS
- Pre DA Lodgement discussion
- Council to provide guidelines
- Confirming purpose & process
- Set up a Design team
- Developer to select arts consultant

DEVELOPING AN ARTS PLAN
Project Opportunities
ACTIONS
- Arts Plan developed:
  o Contextual research of site
  o Identify opportunities
  o Propose conceptual approach
  o Identify budget allocation
  o Identify program
  o Identify potential artists
- Arts Plan submitted with Development Application

CULTIVATING & SHAPING IDEAS
Project Co-ordination
ACTIONS
- Develop brief/s
- Select artist/s
- Sign Concept Contract/s
- Preliminary concept/s
- Sign Design/Development contract/s
- Final concept/s with drawing/s
- Technical review

ACHIEVEMENT
Project Finalisation
ACTIONS
- Artwork/s fabrication
- Delivery of Artwork/s to site
- Installation of Artwork/s
- Hand-over: preparation of maintenance schedule/s
- Supply images of completed artwork to Council for records

APPROVALS*
Project Initiation
ACTIONS
- Notification from Developer on Design team and selected arts consultant

APPROVALS*
Project Opportunities
ACTIONS
- Arts Plan assessed with Development Application
- Notification to Developer of approval of the Arts Plan

APPROVALS*
Project Co-ordination
ACTIONS
- Notification from Developer on selected artist/s
- Review Preliminary Concept/s
- Approval of Final concept/s

APPROVALS*
Project Finalisation
ACTIONS
- Council to issue Compliance Certificate
PROCESS

1. OPENING A DIALOGUE

As with the process of undertaking any new development, public art projects often provoke considerable debate & discussion and it is important that consultation forms an important part of the approach. Developers are encouraged to open a dialogue with Council early. Opportunities exist to engage with Council staff particularly through a Pre DA Lodgement Meeting that will give valuable practical advice and direction on the developing an appropriate arts plan to be lodged within the Development Application Process. Ongoing dialogue will ensure that arts plans are completed to Council’s satisfaction.

1.2 HAVING A PURPOSE

There are often a variety of reasons and motivations for a design team to identify opportunities, with clients, for commissioning public art as an integral part of a project.

Fundamentally, at the centre of a project needs to be a solid commitment from all to create an exemplary public art project that engages with the new development and its interface with the public domain.

Developing a wide-ranging arts plan for the site will help lead aims and inspirations that begin to embody the proposed character of the new development. A good starting point is the concept of ‘place’ that can inform the basis for commissioning and producing an art project whether it be used as an inspiration, issue or context. A wide range of case studies are included in these guidelines as examples which draw on ‘place’ whether through a need to relate more expressively with a location, or with its community, or to challenge important and relevant issues or as a response to reflect on the history and social fabric of a place.

1.3 COMMITTING TO A PROCESS

Exemplary public art projects are fundamentally driven by a good process. Each project will present diverse opportunities that all have different emphasises, concerns and issues. In turn this will influence the project’s duration and context.

Permanent public art projects are often dependent on larger building processes and longer timeframes, whilst temporary public art projects tend to offer opportunities across the life of the development and also encompass a broader range of artistic practice.

It is also critical to understand that whatever the kind of project to be developed, that working in the public domain often takes much longer than expected as does integrating a public art commission as part of construction of a new building.

The key is to start working on a project as early as possible or at least stating intent to commission with an appropriate budget line early on helps make projects more effective and can save money in the long term.

1.4 GATHERING A PROJECT TEAM

These guidelines promote the engagement of integrated design teams. Design teams possess the overview and detail of a construction project and have an essential role in informing the art commissioning process. They are often led by architects and include engineers, and other design professionals. Their expertise includes a conceptual, technical and practical perspective.

Clear communication in the design team is critical to developing an art commission through on-going dialogue. Identifying arts expertise to join the design team at this early stage will help shape the opportunities appropriately and also assist in the project management of aligning the art project with detailed construction and procurement processes.

This project management role is pivotal and can be delivered by various arts professionals, including curators, art consultants or planners, and lead artists.
## 2. DEVELOPING AN ARTS PLAN

An important part of the responsibility for a public art project is to develop an appropriate strategy or plan. The plan will help determine the focus, rationale, opportunities and the most appropriate approaches to be undertaken.

The arts plan is largely an informed scoping document and project plan to undertake the project. Strategies and plans can usefully show how commissioning can build on the existing identity of a place, be part of the strategic focus for the development and be embedded into existing processes and structures. The arts plan can also be informed from other plans for the development like the statement of environmental effects, heritage reports, archaeology, green technologies etc. Generally the plan will cover the following as a minimum:

- Vision
- Curatorial approach
- Community/client engagement
- Context – history, site analysis, themes
- Potential sites/locations/treatments
- Selection methodology for artists
- Budgets & timetable
- Project management & responsibilities

As the project progresses more information in the way of briefs, artist concepts, designs, materials & finishes, and fabrication detail will be required.

### 2.1 Understanding the site

When undertaking a development, there are often many potential opportunities to site public art projects and often the site and proposed building envelope will inform the different parameters and processes to consider. Critical thinking needs to be developed, and connections made, to the context of the development, its social or cultural history, the ways users have and will continue to interact with that place.

In identifying an actual site or treatment areas, it can be beneficial to leave the brief reasonably open. Being too prescriptive when identifying a site and opportunity can narrow a project’s potential. Furthermore, new forms of art practice can also open up thinking for new sites and places for projects within and over the life of the development.

### 2.2 Examining an approach

There are many ways to realise public art projects. Often a combination of the context of the location, conceptual frameworks laid down by the design team, and opportunities & constraints will inform the diverse approaches to be undertaken. Also contemporary artists choose to work in many different ways. Often it can be delivered in a combination of the following ways:

- Temporary projects and installation
- Permanent stand-alone commissions
- Permanent integrated commissions
- Process-based projects (artist in residence programs)

Temporary and permanent projects have different profiles. For instance permanent artworks can be enduring landmarks, whilst temporary projects can be more challenging and innovative as there are often less constraints.

### 2.3 Setting a budget

It is essential to set a realistic budget for the development of a public art project, covering the full commissioning process – from inception through to realisation and maintenance.

The budget should be commensurate to the overall cost of the development. A good starting point is 1% of the total budget. In arriving at an appropriate amount it is worthwhile researching comparable public art commissions to understand what likely budgets are involved and what level was required (see case studies for some examples).

Largely, costs will vary depending on the scope of the artwork being temporary or permanent. For permanent artwork commissions, it is important to identify a budget line early on in the development process, which may be augmented, if appropriate, by other material budget costs during construction. Likely costs include:

- Project management fees
- Selection costs, as appropriate
- Design development costs including, prototypes or equipment. Project costs: artist’s and other fees, engineering, materials, fabrication, installation, transport
- Consultation fees (as required)
- Maintenance and warranty
- Contingency – there are many variables in construction projects
3. CULTIVATING & SHAPING IDEAS

This stage is about working with an artist/s to develop ideas and shape proposals.

It is important to start with the development of a well written brief. The brief/s is informed by the content of the strategy or arts plan for the site.

The brief does not need to be lengthy, but should contain all relevant information and requirements. Briefs should strike a balance between being open enough to allow an artist/s space to explore opportunities, and detailed enough to ensure a professional outcome.

A good, constructive brief should give the artist/s context, background and technical information, and let them know what is needed and expected of them and of the resulting artwork. This will lead to the commissioner having confidence that aesthetic, technical, maintenance and timing issues are agreed and will be carried out to expectations. Key points to include:

- The aims of the commission e.g. enhancing a site, providing a focal point etc.
- The exact nature of the site and its intended use and users, with site plan if relevant
- Relevant historical, social contextual detail
- The role of the artist and thematic directions for the artists consideration
- Any community or public involvement
- Site constraints and opportunities

3.1 Selecting the artist/s

Selecting artists can happen in a number of ways: direct invitation, competitive interview, invited competition and open competition. Frequently the arts consultant/artist planner or curator will oversee this process and has the knowledge and visual arts background to identify the most appropriate artists to work with. Using the skills and experience of the design team will often bring in additional expertise to assist in this process.

Essentially, the artist’s practice is the central emphasis of any art commission. Their role should reflect their expertise and experience and they should be seen as a professional with knowledge of their own discipline and field. Additionally, reflecting on an artist’s previous work and interest may also highlight how they choose to work and participate in the project team. Databases are often available from local government and arts organisations. Most artists have images of their work available for prospective clients to look at.

It is important to remember the point of working with an artist is to embrace the unique skills and ability to conceive and interpret creative ideas. It is also imperative to allow them sufficient creative space and time to conceptualise a substantial project as part of the proposed development.

3.2 Developing proposals: ideas & responses into designs

It is critical to maintain good communication between the design team and artists. Artists should also be treated as peers in their work with planners, architects and other professionals. They should also be given realistic timescales for design ideas and creation of supporting material. Contracts should be clearly agreed and issued prior to any work taking place. There are three stages of design and fabrication work to be contracted from each artist undertaking a commission. These follow similar principles and steps to the design and construction of a building:

- A schematic design stage – artwork concepts in response to the brief: intent, scale,
- A design development stage – detailed design including feasibility/cost, construction plans etc.
- A fabrication stage – the building of the artwork.

Depending on the artist selection process, the artist/s will be paid a fee for each of the three stages of work and approval process established at the end of the schematic design and design development phases. Understanding how the completed artwork will look on site and how it will function is an important part of accepting the concept and approving the artwork. It is usual to require the artist to present a detailed design prior to the work being fabricated.
4. ACHIEVEMENT

This stage is about realising the artwork from design, installation to completion. The nature of art making is wide and diverse, so therefore the fabrication or execution of the work can be a detailed process. Fabrication will involve a co-ordination of a multiple responsibilities, from identifying the right contractor, to use of materials, production of samples, and the involvement of structural engineers and the artist. So too can be the installation of an artwork on site.

Celebration is a natural element of the creative process and it is important that an unveiling of the artwork takes place. A launch, dedication or opening of the artwork/s will recognise the work that has taken place and celebrates what has been achieved.

It will also give you the ideal opportunity to publicise the project, reconnect with the community and gain immediate feedback.

You also can’t ignore the fact that maintenance and decommissioning are an integral part of the commissioning process. Details of which must be included in the contract. It is advisable that major commissions have a maintenance schedule from artists with a relevant timetable for aftercare.

4.1   Fabricating the Artwork/s

Art-making is very much a customised process and there are variety of methods and approaches to fabricating the final artwork/s. In some instances the artist may build or construct the work in their studio for transportation and installation on site. Some work may be crafted in situ. Other artworks may be fabricated by a specialist to construction drawings prepared by an engineer under the artist’s supervision. The fabrication of large works is a complicated process to undertake and to coordinate. Clear decisions about lines of accountability, coordination responsibilities, communications and contractual obligations need to be resolved prior to fabrication commencing. Often samples of the artwork and materials require approvals during work in progress of the fabrication as required.

4.2 Installing the Artwork/s

The installation of artwork on site will require considerable planning and will need to be incorporated into the construction schedules where appropriate. Additional installation materials maybe required, along with access for the artist and consultant to be present on site to oversee the installation process. After the artwork is installed or completed. The developer and the design team should inspect and sign off on the artwork. Any issues should be addressed promptly. Council may also wish to inspect the completed artwork as part of the sign off of the development. In the case of artwork that is a condition of the development approval process, Council usually requires that the artwork is completed and installed prior to the site being used or occupied.

4.3   Protecting the Integrity

As the owner, the Developer has several legal obligations to ensure the integrity of the permanent artwork/s over their given lifespan. Artwork/s should be acknowledged or attributed in some form to the artist. The artwork/s also must not be altered or removed, nor left to fall into disrepair.

Permanent public art should be robust but like other public structures it will be subject to wear and tear. Artwork requires the same attention to maintenance and repair as other elements in architectural contexts or public environments. Appropriate cleaning and repair, replacement of elements that are loosened or damaged, repair of vandalised surfaces or structures are all part of this process.

Where the work will become the property of Council requires a maintenance plan to be submitted detailing appropriate procedures and treatments for both cyclical maintenance as well as events such as vandalism or unintentional damage. The involvement of the artist in both repair and maintenance should be specified, along with timeframes for both
OPPORTUNITIES ANALYSIS – SITE ANALYSIS AND CONTEXT

**Site Analysis & Context**
To achieve the best results, critical thinking needs to be developed, and connections made, to the context of the development, its social or cultural history, the ways users have and will continue to interact with that place.

The design process requires an analysis of fact, a synthesis of the results, and a homogenous blending of art and architecture with client requirements.

It is encouraged to also reference and support other key planning documents such as heritage, environmental, or archaeological reports to see if there are any possible synergies.

The matrix opposite is provided as a starting point to undertake an appropriate site analysis to inform the arts plan.

<table>
<thead>
<tr>
<th>Location</th>
<th>Interaction</th>
<th>Experience</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Site</strong></td>
<td><strong>Connectivity and Accessibility</strong></td>
<td><strong>Meeting place</strong></td>
</tr>
<tr>
<td>Physical attributes</td>
<td>Entrance/exit points &amp; nodal structures - foyer</td>
<td>Human-centred experiences of communication, eating, recreation etc.</td>
</tr>
<tr>
<td>Corner block, double frontage</td>
<td><strong>Sight lines</strong></td>
<td>Informal</td>
</tr>
<tr>
<td>Adjoins public open space</td>
<td>Views from passing vehicles</td>
<td>Gathering space for spontaneous activity</td>
</tr>
<tr>
<td>Connects with multiple modes of traffic – pedestrian, vehicle, rail, etc.</td>
<td>Visual awareness</td>
<td>Formal</td>
</tr>
<tr>
<td></td>
<td>Pedestrian experience</td>
<td>High degree of use and significance</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Development</th>
<th>Character</th>
<th>Thematic</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Type</strong></td>
<td><strong>Urban Heritage</strong></td>
<td><strong>Industrial/Commercial Memory</strong></td>
</tr>
<tr>
<td>High level mixed use, Low level mixed use, Commercial, Residential etc.</td>
<td>former uses</td>
<td>Social/Cultural Heritage</td>
</tr>
<tr>
<td><strong>Scale &amp; Materials</strong></td>
<td><strong>Existing Features</strong></td>
<td>Celebration</td>
</tr>
<tr>
<td>Smaller or larger than surrounding development etc.</td>
<td>Natural Topography, heritage items</td>
<td>Environment</td>
</tr>
<tr>
<td>Robust, reflective, transparent etc.</td>
<td><strong>New Features</strong></td>
<td>Issues</td>
</tr>
<tr>
<td></td>
<td>tower, balconies, podiums, courtyards, colonnades</td>
<td>Activation</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Future</td>
</tr>
</tbody>
</table>
Artistic Response

The current diversity of contemporary arts practice allows for multiple approaches across the life of the project or development and beyond.

Artworks can be either temporal or permanent and respond to either former uses of the site or aspects of the construction, design and proposed uses of the new development.

Contemporary art also embraces new technologies, design and fabrication techniques and can also be used to engage the community in a more flexible and experimental way.

The matrix opposite is provided as a starting point to understand some of the likely options that may inform an appropriate brief to artist/s.
OPPORTUNITIES ANALYSIS - APPROACH

Working with Artists
(*As at June 2016 this is a guide only. Future development on the process is planned with Engagement of appropriate internal and external stakeholders)

In the future it may be a requirement that the developer must ensure that their public art obligation is complied with. Therefore the developer will be responsible for initiating the project and engaging professional consultants and artists to achieve a satisfactory outcome that meets aesthetic and process requirements as outlined in these guidelines and as an outcome for their development.

The developer is not obliged to engage a Public Art Consultant; however Council would encourage the employment of a skilled professional to assist with the commissioning process.

An experienced consultant will be in a position to provide a considered assessment of the potential art opportunities, recommend appropriate artists and to oversee the entire process.

Also artists being commissioned by the developer; must be paid appropriate fees and conditions. Although it seems simplistic to point out that one would not expect work or services to be provided for small cost from other professional sectors, such as architects, surveyors or engineers, there has been some regrettable traditions of artists being expected to work in this way and to deliver on unrealistic budgets.

This is a particular issue in the field of Public Art where many additional costs and factors may come into play in the realisation of a project.

Information on nationally recognised rates of pay can be obtained from National Association of Visual Arts (NAVA) www.nava.org.au

Arts Consultant/Curator

Arts Consultants/curators can fulfil many roles beyond that of simply recommending artists. One of the most effective ways an artist can contribute to a development or construction projects is to be employed as a member of the design team from the outset.

They can contribute a fresh visual perspective to development schemes, can add conceptual and design skills to the collaborative process, particularly at the initial design and concept stage.

They can also lead the consultation strategy – keeping a dialogue between the developer, Council, artists and the community.

Each public art project is different and requires a tailored scope of works. There are a number of factors taken into account when calculating fees, which will vary. Fees may be charged by the hour from $90 to $150, or be between 5 percent and 15 percent of the commission costs.

Lead Artist

A variation on the Arts Consultant/ Curator in the Design Team approach is the creation of the role of Lead Artist, within the development steering group. Again, for this approach to be successful the Lead Artist should be appointed at an early stage in the development.

The Lead Artist’s role will be to manage the public art element of the project and represent its relationship to other aspects of the development, ensuring the creative conceptual framework is adhered to and to contribute ideas on where art objects or projects can be integrated within the planned development.

The Lead Artist may also be commissioned to create their own artwork.

The Lead Artist would not be expected to become involved with the day-to-day management of the wider development.
OPPORTUNITIES ANALYSIS

Appointing the right artist for the job

The field of contemporary art practice is broad and varied. In order to ensure the success of a commission, the correct artist with the appropriate range of skills needs to be appointed.

The following are the most common methods used for the recruitment of artists, and developers are encouraged to respect equal opportunities principles throughout the recruitment process.

In most cases a selection panel should be established to oversee the process and will usually consist of the project’s design team and the appointed arts consultant. It is important that a representative of professional visual art or craft practice is involved.

Where possible members of the selection panel should be involved from the earliest stage in the selection process and should see the stages through to completion. Full information regarding the artist’s brief and selection process should be circulated to each panel member at the start of the commissioning period.

The final choice of artist/s to be commissioned should be the responsibility of the developer, but they should be encouraged to seek advice and assistance from Council’s Public Art Team if required.

The matrix provided opposite details the most common approaches to choosing an appropriate artist/s.

Invitation to artists nominated by a competitively appointed Curator (Arts Consultant)

Curators are appointed based on their particular curatorial strengths and the artists they nominate for projects. An artist, or group of artists, is invited to submit a proposal, based on the stated brief; this model is useful where the project timescale may prohibit widespread advertising of the commission or where the project or development would benefit by the work or reputation of a particular artist.

Open Expressions of Interest and Requests for Proposals.

Invite artists through public expressions of interest to make proposals for temporary and permanent public artworks.

This involves the commission being advertised in appropriate arts journals, newspapers and websites etc.

Invitation to artists nominated by the PAAP

On occasions the City’s Public Art Advisory Panel recommends suitable artists to internal City departments and to private sector partners.

Limited Competition

A small number of artists are invited to develop and submit proposals in response to the artists brief. A fee is paid to each artist for a proposal, which would include outline ideas, sketch or maquette, draft budget, and schedule for production.

This approach opens up the appointment process and encourages a range of creative concepts and artistic styles. It affords an opportunity for all parties involved in the commission to have an active role in the artist’s selection.
Artists-in-Residence

This is a valuable way of working, with particular success on larger regeneration projects that last for a number of years.

The principle involves placing an artist, on a residential basis, within or near to the development where the public artwork, new public space or development will be created. Artists are enabled to connect with the local community, its traditions and topical concerns, thus assisting the conceptual development of the work and ensuring site specificity. This approach is also useful in the process of raising local awareness, participation and ownership.

Residencies can be structured with either specific prescriptive briefs (where an area of work and likely outcomes are specified) or open briefs (non-prescriptive and leaving the artist to make decisions about how the work should be realised). It is recommended that the artist has access to a support through the design team or arts consultant to avoid feeling isolated within the placed community, and to help resolve any issues that may arise.

No two artist-in-residence programs are the same. Each program has its own background and atmosphere. Some focus on only one discipline of the arts, most offer facilities for any discipline: visual arts, literature, music, performing arts, architecture, design, dance etc. Working periods will also differ enormously: from four weeks to six months or sometimes even a year.

Community Engagement & Awareness

Larger development projects can benefit from much broader cultural/social outcomes through either short term or prolonged community engagement opportunities.

Some of the case studies in part 4 of these guidelines illustrate what can be achieved through a sustainable approach to engaging with communities in the development process through such approaches as Artist-in-residence programs and artist interventions.

There is no single model, and the expectations and requirements vary greatly. The relationship between the resident artist and the host is often an important aspect of a residency program.

Sometimes residents become quite involved in a community - giving presentations, workshops, or collaborating with local residents. At other times, they are quite secluded, with ample time to focus and investigate their own practice, and create public artworks.
HERITAGE INTERPRETATION

The City of Wollongong contains a rich and diverse range of buildings, sites and elements which illustrate the City’s history and characterise many of the City’s villages and neighbourhoods. It is important that the heritage of the City is recognised, celebrated and conserved to allow present and future generations to appreciate the rich tapestry of the historic environment.

The information required for any development application will depend on the heritage significance of the heritage building, site or element, the contribution of the existing heritage building, site or element to the heritage conservation area or heritage streetscape, and the proposed development.

Major alterations to a heritage item also require the production of an interpretation strategy, detailing how the significant aspects and uses of the building may be publicly interpreted.

Like public art, well-conceived and well delivered heritage interpretation demands a clear understanding of both the site and the audience. Successful interpretation engages the audience, and provokes their interest and reflection about the site and its values in a way that sustains the significance of the place.

Other areas which are essential is the exploration of the Social significance of sites and places and the culture & identity of Aboriginal and Torres Strait islanders.

When both an Arts Plan and a Heritage Interpretation Strategy are required it is encouraged that the processes and outcomes are complimentary. Historians can add value to the Arts Plan and an Artist can assist in the interpretation and storytelling outcomes of a Heritage Plan.
Ownership of the artwork will rest with the Developer, and/or the building owner. In some circumstances, where artworks and/or cultural objects are to be transferred to the care of the City, they will be assessed by the Public Art Committee who will then make a recommendation regarding the suitability of the artwork for the collection.

The work will also undergo a full appraisal by a Conservator. Depending on the work, the recommendation will be passed to Council or the CEO for approval.

All objects entering the permanent collection will be accompanied by a legal document transferring full rights of ownership to the City of Wollongong. Council will have exclusive copyright licence of the works, however full copyright will remain with the artist/author of the work/object.

Works shall have permanency as long as they retain their physical integrity and authenticity and so long as they reinforce the City of Wollongong’s Public Art Policy & Strategy and are in accordance with City’s 2022 plan, its directions, objectives and actions, and Council’s vision for Wollongong.

De-accessioning

There is the obligation of the Owner that if they intend to remove, relocate, destroy or demolish any public artwork, they will first, make reasonable enquiries as to the identity and location of the artist (or the artist’s representative). If, after making reasonable enquiries, the City cannot identify or locate the artist (or the artist’s representative) the City may remove, relocate, destroy or demolish the public artwork as it sees fit.

All decisions in relation to these issues are to be considered in conjunction with the City’s Public Art Guidelines.

Moral Rights - Overview

Standard Commission Agreements with artists reflect the requirements of the Copyright Act (Moral Rights) Amended Act 2007, and formalises Council’s responsibilities to consult with the artist before relocating or removing artworks before the end of their specified lifespan.

What are Artistic Works?

Artistic works are original creations and can be paintings, murals, drawings, sculpture, craftwork and photographs. Artworks also covered by Moral Rights Legislation include; literary material (novels, screenplays, poems, song lyrics, journal articles), films (features, documentaries, music videos, television, commercials) and computer programs.

What are Moral Rights?

Moral rights are the personal, legally-enforceable rights of the creators of copyrighted works (e.g. the artist of a painting or the author of a book). These rights prevent creators’ works from being acknowledged, used or altered in ways they didn’t intend. An infringement of moral rights can result in the creator being awarded financial damages. Moral rights may continue after a creator’s death. In which case, they become the responsibility of the creator’s legal personal representative.

Respecting Creators

The creator of any copyrighted artwork should be acknowledged as such in reproductions of the artwork and on or near the artwork itself, unless he or she has requested in writing not to be. Artworks should not be treated in a derogatory way. That means doing anything that may compromise the intention of the creator/copyright holder. Even simple things like moving a work to a different location or using lights to highlight an artwork if contrary to the commissioning agreement could be a moral rights issue. The creator / copyright holder must be consulted when any changes to an artwork or display or location of an artwork are planned.
ARTS PLAN
IMPLEMENTATION:

PROGRAM OUTLINE
PROGRAM AIMS & OBJECTIVES
PROGRAM PRINCIPLES
PROGRAM BENEFITS
PROGRAM OUTCOMES
PROGRAM APPLICATION
PROGRAM PROCESS

Animating WOLLONGONG
Public Art Strategy
& guidelines 2016-2021

Developer - PUBLIC ART Guidelines & Process

‘ANIMATING WOLLONGONG’ Draft Wollongong Public Art Strategy & Guidelines 2016-2021
The City of Wollongong recognises the social, cultural, economic and environmental benefits that flow from integrating public art into the urban fabric - benefits not just for particular developments, but for the whole city. The public environment comprises land, buildings, institutions and open spaces that are effectively in collective ownership. The centres of large cities and villages offer a broad range of experiences and opportunities; intensity and variety contribute greatly to the texture of city life. It has the ability to effectively sustain business and commercial functions as well as underpinning the social and cultural life of the city.

New development often brings altered patterns access and activity that often blur the boundaries between public and private ownership. The facades of private buildings that frame public space, and associated landscape and design treatments, also private places that are physically inaccessible yet remain visibly accessible bring a heightened level of not only interest and but also ambiguity to the urban environment.

Private buildings and developments also usually bring a diverse range of scales, materials, styles and purposes to the urban environment. They establish their own particular ‘signature’ through architectural style, form, articulation and materials.

For developers or investors, public art provides value, cultural investment and a connection with local communities. In many cases it provides a point of difference for a development. It can provide a meeting place or landmark and, more importantly, it can provide a way to engage with the people who will live, use and benefit from the development.

The role of these Guidelines aims to assist developers and property investors to better understand the process and benefits of the inclusion of public art in the urban developments they initiate across the city. How public art can meaningfully coexist with the elements of the existing site and its surrounding context, assist with better integration into the streetscape, animate frontages, preserve heritage and storytelling, increase site permeability and use, and support sustainable development initiatives.

They also reinforce the much greater net effect that can be achieved by providing a role for artists to work with urban designers and architects from the inception of a project and participate directly in the design process.

Providing new development is sensitive to its context, the benefits of high quality urban design and public art accrue to businesses through increased productivity and prestige; to communities in improved city living and safer, healthier and creative places; and to developers and investors in better returns on investment.

The purpose of these Guidelines is to provide concise information on the City’s requirements and processes for the provision of public art within new developments and the public realm. This resource guide is also intended to give developers information and tools to commission works of art. It features examples of different project types, discusses best practices, and outlines local and national resources for public art.

(*As at June 2016 this is a guide only. Future development on the process is planned with engagement of appropriate internal and external stakeholders)
Aims – PUBLIC ART IN DEVELOPMENT

THE PURPOSE OF THIS RESOURCE GUIDE IS TO:

- **Provide practical information** on the procedures and processes for public art inclusion in new developments
- **Enable high-quality public art** to be considered in visible and accessible public spaces in all large scale developments;
- **Ensure works of public art are designed, constructed and installed in accordance with these guidelines** and the City’s Strategic, Land Use Planning and Development Application & Consent processes.
- **To assist owners and developers in the commissioning, procurement and presentation of public art**;
- Encourage best practice approaches to public art by promoting the value of interdisciplinary collaboration between artists, architects, and designers at the earliest possible stage in the design process.
- **To initiate, partner and support programmes and practices that help build both the cultural and creative capacity** and the economic and environmental sustainability of art practice related to the City’s public realm.
- **Raise the profile of public art and contemporary art practices** through creativity and innovation across the City’s public domain.
The City’s Public Art Strategy provides a clear, sustainable and forward-looking framework which expresses the City’s commitment to the vital role of art in the overall strategic planning of the city and the implementation of Wollongong 2022.

To support this framework, these guidelines set out to promote the inclusion of high quality public art in new development through the following key objectives:

**THE CITY AIMS TO BUILD AND MAINTAIN A PROACTIVE DIALOGUE AND OPERATIONAL RELATIONSHIP WITH BUSINESS AND THE DEVELOPMENT SECTOR ON:**

- **Being a catalyst for urban change and sustainability** through incorporating contemporary arts practice into the built and natural environment.

- **Promoting the benefits of design excellence** through ‘best practice’ public art processes

- **Promoting sustainable and value driven outcomes** in the costing, design, fabrication and installation of ‘integrated’ public art, urban design and architecture

- **Increased understanding and enjoyment of public art and an awareness and appreciation** of the significant benefits provided by a rich and diverse artistic environment.

- **Collaborating to develop and promote the overall cultural well-being of the city** by recognising, valuing and promoting the role of artists
## Value & Return

The inclusion of Art to a new development will bring inherent value. In the short term, good design & public art for the Developer largely contributes towards ‘product differentiation’ to their site and therefore gives the development an edge.

In the long term, this might mean better investment performance and better re-sale prices.

Though this maybe apparent, the value of public art cannot be derived solely from an assessment of completed works, but must include its collaborative and complementary value as a component of public spaces, and its social value as a means through which to express, reflect and enjoy our city.

These guidelines encourage a more holistic return and measure to value.

An important means by which arts and culture contributes to urban regeneration is through a strong attachment to community.

## Flexibility & Adaptability

Central to the City’s frameworks on the Arts is establishing more creative interfaces between art and place, and extending the concept of ‘place’ beyond just the built environment to include precincts and localities.

These guidelines promote adaptability through development that can respond to Wollongong’s changing social, technological and economic conditions. Large capital projects can often contribute to the City’s regeneration, it is also clear that physical infrastructure alone will not sustain this effect. A high-quality and ongoing programme of cultural activity is often key.

The current diversity of contemporary arts practice allows for multiple approaches across the life of the project or development and beyond.

Artworks can be either temporal or permanent and respond to either former uses of the site or aspects of the construction, design and proposed uses of the new development. Contemporary also embraces new technologies, design and fabrication techniques and can also be used to engage the community in a more flexible and experimental way.

## Continuity and Change

Character and authenticity bring continuity to a city. Just as some elements of a city’s structure present people with a vivid ‘map’ of the city, other components of the urban fabric provide a chronological record of its development.

New buildings, spaces and functions should respond to these underlying patterns through orientation, scale, textures, local culture and the distribution of activities.

This does not mean that new development should imitate its immediate surroundings or replicate existing conditions that are perceived to contribute to distinctiveness.

The new development will also often bring fear of change, but public art offers an intrinsic value to link ‘old’ with ‘new’. The making of site-specific artworks and adaptable places, created for a particular location, that are informed by the environmental, social, cultural and/or historical significance of the area, builds an ongoing narrative about a place and its people; their histories, their aspirations and changing social & cultural values and diversity.
PROGRAM BENEFITS – ADD VALUE, ADD ART!

Adds economic value by:

- Producing returns on investments (good rental returns and enhanced capital values)
- placing developments above local competition at little cost
- responding to occupier demand
- contributing to more contented and productive workforces
- supporting the mixed-use elements in developments
- creating place marketing dividend
- differentiating places and raising their prestige
- Increased visitor footfall and commercial activity.
- opening up investment opportunities, raising confidence in development opportunities

Adds social, cultural and environmental value by:

- creating well connected, inclusive and accessible new places
- helping to deliver mixed-use environments with a broad range of pedestrian amenity available
- delivering development sensitive to its context
- enhancing the sense of safety and security within and beyond the development
- boosting civic pride and enhancing civic image
- Revitalising urban heritage.
- returning inaccessible or run down areas and amenities to beneficial public use
- Assisting with education more energy efficient and less polluting development

Who benefits?

Investors benefit through favourable returns on their investments and through satisfying occupier demand, although the full pay-off may not be immediate.

Developers benefit by attracting investors and pre-lets more easily and hence from enhanced company image. If they retain a stake in their developments for long enough, they also benefit from good returns on their investments.

Occupiers benefit from the better performance, loyalty, health and satisfaction of their employees and from the increased prestige that well-designed developments command with guests and clients.

Business benefit from an opportunity to be involved in the construction and fabrication

Artists benefit because public art is crucially dependent on their input.

Community as a whole benefit from advantages of successful projects through access to a better quality environment

Council benefits by meeting their obligation to deliver a well-designed, economically, culturally socially, and environmentally viable environment
The City may elect to monitor ‘public art in development’ at three key stages that are aligned with the development application and approvals process. These performance standards should be read in conjunction with the practical information provided in other sections of these guidelines: (*As at June 2016 this is a guide only. Future development on the process is planned with engagement of appropriate internal and external stakeholders)

<table>
<thead>
<tr>
<th>Development Application Assessment</th>
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<tbody>
<tr>
<td>The developer must submit an arts plan with the Development Application for the Site. (Details of the contents of an arts plan are provided in Section 3 of these guidelines).</td>
</tr>
<tr>
<td>The arts plan is considered as a part of the development application assessment process of Council.</td>
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<tr>
<td>Advice will be given to the applicant along with development assessment conditions to realise the full outcomes of the proposed arts plan.</td>
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<tr>
<th>Construction Certificate</th>
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<tr>
<td>In most cases it is required that the Developer must submit concepts and final artwork designs for approval with the application for the Construction Certificate.</td>
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<tr>
<td>Approval of the artwork designs will be given with the assessment of the development’s construction documentation.</td>
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<th>Prior to Occupancy</th>
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<tr>
<td>The public art work must be completed and installed prior to the first occupation of the new development and a notice of artwork completion must be submitted to the city.</td>
</tr>
<tr>
<td>Alternatively, the city may accept a suitable agreement prepared at the applicant’s expense binding the proponent to complete the works within a specified timeframe.</td>
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</table>
The following is the scope and application of the Public Art Strategy & Guidelines within Wollongong Local Government Area. A Public Art Plan and Outcome is required in the following types of development:

- **DEVELOPMENTS WITH PUBLICLY ACCESSIBLE SPACE AND/OR CONSTRUCTION COST >$10 MILLION**
- **DEVELOPMENTS COMPLYING TO PRECINCT PLANNING AND TOWN CENTRE DCPs**
- **DEVELOPMENTS COMPLYING TO DESIGN REVIEW PROCESS**

**Major Developments:**

Before you prepare and lodge a DA for a major development, for example a new building or major refurbishment, contact Wollongong City Council to discuss your proposal. It will be also necessary to:

- check how the City's planning instruments – plans, codes and policies – affect the proposed development
- obtain copies of the information necessary to submit a DA, including the DA form and the relevant planning instruments
APPLICATION – DEVELOPMENTS WITH PUBLICLY ACCESSIBLE SPACE AND/OR CONSTRUCTION COST $10 MILLION+ (Future consideration)

PUBLIC ART PROCESS

Public Art Process for Developments with Publicly Accessible Space and/or Construction Cost >$10 Million, the following three documents are required:

1. Preliminary Arts Plan to be submitted with the Development Application

The Preliminary Public Art Plan should include an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives. It should identify public art opportunities, propose a methodology for the selection and commissioning of artists and provide an estimated budget and program for the inclusion of artists.

The Preliminary Public Art Plan will be reviewed by the Public Art Panel for comment and any recommendations will be recorded and passed on to the developer.

2. Detailed Arts Plan to be submitted with Construction Certificate Documentation

The Detailed Public Art Plan should include the public art concept/s illustrated in such a way that the form, dimensions, materials and location of the proposed artwork are clearly communicated. It should include a brief statement explaining the rationale behind the artwork and should demonstrate how the proposed work will relate to the proposed development and site.

It should provide a program for documentation, fabrication and installation and integration with the construction program for the development. It should also provide engineer’s drawings, expected maintenance requirements and de-accessioning agreements.

The Public Art Plan will be reviewed by the Public Art Panel for comment and any recommendations will be recorded and passed on to the developer.

3. Final Public Art Report to be submitted at Occupation Certificate Stage

The Final Public Art Report is to satisfy the City that the public art has been delivered and the public art commitments have been fulfilled. This will enable the Occupation Certificate to be released.

The Final Public Art Report should provide information about the artworks and artist, the fabrication and installation of the work, the documentation and engineers’ drawings, the maintenance requirements, any additional relevant information regarding ownership, and copyright of the work.

The Public Art Report is a condition of Occupation Certificate.
APPLICATION – DEVELOPMENTS COMPLYING TO PRECINCT PLANNING AND TOWN CENTRE DCPS

PUBLIC ART PROCESS

Developers of sites requiring precinct planning and town centre DCPS, the following three documents are required:

(1) Preliminary Arts Plan to be submitted with the draft Precinct plan

The Preliminary Public Art Plan should include an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives. It should identify public art opportunities, propose a methodology for the selection and commissioning of artists and provide an estimated budget and program for the inclusion of artists.

The Preliminary Public Art Plan will be reviewed by the Public Art Panel for comment and any recommendations will be recorded and passed on to the developer.

(2) Detailed Arts Plan to be submitted on final Precinct plan

The Detailed Public Art Plan should include the public art concept/s illustrated in such a way that the form, dimensions, materials and location of the proposed artwork are clearly communicated. It should include a brief statement explaining the rationale behind the artwork and should demonstrate how the proposed work will relate to the proposed development and site.

It should provide a program for documentation, fabrication and installation and integration with the construction program for the development. It should also provide engineer’s drawings, expected maintenance requirements and de-accessioning agreements.

The Public Art Plan will be reviewed by the Public Art Panel for comment and any recommendations will be recorded and passed on to the developer.

The Detailed Public Art Plan is a condition of Development Consent.

(3) Final Art Report to be submitted after implementation

The Final Public Art Report is to satisfy the City that the public art has been delivered and the public art commitments have been fulfilled. This will enable the Occupation Certificate to be released. The Final Public Art Report should provide information about the artworks and artist, the fabrication and installation of the work, the documentation and engineers’ drawings, the maintenance requirements, photos any additional relevant information regarding ownership, and copyright of the work.

The Public Art Report is a condition of Occupation Certificate.
APPLICATION – DESIGN REVIEW PROCESS

PUBLIC ART PROCESS

Public Art Process for Developments applying to a Design Review Process:

(1) Preliminary Arts Plan to be undertaken within the Design Process

The Competitive Design Policy establishes the processes an applicant is required to undertake to demonstrate that a proposed development is the result of a competitive design process. An Arts Consultant/Curator must be appointed as a part of the competitive design process by each nominated Design team. Collaboration with the design team on public art will ensure that design excellence integrity is continued into detailed development proposals. The Preliminary Public Art Plan should include an analysis of the precinct, planning requirements and any studies pertinent to the public art objectives. It should identify public art opportunities, propose a methodology for the selection and commissioning of artists and provide an estimated budget and program for the inclusion of artists. The Preliminary Public Art Plan will be reviewed as part of the Public Art Advisory Panel for comment and any recommendations will be recorded and passed on to the developer.

(2) Detailed Arts Plan to be submitted with Development Application

Following on from the Preliminary Arts Plan, the Design team and the Arts Consultant/Curator will work together on the Arts plan for lodgement with the Development Application. The Detailed Public Art Plan should include the public art concept/s illustrated in such a way that the form, dimensions, materials and location of the proposed artwork are clearly communicated. It should include a brief statement explaining the rationale behind the artwork and should demonstrate how the proposed work will relate to the proposed development and site.

It should provide a program for documentation, fabrication and installation and integration with the construction program for the development. It should also provide engineer’s drawings, expected maintenance requirements and de-accessioning agreements. The Public Art Plan will be reviewed by the Public Art Panel for comment and any recommendations will be recorded and passed on to the developer.

(3) Final Public Art Report to be submitted at Occupation Certificate Stage

The Final Public Art Report is to satisfy the City that the public art has been delivered and the public art commitments have been fulfilled. This will enable the Occupation Certificate to be released. The Final Public Art Report should provide information about the artworks and artist, the fabrication and installation of the work, the documentation and engineers’ drawings, the maintenance requirements, any additional relevant information regarding ownership, and copyright of the work. The Public Art Report is a condition of Occupation Certificate.
VOLUNTARY PLANNING AGREEMENTS

Planning agreements are made in accordance with the requirements of the Environmental Planning and Assessment Act 1979 and are voluntary agreements between Council and a landowner for development. Voluntary planning agreements within the City of Wollongong are listed on a public register.

A planning agreement may include infrastructure works and recurrent expenditure in relation to a public amenity, service or facility. A planning agreement specifies how it relates to any applicable Section 94 Contributions Plan, and may provide that a development be excluded from the requirements of that Plan in exchange for works in kind.

Council acknowledges that commissioning public artworks may not be suitable in every development and in these situations private developers are encouraged to look at other avenues to support a creative city, such as:

- Purpose built space for creative activity (gallery, studios etc.)
- Office space for creative and cultural organisations
- Exhibition space for artists or curators (cabinet, light boxes etc.)
- Affordable residences for creative practitioners

Early contact should be made with Council officers where planning agreements are envisaged if the provision of public facilities or the like outside of the requirements of the Section 94 Contributions Plan and/or a planning agreement is proposed.
The way we visually perceive and physically occupy space has become critical to the successful renewal of cities and their neighbourhoods. The public environment is therefore a fundamental supporting framework for the economic, cultural and civic life of any urban area. Much of this improvement of place is achieved through the planning application process, partnerships with investors and developers, and the considered and creative use of public art.

High quality urban design and public art becomes even more important as we increase the density of our cities and cater for a growing and changing population. It has been said that we will experience the equivalent of 100 years of cultural change over the next thirty years. It therefore requires proactive strategies to excellent planning, design and management, and a collaborative, multi-disciplinary and flexible approach to design.

Public art has the intrinsic ability to embrace both these physical and the social/cultural dimensions by encouraging people to engage in these spaces and extend their knowledge and familiarity with their locality. It is about making the connections between people and places, between public and private space, between the natural and built environment, between pedestrian movement and urban form, and between the social and economic purposes for which urban space is used.

“This is an exciting era for public art. Crossing the boundaries into architecture, urban planning, landscape architecture, new media technologies, and other arenas, the revitalisation of public art has become a global trend, as more sensitivity to the nuance of site is increasingly valued….”

Reconfiguring Site SVA Art Program – New York, USA 2012

The city believes public art is most effective when it is incorporated as a design strategy into the planning of public spaces from the outset. It can act as a catalyst for generating activity, reinvigorating spaces or occupying spaces in between.

Opportunities for integrated public art in key nodes of activity will be identified and prioritised in the city’s capital works program.

The purpose of the Guidelines is to establish standards and procedures for the selection, installation, maintenance and decommissioning of permanently donated, temporarily loaned and commissioned public art within the City of Wollongong, as per Council’s Public Art Policy, and Public Art Strategy.

Public art and other cultural objects are acquired into the City’s public art collection through direct commission, or by other means of acquisition on the advice of the City’s Public Art Advisory Panel.

On occasion the City may be the recipient of gifts by private individuals or transfers of artworks by other authorities or developers. These guidelines provide a process and criteria for new works regardless of their provenance.

The Public Art Strategy and Guidelines will be monitored and implemented by Community & Cultural Services Unit with support from other city directorates.

Community & Cultural Services Unit will define the need for, and determine the strategic basis for public art projects and assist in the development of the public art project briefs, and convene both the Public Art Working Group and the Public Art Advisory Panel where appropriate.
Public art - criteria

ESSENTIAL CRITERIA FOR DEFINING PUBLIC ART

Public art can broadly be defined as ‘the process of engaging artists’ creative ideas in the public realm’. This definition of public art encapsulates a diverse and flexible scope for public art projects and ensures that Council is not limited in their scope and thinking when considering the possibilities for working with artists.

Given that public art exists in such varied forms, there is a temptation to define it loosely. Council believes that it is important for design teams, for artists and for the general public to be clear from the outset about what does and does not generally constitute public art.

The following criteria are based on international and national public arts best practice:

- The work must be the original work of an appropriate, living, professional artist. The work should be site specific (i.e. an original approach/design/work. - specific to the needs, limitations, conditions or long term use of the site and its users).

- The work should result from a transparent procurement process

- The work must not be a mass-produced object, a reproduction or a previously unrealised design.

- The definition of artworks does not extend to architectural detail, ornamentation, decoration or functional elements designed by architects, urban designers, landscape architects or interior designers.

CITY OF WOLLONGONG’S CRITERIA FOR PUBLIC ART

Evaluation and approval of all public artworks proposed by the City of Wollongong, the private sector, other public authorities, individuals and other groups in the City of Wollongong local government area is based on the following criteria:

- Relevance to the objectives and actions of Wollongong 2022, the Public Art Strategy, Acquisition and De-accession Guidelines, Public Art in Development Guidelines and the principles of the Public Art Policy

- Standards of excellence and innovation

- The integrity of the work

- Relevance and appropriateness of the work to the context of its site

- Consistency with current planning, heritage and environmental policies and Plans of Management

- Consideration of public safety and the public’s access to and use of the public domain

- Consideration of maintenance and durability requirements

- Evidence of funding source and satisfactory budget including an allocation for ongoing maintenance

- Non-duplication of monuments commemorating the same or similar events.
Guiding principles are important in developing a sense of place, they help define the key messages to be conveyed, and help define the way in which to interpret or create meaning or spirit of the place. They give structure to the selection and assembly of storylines that can be expressed to add life, vibrancy, surprise, humour, interaction and innovation to Wollongong.
ROLES AND RESPONSIBILITIES

The various parts of Council have different and complementary roles and responsibilities in respect of public art. This section sets out the specific functions and responsibilities for each unit.

City of Wollongong – The City will demonstrate leadership by fulfilling the actions outlined in this strategy and providing skills, developing tools and resources and facilitating partnerships.

This leadership will be demonstrated at a Councillor, Director, Manager and Officer level.

Responsible Divisional Manager: Manager Community Cultural and Economic Development

Responsible Manager: Community and Cultural Development Manager

Further to resourcing public art through providing qualified staff, administrative support and management within the City’s Community & Cultural Services Unit, the City will also supports its public art outcomes through drawing on a wide knowledge base that extends beyond the resources available within the organisation. The public art program will be developed with input from, and in consultation with, experts in fields directly relevant to public art, and cultural advisors where appropriate.

PUBLIC ART WORKING GROUP

Within the organisation, in order to ensure consistency of decision making, a Public Art Working Group led by the Community & Cultural Development Team, comprising representatives from across the City’s units, will facilitate internal consultation and liaison to ensure alignment of public art projects with the strategy, policy and major capital works projects across the City and determine the suitability of proposed capital works projects.

PUBLIC ART ADVISORY PANEL

The Panel provides advice to staff on public art proposals by the City and the private sector.

The Public Art Advisory Panel is approved by Council every Council term. It will operate under a Terms of Reference. A regular review of the Panel is undertaken to balance the Panel’s skills with the requirements of implementing the Public Art Strategy.

One of the Panel’s key roles is to provide the City with curatorial advice. On the recommendation of the Panel the City will occasionally engage a public art curator to set a curatorial direction for a project, to help select artists, and to guide artists through the development and delivery of a project.

Whether nominated by a curator, engaged through an open competitive process or as part of a multi-disciplinary design team on a capital works project or new development, proposals for new public artworks are presented to either the Public Art Working Group or the Public Art Advisory Panel for endorsement before being recommended to Council for approval.

The responsibility of the Public Art Advisory Panel will be guided by an appropriate term of reference and is to oversee:

- Advice on the strategic direction, policy and public program matters of the Public Art
- Advice on the development of public art projects and the acquisition of public artworks; and the de-accession, relocation, removal and disposal of public artworks.
Community & Cultural Development Team is responsible for the implementation of the policy and procedures associated with the provision of public art, and providing appropriate representatives for assessment panels and public art project teams, information back to DA assessment planners etc.

Infrastructure is responsible for advising appropriate Community + Cultural officers of proposed capital works projects and providing appropriate representatives for the assessment panels and public art project teams. Infrastructure also plays a key role in the coordination of procedures associated with the provision of public art.

Development of new and/or review of provisions/controls into DCP and other Statutory planning:
- Hoardings policy
- Precincts
- New Releases
- Major Developments
- Heritage
- Town and Village Planning
- Community Land Management

Planning Assessment and Advice – checklist and guidelines provided to DA applicant where appropriate.

DA Assessment
Planning to review and refer for assessment

PUBLIC ART WORKING GROUP
Within the organisation, in order to ensure consistency of decision making, a Public Art Working Group led by the Community & Cultural Development Team, comprising representatives from across the City’s units, will facilitate internal consultation and liaison to ensure alignment of public art projects with the strategy.

PUBLIC ART ADVISORY PANEL
A Public Art Advisory Panel will be convened by the City to bring together a diverse mix of experts in the industry to provide independent advice and to make recommendations on the implementation of the Public Art Strategy, policies, projects and programs.
WORKING IN PARTNERSHIP

In realising priorities outlined in the Public Art Strategy, Council recognises the importance of partnerships and engagement with key stakeholders in the development and presentation of public art.

There are a wide range of opportunities for partnerships which can be developed through quality public art initiatives and as a way of increasing the level of resources available for public art.

Where appropriate, Council will therefore:

- Work in partnership with stakeholders from other levels of government, as well as with private and community landowners and stakeholders
- Actively engage with communities in developing public art works
- Undertake to increase public awareness and appreciation of the value of public art in Wollongong
- Encourage and support community and/or business initiatives that increase opportunities for art in public places
- Encourage the integration of public art into private developments
- Provide targeted support within existing resources for artist initiated public art projects which contribute to Council’s aims and priorities.

ENGAGING AND CONSULTING WITH COMMUNITIES

Wollongong encompasses a diverse range of places and communities. Public art is not just for communities where there are relatively highly developed levels of arts education and appreciation. Different types and approaches to public art have the potential to engage with a broad cross section of Wollongong communities.

It is important to recognise that regardless of the location in which a public art work is to be developed, the different needs and character, as well as cultural, social, environmental and aesthetic values attached to each place are considered.

There will be some approaches to public art which may be better suited to some local contexts than others, taking into account both the existing local character of the built environment and the communities who live there.

Effective community consultation and feedback processes are important in order to build meaningful participation and a sense of ownership by communities in relation to public art where public art is to be introduced.

It is also important to recognise that it is not realistic or even desirable to try and achieve universal approval for any particular work. There will always be individual variations of taste and judgement when it comes to responses to public art and these should not be seen as a barrier to promoting innovative, contemporary and relevant work.

While new public art works are not necessarily going to please every member of a local community. It is important that the work and the processes used to develop it resonate in some way with the character, needs and interests of a broad cross section of the community for whom it is intended.

Consultation and engagement models will vary with regard to the type, scope and scale of the proposed project and the community in which it is to be developed. When Council is commissioning public art works, consultation and engagement approaches will be consistent with Council’s Community Engagement Policy.
COMMISSIONING OF PUBLIC ARTWORKS

Commissioning of artworks and/or cultural objects may be integrated within the City’s Capital Works Projects or may be curated art projects in keeping with the City’s Public Art Strategy.

The commissioning process will vary depending on the nature of the project but will include some form of competitive selection and a creative response to a site-specific brief.

For large commissions, The Public Art Advisory Panel will advise on the appropriate selection process for artists and curators within Council’s procurement processes.

For smaller commissions, artworks at the concept design stage will be assessed by the Public Art Working Group who will then make a recommendation regarding the suitability of the artwork for commission.

Proposals for public artworks

Unsolicited proposals for new artworks will follow the same procedure as commissions initiated by the City. The commissioning process will vary depending on the nature of the project but could include some form of competitive selection and a creative response to a site-specific brief. Artworks at the concept design stage will be assessed by the Public Art Advisory Panel who will then make a recommendation regarding the suitability of the artwork.

The Public Art Advisory Panel will advise on the appropriate selection process for artists and curators within Council’s procurement processes.

Council Procurement Policy will guide the acquisition process of Public Art.

Gifts and bequests of public artworks

Gifts and bequests for artworks and/or cultural objects will be presented to the Public Art Advisory Panel who will make a recommendation regarding the suitability of the artwork for the collection.

Transfers of public artworks

Where art works or cultural objects are transferred to the care of the City, they will be assessed by the Public Art Advisory Panel who will then make a recommendation regarding the suitability of the artwork for the collection.

Excellence in public art requires careful planning, appropriate strategies and attention to detail. Collaborators need to be coordinated and visionary site-specific design briefs must be prepared for artists and trained professionals.

Excellence is achieved through orderly processes and appropriate contracts. The most effective public art is usually created through site-specific design with the artist working alongside a project team of design professionals. The artist designs and makes the work of art for a specific place, responding to its history, current functions, and expected future uses. The artist’s vision and skills are supported by and integrated into the design and construction processes of architects, landscape architects, and builders. The artist works closely with design professionals at all stages of the commission.
Approaches to commissioning required for a particular project will depend on the objectives of each project, the size of the budget and the city’s procurement requirements. The process conforms with local government legislation and to the City’s Procurement Policy which ensures fairness and transparency.

The City attempts to balance open, curated and invited selection processes, outlined below, carefully. A range of commissioning processes and budgets provides flexibility to achieve different objectives. This approach provides opportunities for all artists on most artworks, with targeted selection processes made for projects engaging specific cultural groups or communities.

There are number of ways that public art is to be procured:

1. **Open Expressions of Interest and Requests for Proposals.**

From time to time the City invites artists through public expressions of interest to make proposals for temporary and permanent public artworks. In an expressions of interest approach the commissioner selects and invites artists to submit proposals in response to an art brief. This may be appropriate if the artist is required to work in collaboration with an architect, landscape architect, and or an urban designer. Artists are required to submit a CV, examples of previous works and a schematic and or written response to the artwork brief.

2. **Invitation to artists nominated by the Public Art Advisory Panel.**

On occasions it may be necessary to accept the recommendation of suitable artists to internal City departments and to private sector partners by the Public Art Advisory Panel.

3. **Invitation to artists nominated by a competitively appointed Curator.**

Curators are appointed based on their particular curatorial strengths and the artists they nominate for projects.

4. **Artists nominated by a competitively appointed tenderer for capital works and major projects.**

The City may request tenderers to nominate artists in selected capital works projects and encourages the private sector to include high quality public art in developments through the planning approval process.

**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;
- A person who has a track record of exhibiting their artwork at reputable art galleries that sell the work of professional artists;
- A person who has had work purchased by major public and private collections, including (but not limited to) local, state or national collections in Australia, any of the university collections or Artbank;
- A person who earns more than 50% 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. This may apply in instances when young, emerging and Indigenous artists or students may be considered appropriate.
COMMISSIONING PROCESS – OUTLINE

STAGE 1

Feasibility & EOI

STAGE 2

Design Approval Process

STAGE 3

Construction, Fabrication and Installation

STAGE 4

Handover & Maintenance
STAGE 1

BUILDING UNDERSTANDING OF PUBLIC ART

Public art can be a complex area and at times attracts both passionate and polarised views.

Not only is there a vast array of different types of public art, but planning the “right” type of work for each situation is an area which often attracts multiple views while also requiring specialist advice and management. It is important that the selection of work is handled in a professional, informed and transparent way.

At this early stage of project development, it is useful to test assumptions about all aspects of the project and to ensure that all members of the project group or steering committee share a common understanding of terminology associated with the project.

In developing the rationale, project plan and brief, it is important to ensure that appropriate professional and community expertise is incorporated from stakeholders.

1. Determine public art opportunities, project motivation and desired outcomes
2. Consider the influence of policy and legislative requirements and any issues that may impact on the project
3. Resolve project theme and parameters, project budget, site project management issues, risk management issues, timeframes and planning and approval processes.
4. Ensure consultation with key stakeholders; and
5. If significant community consultation and engagement is required the relevant process will be clearly defined in the project brief.
PRIORITISATION VERSUS OPPORTUNITIES?

The prioritisation of projects will rest with fulfilling the key principles, narratives, outcomes and goals of the Public Art Strategy.

Public art opportunities associated with new or existing capital works or civic initiatives will be broadly considered according to the following criteria:

- public art that will advance the capital projects goals or readily achieve other civic strategic objectives
- projects should have a high degree of public use or public realm impact and lend themselves to an artist intervention;
- projects providing for an enriched community process;
- factors such as the presence of other art works in the area; the opportunity for an art project to respond successfully to a need identified in the community; or the availability of other funding, will also be considered.

A Public Art Plan will then be developed that sets out the budget, artist participation, selection process, community process, and other matters as appropriate.

It is proposed that this then be reviewed by either the Public Art Working Group and/or the Public Art Advisory Panel. The intent is to ensure artists are selected on merit by a process informed by expertise and community input. Proposals by artists will generally be initiated through open competition, invited submission, or a curatorial process leading to direct commission.

QUESTIONS TO CONSIDER

- What is the motivation for considering a public art project?
- What will be achieved by commissioning an artist?
- Is the artist required to exercise artistic expression and interpretation to create a work of significant artistic merit, or are they to create functional elements for the environment?
- What are the parameters and opportunities for an artist’s involvement?
- Is there scope to commission a significant stand-alone work of art, or is the opportunity restricted to smaller integrated elements?
- Have the desired aesthetic, social, and community outcomes and objectives been identified? Are they realistic? (An artistic response may not solve urban design problems, for example.)
- How can broader Council strategies and objectives be addressed through public art?
TEMPORARY OR PERMANENT?

One of the key considerations in planning for new public art is whether the work should be ephemeral, temporary or permanent.

The intended duration of the work will be influenced by a range of factors including the aims or purpose of the work, its site, budget, and the materials to be used.

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

**Temporary** art works are generally designed to last between 0 – 5 years. These may include performance-based works, temporary installations etc. The commissioning of temporary public art, sometimes on an ongoing platform, provides new points of interest to Wollongong’s communities, opportunities for emerging artists and as a whole; it is more affordable than permanent works of art.

Artwork and events focused on art production and exhibition in the public realm also bring recognisable benefits in health and well-being through the promotion of active lifestyles, recreation and environmental awareness, all of which encourage the development of social cohesion and resilient communities.

**Permanent** works are generally intended to last between 5 – 15 years or occasionally longer depending on the durability of the materials, and the ongoing relevance of the work. For example a “permanent” wall mural is likely to last for 5 – 6 years while a steel sculpture is likely to last up to 15 years or longer.

Public art projects can be works that are also:

**Functional**: where the primary purpose of the art or design element is utilitarian, such as seating, lighting, furniture, bollards, signage, rubbish bin surrounds, window treatments, reception areas, door handles and carpets.

**Decorative**: where the primary purpose is to aesthetically enhance an environment or structure, such as incorporated imagery or sculpture, paving elements and lighting.

**Iconic**: A stand-alone or significant work, where the artist’s approach is largely independent of other considerations – ‘art-for-art’s-sake’. Examples include sculpture, water features, lighting or multimedia.

**Integrated**: Works that are fully incorporated within the design of the built or natural environment. Integrated works may include floor and window design, lighting, landscaping and associated elements.

**Site specific**: designed specifically for, and responsive to, a particular site through scale, material, form and concept. Could apply to all listed categories. Interpretive: where the primary purpose is to describe, educate and comment on issues, events or situations. Examples include signage, pavement inlays, sculpture, seating, landscaping, murals and text based work.

**Commemorative**: where the primary purpose is to acknowledge and recall an event, activity or person important to the local community and its visitors. Examples include sculpture, murals, pavement details and gardens. Could apply to all listed categories.
STAGE 1 - FEASIBILITY

STEP 1: Define project and develop Project Plan. Identify and consult with Stakeholders (including but not limited to):
- Project Manager
- Planning
- Asset Owner
- Legal and Risk
- Design

STEP 2: Submit project to Design Division to consider:
- Specifications
- Risks:
  - People
  - Property
  - Environment
  - Council
  - Reputation

STEP 3: Complete a Review of Environmental Factors (REF) Review REF with Planning Division to determine if a Development Application is required to be submitted.

STEP 4: Identify and document the maintenance requirements for the work.

STEP 5: Confirm availability of capital funding for implementation and recurrent funding for maintenance.

A: If Development Approval is required

B: If Development Approval is not required
Concept Development and approval/and or recommendations will be made in consultation with the Working Group and/or the Advisory Panel. In assessing each concept either the Public Art Working Group and the Public Art Advisory Panel aims to ensure that the successful proposal:

1. is of a high standard in terms of design and technical and structural execution;
2. is culturally appropriate
3. requires low level maintenance
4. does not pose risk or WH&S management issues
5. best meets the requirements outlined in the project brief and Council’s objectives
6. meets relevant building and safety standards
7. does not pose any long-term conservation issues
8. meets the requirements of the project budget
9. will meet the specified timeframe; and
10. is assessed on the basis of the guidelines outlined in this document and Council’s Public Art Policy and Council’s Public Art Strategy.

RISK ASSESSMENT

Best practice guidelines state that public art needs to be safe and secured. Council has a right to remove the art if it doesn’t comply with safety regulations or is offensive.

A risk assessment of the artwork needs to be carried out before it can be accepted as public art and installed.

Likely considerations include:

- Is the art a risk to the public e.g. slippery, loose or sharp surfaces, entrapment holes or dangerous features?
- Does the art need to be illuminated?
- Will the art have an impact on the local environment e.g. ground erosion, flora, fauna, soil, waterways?
- Does it comply with noise limits?
- Does the art need to have an enclosure?
- Are any dangerous materials being used in the artwork e.g. barbed wire?
- Will the art cause any traffic hazards during installation?
- What manual handling is required to install the artwork?
- What equipment will be required to install the artwork?
- What is the art’s lifespan (expiry date)?
- What are the infrastructure costs for Council?
- What are the maintenance costs for Council?
Finalise design in consultation with Design Division

Lodge Development Application and secure Development Approval and Construction Certificate

Comments:
Proceed to:
Stage 3 – Construction/Fabrication and Installation
STAGE 3

COMMISSIONING PROCESS – STAGE 3

CONSTRUCTION, FABRICATION AND INSTALLATION

CONSTRUCTION / FABRICATION

Art-making is very much a customised process and there are variety of methods and approaches to fabricating the final artwork/s. In some instances the artist may build or construct the work in their studio for transportation and installation on site.

Some work may be crafted in situ. Other artworks may be fabricated by a specialist to construction drawings prepared by an engineer under the artist’s supervision. The fabrication of large works is a complicated process to undertake and to coordinate.

Clear decisions about lines of accountability, coordination responsibilities, communications and contractual obligations need to be resolved prior to fabrication commencing. Often samples of the artwork and materials require approvals of during work in progress of the fabrication as required.

CONSTRUCTION/FABRICATION AND INSTALLATION

An open and collaborative communication process will be encouraged between all parties during the fabrication stage and in the lead up to installation. The artist will be responsible for ensuring construction/fabrication complies with all relevant standards and Council policies and planning instruments.

Fabrication of the public art proposal will be monitored by a relevant Council officer. Installation of the public art work will be determined at the Commission Contract stage.

It may be the responsibility of the artist and/or Council through a contractor to install the art work. Responsibility for installation and maintenance will be determined at the project brief development stage.

The artist will be required to submit a maintenance plan prior to Council’s endorsement of the concept design. Once completed and installed, the artwork will be inspected by Council staff and a Certificate of Practical Completion issued if applicable.

At this stage, the final fee, less the retained which may be held until completion of the Warranty Period as per the Commission Contract, is paid to the artist and the artwork is entered onto Council’s public art register.

Following a further three month period, a Certificate of Final Completion is issued if no ongoing structural or maintenance issues are identified.
**STAGE 3 - CONSTRUCTION/FABRICATION AND INSTALLATION**

**STEP 1**
Construct/fabricate the public art work

**STEP 2**
Inspect the work and confirm the adequacy of construction/fabrication prior to installation. Determine OHS requirements prior to installation of works.

**STEP 3**
Install the work

**STEP 4**
Following installation, inspect the work for adequacy and safety.

*Comments:*
Proceed to:
Stage 4 – Handover & Maintenance (including Insurance)
STAGE 4 COMMISSIONING PROCESS – STAGE 4

HANDOVER & MAINTENANCE

INSTALLATION AND COMPLETION

The installation of artwork on site will require considerable planning and will need to be incorporated into the construction schedules where appropriate. Additional installation materials maybe required, along with access for the artist to be present on site to oversee the installation process. Other questions to consider:

- Once in situ, what is needed to complete the work for formal acceptance by Council?
- Is all site remediation and clean up completed?
- Are there aspects of the work that need to be tested on site, the lighting for example?
- Does the artist need a formal sign-off and acceptance stage with contractors before the work is accepted by Council?
- Who will write to the artist formally accepting the work?

INSURANCE

All commissioned and donated artworks will be recorded on the Public Art Register and will be the property of Council thus will be valued and covered under Council’s insurance – to be referred to Council’s Insurance section for advice.

The processes of installation, maintenance, moving the artwork or decommissioning, will need to be considered on a case-by-case basis with Council’s insurers. In the case of damage where Council insures an artwork, negotiations will be required to ascertain who will pay the excess fee if damage is sustained.

Artists are responsible for an artwork while it is the control of the artist, such as in transit and installation on site where the artist is in control, unless agreed otherwise.

Artist Insurance

All artists who loan public artwork to Council should have their own insurance. Practitioners need to look carefully at the insurance requirements outlined in the commission contract or agreement before signing it. Artwork commissioned by Council or donated to Council will need to be insured by Council.

Property Insurance

All loaned art work will be provided by the artist at the artist’s risk. Council will not be responsible for any damage, loss or destruction of donated or loaned artwork. This includes the removal of graffiti and any rectification work required to maintain the donated artwork.

Workers Compensation

A practitioner who is an independent contractor will be responsible for taking out workers’ compensation insurance to cover themselves and anyone the practitioner employs directly to work on the commission, both on and off site. The cost of the insurance should be included as an item in the commission budget.

Public Liability

Council will be responsible for public liability of any public artwork commissioned, or donated if displayed for public art.
STAGE 4 – HANOVER & MAINTENANCE (INCLUDING INSURANCE)

**STEP 1**
Arrange for insurance coverage by advising Legal & Risk Branch of replacement value of the project works

**STEP 2**
CCS and Asset Owner to sign-off on completion of project

**STEP 3**
Handover of public art to the Asset Owner

**STEP 4**
Implement ongoing maintenance program
MAINTENANCE

In commissioning public artworks and in accepting bequests and gifts, Council accepts the inherent responsibility to maintain the work of art and its surroundings in a manner which:

- is consistent with the design intent of the work
- does not significantly inhibit or alter the intended perception of the work
- is in accord with the instructions contained in artist's maintenance manual for the work, whose annual requirements will have been assessed and approved prior to the
- work's fabrication as being appropriate and within Council's financial and WHS.

Council does not accept responsibility for the maintenance of public art which has been loaned. This responsibility lies with the artist.

Council also accepts that making provision for proper upkeep, maintenance, and minimisation of vandalism includes the requirement for forward identification and cost planning of the progressively increasing annual cost of public art maintenance as the number of commissioned works grows. Maintenance requirements to consider include:

- recoating of surface finishes such as anti-graffiti coatings or wax treatments
determine requirements for regular cleaning, maintenance or servicing, specifically what is required, who should do it and how often
take into account issues or requirements relating to the maintenance of the surrounding environment that will impact on the work
specify recommended cleaning agents for surface treatments and materials in the case of vandalism and graffiti, confirm who is to be contacted and the action advised
consider the potential long-term cost of ongoing maintenance, if it is achievable within available budgets, and the most effective solution
document the anticipated ageing effects.

PUBLIC ART MAINTENANCE REPORT

To assist Council to conserve and maintain the artwork, full details of the artwork, including description and conceptual premise together with a Maintenance Report must be submitted as handover from artist to Council. The report is to include:

- The expected life span of the work;
- Details of materials used;
- The method of construction and the fabricator and subcontractors details;
- Electrical and mechanical systems installed;
- Finishes to the surfaces such as formulae for patination's;
- A written recommended maintenance schedule;
- As installed drawings;
- Artist direction should removal of relocation of the artwork be required;
- Photographic documentation.

REPAIRS

Council should be contacted if repairs to commissioned or donated artwork is required but not in the case of artwork which has been loaned by the artist.

In all cases, the artist should have the first option to carry out repairs or recommend an appropriate repairer; however, the artist may not always be available and may wish to nominate a conservator, gallery, agent or organisation to be the first point of contact to provide:

- initial advice,
- names and addresses of fabricators and suppliers of materials for replacement components,
- technical advice or repairs, as relevant,
- any details of spare parts that have been lodged.

Council may also consider a maintenance contract with the artist or conservator.
DECOMMISSIONING

As a general rule public artworks shall have permanency as long as they retain their physical integrity and authenticity and so long as they reinforce the City’s Public Art Policy and Strategy. Generally the proposed lifespan of the artwork will be outlined in the artist contact during commissioning.

It is sometimes necessary to relocate, remove or dispose of an art work or cultural object if there are significant changes to the context in which the item is located or if the item itself poses a risk to the public or is not able to be maintained. Artworks and cultural objects in public spaces are subject to extreme wear and may also be subject to vandalism and graffiti.

Public Art Decommissioning refers to the process undertaken to remove a work of art from public display, or from a public collection. Council will undertake a review of its public art work assets every 5 years to assess the value of the asset life. The decision to decommission public artwork will be informed by the asset management and maintenance framework relevant to each public artwork and conditions outlined in the original contract.

The condition of the work

An art work may be considered for removal from public display when its condition has deteriorated or damage to the extent that:

- it can no longer be considered to be the original work of art
- it is beyond restoration or the cost of restoration is excessive in relation to the value of the public artwork; or
- The cost of ongoing maintenance is excessive.
- Objects for which the cost of the adequate care and maintenance required over a five-year period exceeds the original value of the object.
- Objects integrated into the fabric of City-owned buildings, streets or parks which are subject to redevelopment by the City where the object is not salvageable.

Legal/risk and moral right considerations

- the work has deteriorated and represents an unacceptable level of risk or danger to the public
- changes to the environment impact on the integrity of the work, affecting the artist’s original intent or moral rights; or
- The work of art has design faults, either on a material or workmanship basis.

Artistic considerations

- the artistic merit of the work falls below the general level of the collection of public artworks
- the public art work lowers the level of quality or representation of its specific area; or
- Council wishes to replace the work with a more significant work by the same artist
**DECOMMISSIONING PROCESS**

The Public Art Advisory Panel will assess a request for deaccessioning and make a recommendation regarding the item. This may include whether the item should be relocated, removed from the public domain or destroyed. Depending on the work, the recommendation may be passed to Council or the CEO for approval or endorsement.

Relocation, removal or disposal of an item will be recorded in the Public Art Register. All decisions and actions should be fully documented.

Where the City intends to remove, relocate, destroy or demolish any public artwork, it will:

- First, make reasonable enquiries as to the identity and location of the artist (or the artist’s representative). If, after making reasonable enquiries, the City cannot identify or locate the artist (or the artist’s representative) the City may remove, relocate, destroy or demolish the public artwork as it sees fit.

- If the City identifies and locates the artist (or the artist’s representative), it will before the removal, relocation, destruction or demolition of the artwork give the artist (or the artist’s representative), written notice stating:
  1. the City’s intention to remove, relocate, destroy or demolish the artwork; and
  2. that the artist may, within 3 weeks of the notice, seek to have access to the artwork for: (a) making a record of the artwork; and/or (b) consulting in good faith with the City about the removal or relocation.
  3. If the artist notifies the City that they would like access to the artwork (for recording or consulting), the City will give the artist a reasonable opportunity to access the artwork within a further 3 week period.

If requested, the City will consult in good faith with the artist in relation to the removal, relocation, destruction or demolition of the artwork. However, the City is under no obligation to agree to any demands of the artist, whether or not those demands or requests are reasonable.

Where the public artwork is moveable (that is, anything that may be picked up and carried around), the City will also give the artist a reasonable opportunity to remove the artwork from the place where it is situated before taking any further action.

Objects which are destroyed should be disposed of in a responsible manner.
OWNERSHIP OF PUBLIC ART

Ownership of public art is defined by the commissioning process and contract, and the land on which it is located.

Through the contract with the artist the artwork usually becomes the property of the commissioning body once the art is supplied and paid for. However, the contract may enable the commissioner and the artist to own joint copyright of the artwork.

Artwork located on private property is owned and maintained by the landowner/s. Artwork located on public land is the responsibility of the managing authority, which will usually be the City.

Moral Rights - Overview

Standard Commission Agreements with artists reflect the requirements of the Copyright Act (Moral Rights) Amended Act 2007, and formalises Council’s responsibilities to consult with the artist before relocating or removing artworks before the end of their specified lifespan.

What are Artistic Works?

Artistic works are original creations and can be paintings, murals, drawings, sculpture, craftwork and photographs. Artworks also covered by Moral Rights Legislation include; literary material (novels, screenplays, poems, song lyrics, journal articles), films (features, documentaries, music videos, television, commercials) and computer programs.

What are Moral Rights?

Moral rights are the personal, legally-enforceable rights of the creators of copyrighted works (e.g. the artist of a painting or the author of a book). These rights prevent creators’ works from being acknowledged, used or altered in ways they didn’t intend. An infringement of moral rights can result in the creator being awarded financial damages. Moral rights may continue after a creator’s death. In which case, they become the responsibility of the creator’s legal personal representative.

Respecting Creators

The creator of any copyrighted artwork should be acknowledged as such in reproductions of the artwork and on or near the artwork itself, unless he or she has requested in writing not to be. Artworks should not be treated in a derogatory way. That means doing anything that may compromise the intention of the creator/copyright holder. Even simple things like moving a work to a different location or using lights to highlight an artwork if contrary to the commissioning agreement could be a moral rights issue. The creator / copyright holder must be consulted when any changes to an artwork or display or location of an artwork are planned.