

# Ordinary Council Meeting

11 May 2022

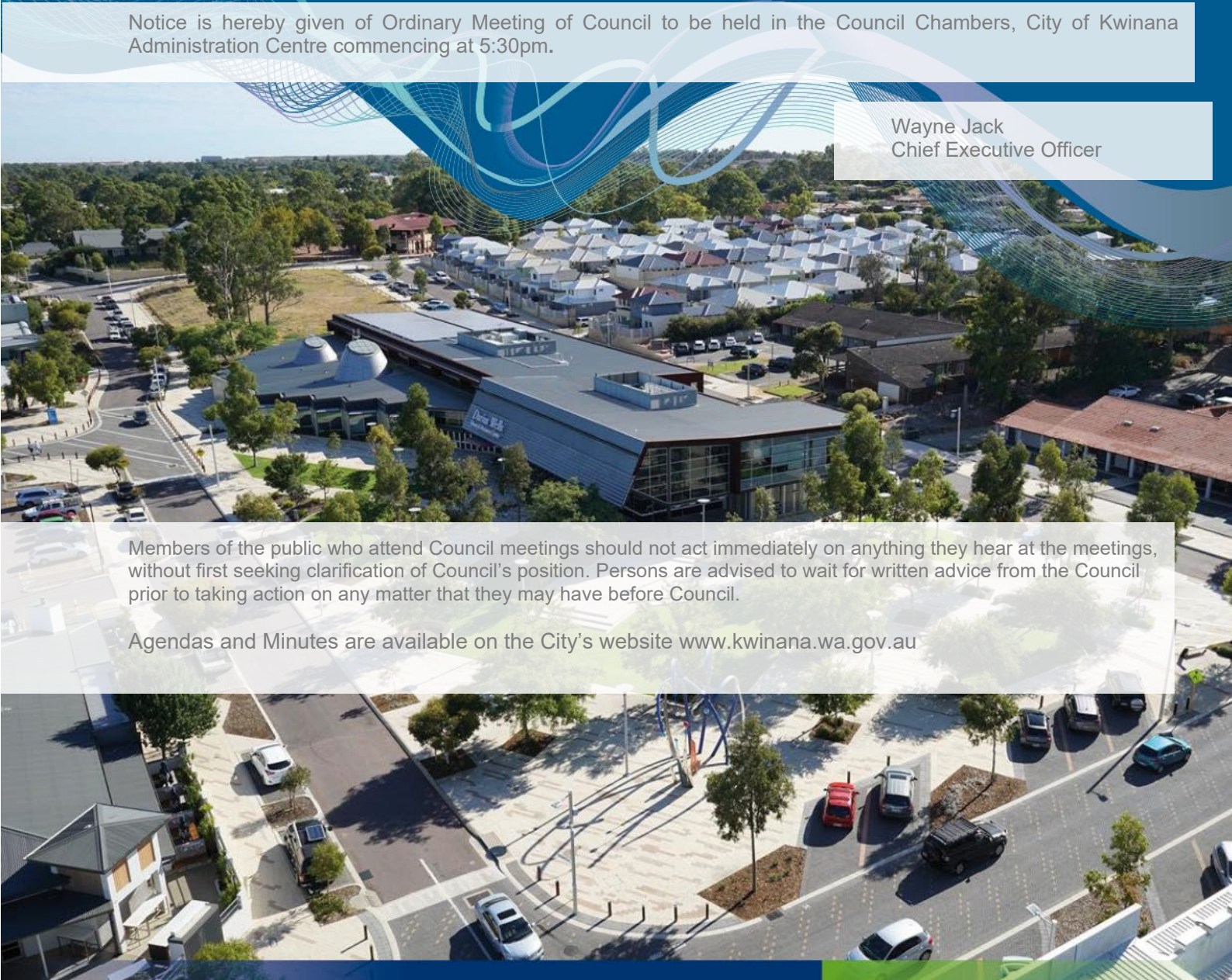
## Agenda

Notice is hereby given of Ordinary Meeting of Council to be held in the Council Chambers, City of Kwinana Administration Centre commencing at 5:30pm.

Wayne Jack  
Chief Executive Officer

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

Agendas and Minutes are available on the City's website [www.kwinana.wa.gov.au](http://www.kwinana.wa.gov.au)



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## 1 OPENING AND ANNOUNCEMENT OF VISITORS

Presiding Member to declare the meeting open and welcome all in attendance.

Presiding Member to announce that the Ordinary Council Meeting is being live streamed and recorded in accordance with the City's Live streaming and Recording Council Meetings policy.

By being present at this meeting, members of the public consent to the City recording and livestreaming their image and/or voice.

## 2 WELCOME TO COUNTRY AND ACKNOWLEDGEMENT OF COUNTRY

**Councillor Barry Winmar to present the Welcome to Country:**

*"Ngullak nyinniny kooralong koora ngullak noitj nidja noongar boodjar. Noongar moort djoorapiny nyinniny nidja ngulla quopadok noongar boodjar kooralong.*

From the beginning of time to the end, this is Noongar Country. Noongar people have been graceful keepers of our nation for many, many years.

*Ngalla djoorapiny maambart boodjar ngallak bala maambart quop ngalla koort djoorapiny nidja ngalla mia mia nyinniny noongar boodjar.*

We respect the earth our mother and understand that we belong to her - she does not belong to us. In all her beauty, we find comfort, wellbeing, and life that creates a home for everyone that has become a keeper of Noongar Country.

*Djinanginy katatjin djoorapiny nidja weern noongar boodjar ngalla mia mia boorda.*

Look, listen, understand and embrace all the elements of Noongar Country that is forever our home.

*Kaya wandju ngaany Barry Winmar Wadjuk Ballardong maaman ngaany koort djoorapiny noonook nidja Noongar boodjar daadjaling waankganiny noitj Noongar Boodjar.*

Hello and welcome my name is Barry Winmar and I am a Whadjuk Ballardong man my heart is happy as we are gathered on Noongar country and speaking here on Noongar Country"

**Presiding Member to read the Acknowledgement of country:**

*"It gives me great pleasure to welcome you all here and before commencing the proceedings, I would like to acknowledge that we come together tonight on the traditional land of the Noongar people and we pay our respects to their Elders past and present."*



### **3 DEDICATION**

**Deputy Mayor Peter Feasey to read the dedication:**

*"May we, the Elected Members of the City of Kwinana, have the wisdom to consider all matters before us with due consideration, integrity and respect for the Council Chamber.*

*May the decisions made be in good faith and always in the best interest of the greater Kwinana community that we serve."*

### **4 ATTENDANCE, APOLOGIES, LEAVE(S) OF ABSENCE (PREVIOUSLY APPROVED)**

**Apologies:**

**Leave(s) of Absence (previously approved):**

### **5 PUBLIC QUESTION TIME**

In accordance with the *Local Government Act 1995* and the *Local Government (Administration) Regulations 1996*, any person may during Public Question Time ask any question.

In accordance with Regulation 6 of the *Local Government (Administration) Regulations 1996*, the minimum time allowed for Public Question Time is 15 minutes.

A member of the public who raises a question during Question Time is to state his or her name and address.

Members of the public must provide their questions in writing prior to the commencement of the meeting. A public question time form must contain all questions to be asked and include contact details and the form must be completed in a legible form.

Please note that in accordance with Section 3.4(5) of the *City of Kwinana Standing Orders Local Law 2019* a maximum of two questions are permitted initially. An additional question will be allowed by the Presiding Member if time permits following the conclusion of all questions by members of the public.

### **6 RECEIVING OF PETITIONS, PRESENTATIONS AND DEPUTATIONS**

#### **6.1 PETITIONS**

A petition must –

- be addressed to the Mayor;
- be made by electors of the district;
- state the request on each page of the petition;
- contain at least five names, addresses and signatures of electors making the request;
- contain a summary of the reasons for the request;
- state the name of the person to whom, and an address at which, notice to the petitioners can be given; and
- be respectful and temperate in its language and not contain language disrespectful to Council.

The only motion which shall be considered by the Council on the presentation of any petition are –

- that the petition be received;
- that the petition be rejected; or
- that the petition be received and a report prepared for Council.

## **6.2 PRESENTATIONS**

In accordance with Clause 3.6 of the *Standing Orders Local Law 2019* a presentation is the acceptance of a gift, grant or an award by the Council on behalf of the local government or the community.

Prior approval must be sought by the Presiding Member prior to a presentation being made at a Council meeting.

Any person or group wishing to make a presentation to the Council shall advise the CEO in writing before 12 noon on the day of the meeting. Where the CEO receives a request in terms of the preceding clause the CEO shall refer it to the presiding member of the Council committee who shall determine whether the presentation should be received.

A presentation to Council is not to exceed a period of fifteen minutes, without the agreement of Council.

## **6.3 DEPUTATIONS**

In accordance with Clause 3.7 of the *Standing Orders Local Law 2019*, any person or group of the public may, during the Deputations segment of the Agenda with the consent of the person presiding, speak on any matter before the Council or Committee provided that:

- the person has requested the right to do so in writing addressed to the Chief Executive Officer by noon on the day of the meeting.
- setting out the agenda item to which the deputation relates;
- whether the deputation is supporting or opposing the officer's or committee's recommendation; and
- include sufficient detail to enable a general understanding of the purpose of the deputation.

A deputation to Council is not to exceed a period of fifteen minutes, without the agreement of Council.

## **7 CONFIRMATION OF MINUTES**

### **7.1 MINUTES OF THE ORDINARY COUNCIL MEETING HELD ON 27 APRIL 2022**

#### **RECOMMENDATION**

**That the Minutes of the Ordinary Council Meeting held on 27 April 2022 be confirmed as a true and correct record of the meeting.**



**8 DECLARATIONS OF INTEREST (FINANCIAL, PROXIMITY, IMPARTIALITY – BOTH REAL AND PERCEIVED) BY MEMBERS AND CITY OFFICERS**

Section 5.65(1) of the *Local Government Act 1995* states:

A member who has an interest in any matter to be discussed at a council or committee meeting that will be attended by the member must disclose the nature of the interest —

in a written notice given to the CEO before the meeting; or  
at the meeting immediately before the matter is discussed.

Section 5.66 of the *Local Government Act 1995* states:

If a member has disclosed an interest in a written notice given to the CEO before a meeting then —

before the meeting the CEO is to cause the notice to be given to the person who is to preside at the meeting; and  
at the meeting the person presiding is to bring the notice and its contents to the attention of the persons present immediately before the matters to which the disclosure relates are discussed.

**9 REQUESTS FOR LEAVE OF ABSENCE**

**10 ITEMS BROUGHT FORWARD FOR THE CONVENIENCE OF THOSE IN THE PUBLIC GALLERY**

**11 ANY BUSINESS LEFT OVER FROM PREVIOUS MEETING**

**12 RECOMMENDATIONS OF COMMITTEES**

Nil

**13 ENBLOC REPORTS**

## 14 REPORTS – COMMUNITY

### 14.1 NAMING A PORTION OF HARRY MCGUIGAN PARK

#### SUMMARY

The Ngalla Yorga Waangkan (Us Women Talking) Group, is an incorporated Aboriginal community controlled organisation made up of local Aboriginal women. The group recently wrote to the City requesting that consideration be given to renaming a portion of Harry McGuigan Park. The area is of considerable cultural and historical significance to local Aboriginal families.

At the 14 July 2021 Ordinary Council Meeting Council resolved to undertake targeted community engagement to determine the level of community support for the renaming a portion of Harry McGuigan Park to Ngalang Danjoo Bidi (Our Together Connection/Path/Track). After consultation with the Aboriginal community it was agreed to amend the proposed name to Ngalang Moort Manjar (Our Family Meeting Place). This report provides an update on the engagement undertaken to that engagement, and the request for renaming.

#### OFFICER RECOMMENDATION

**That Council:**

- 1. Recognises the cultural and historical significance of a portion of Harry McGuigan Park and renames this portion to “Ngalang Moort Manjar”.**
- 2. Support the provision of interpretive signage to identify and recognise the cultural and historical significance of the area.**

#### DISCUSSION

The renaming request is for the area off Wheelock Rd which is of particular cultural and historical significance to Aboriginal families in Kwinana, being an established meeting place for families during the 1950's and 1960's when the township was first established.

The intention is to install interpretive signage in the park outlining the meaning of the selected name, “Ngalang Moort Manjar” (Our Families Meeting Place) and the importance of the site to local Aboriginal families. Below is an aerial view of Harry McGuigan Park indicating the section proposed to be named:





The Naming of Parks, Places and Buildings Working Group members were contacted for feedback on the original proposal with 5 of the 6 members supporting the proposal outright, and the remaining member supporting the proposal but having reservations about the pronunciation, and ultimate take up of the name by the community.

The Boola Maara Many Hands Advisory Group also considered the original proposal and supports the initiative. Additionally, the initiative was discussed at a meeting of the Medina Aboriginal Cultural Centre Elder's Group.

A revised request from Ngalla Yorga Waangkan for the renaming, following the further engagement, is detailed at Attachment A.

## STRATEGIC IMPLICATIONS

There are no strategic implications as a result of this proposal.

## SOCIAL IMPLICATIONS

This proposal will support the achievement of the following social outcome/s, objective/s and strategic priorities detailed in the Social Strategy.

Social Strategy			
Social Outcome	Objective	Strategic Priority	How does this proposal achieve the social outcomes, objectives and strategic priorities?
2 – Connected and Inclusive	2.0 – Equitable and inclusive social connection and engagement with community life	<p>2.1 – Facilitate improved stakeholder relationships and networks to enhance coordination and collaboration</p> <p>2.3 – Value and support the importance of social connections and consider how new and existing programs and services can contribute to reducing social isolation</p> <p>2.5 – Support and deliver programs that promote awareness of diversity and the importance of inclusivity, tolerance and harmony</p> <p>2.7 – Promote and provide opportunities</p>	<p>Dual naming (Nyoongar and English), and Nyoongar naming, demonstrates the City's commitment to reconciliation. This proposal directly aligns to the City's Reconciliation Action Plan and builds respect and Acknowledgement for the traditional custodians of the land. This leads to better relationships and is one way the City can demonstrate its commitment to celebrating Aboriginal history, culture, and stories for the area.</p>

		for civic participation in leadership, engagement and decision making	
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In addition, this proposal supports the following outcomes of the City's Reconciliation Action Plan (RAP). The RAP is the key driver towards meeting the City's reconciliation goals.

- Respect - The City is committed to improving awareness of Aboriginal and Torres Strait Islander cultural practices, histories and knowledge amongst City staff and community. Further developing an understanding of where we have come from and what is important to the local community. Respect brings with it healthy relationships and work places that embrace diversity. We endeavour to create a City that embraces culture, demonstrates respect and creates understanding.
- Action 8 - Build respect and recognition for Aboriginal and Torres Strait Islander people by including visual representation of Aboriginal and Torres Strait Islander histories, cultures, and art within City buildings, landmarks and at Aboriginal Heritage sites; and
- The deliverable "Identify opportunities to Acknowledge local registered Aboriginal heritage sites and promote areas of cultural significance through dual naming and appropriate signage to learn about local Aboriginal and Torres Strait Islander histories and cultures."

## LEGAL/POLICY IMPLICATIONS

This is intended to be an informal process for interpretive purposes and acknowledgement of the cultural importance of the site. As it is not a proposal to dual name the entire park the City will not be referring the proposal to the Geographic Names Committee. This means the State Government guideline on dual naming does not apply.

## FINANCIAL/BUDGET IMPLICATIONS

Any costs associated with signage can be funded from existing operational budgets.

## ASSET MANAGEMENT IMPLICATIONS

Any signage would fall under the City's asset management register. No other asset management implications noted.

## ENVIRONMENTAL/PUBLIC HEALTH IMPLICATIONS

There are no environmental implications as a result of this report or its recommendations.

## COMMUNITY ENGAGEMENT

The Boola Maara Many Hands Advisory Committee, the Naming of Parks, Places and Buildings Working Group, and the Elder's Group that meets at the Medina Aboriginal Cultural Centre were consulted on the proposal.

In addition, further engagement was conducted with the Aboriginal community to:

- Determine the level of community support for the naming, and area to be named; and
- Identify the most appropriate Nyoongar name for the area.

This workshop was facilitated by the Ngalla Yorga Waangkan Group and the City, with over 20 community members attending. A summary of the workshop is detailed at Attachment B.



**ATTACHMENTS**

- A. Letter from Ngalla Yorga Waangkan - Renaming a portion of Harry McGuigan Park**
- B. Renaming a portion of Harry McGuigan Park - Nyoongar Naming Engagement Notes**



01/11/2021

Att: Her Worship Mayor Carol Adams to present to City of Kwinana's naming committee

The Ngalla Yorga Waangkan (We Women Talking) group would like to formally request the City's naming committee consider the name '**Ngalang Moort Manjar**' (Our Families Meeting Place) as a location name within the area of Harry McGuigan Park in Medina.

As directed by Council Decision 459 'That Council undertake targeted community engagement to determine the level of community support for the initiative to rename a portion of Harry McGuigan Park'.

On 4 August 2021 City staff supported Ngalla Yorga Waangkan Group to facilitate community consultation with the purpose of:

- Identifying if the community support the use of Nyoongar language to name an area within Harry McGuigan park; and
- To identify the most appropriate Nyoongar name to use.

Invites to the consultation were circulated to community residents living around the park and personal invites were sent to Aboriginal Community members with connection to the area. The meeting was attended by 20 community members and four City staff.

The consultation identified that the community were in favor of the area within the Park having a Nyoongar name. Consultation included a lengthy discussion regarding what the name should be. Three names were presented, and the community voted in favor of 'Ngalang Moort Manjar' (Our Families Meeting Place).

We would also like to request for the City to provide signage to recognise this area, and would like to host a small event with an official naming ceremony that would be open to community.

We look forward to hearing back from the committee.

Kind Regards

Cindy Ballard  
Chairperson  
Ngalla Yorga Waangkan Aboriginal Corporation



## File Note

**From:** Sarah-Jane Patton  
**Subject:** Harry McGuigan Dual Nyoongar Naming – Engagement  
**Date:** 4 August 2021

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Harry McGuigan Dual Nyoongar Naming – Engagement

Facilitated: Cindy Ballard (Ngalla Yorga Waangkan), Sarah-Jane (City of Kwinana)

Attendees: Lindsay, Jocelyn, Benita, Tanya, Moira, Lisa, Tamikiah, Steven, BL.Powell, Regina, Rosiner, Raylene, Gloria, Marg, Marianne, Roslyn, William, David, Callum, Lyn, Paulie, Jen.

Acknowledgement of Country provided by Lyn Coomer.

Introduction: Sarah-Jane provided housekeeping, introduced the topic and explained the order of proceedings. It was explained that everyone would have a chance to provide feedback and share their thoughts. Sarah-Jane advised that the purpose of the engagement was:

- To identify if the community agree with using Nyoongar language to name an area within Harry McGuigan park; and
- To identify the most appropriate Nyoongar name to use?

Cindy spoke to the group about the significance of the area, stating that it was an area used by local Aboriginal community and visitors who would meet and socialize. It was explained that if anyone came into town and were looking for someone they would go to the Hill behind the Medina shops and someone would always be there to help you out. Parents would wait for their children to finish school, and Nyoongar children would meet their parents, and family to get their lunches.

Cindy explained that the community had previously tried to save the Hill from development and in particular a big tree that was a significant meeting place within the park. Unfortunately, this was not successful. Cindy advised that she was shocked with the name being Harry McGuigan as this name has no significance to the community. Cindy advised there is no Aboriginal sign or name and this is why the women's group had discussed and decided to propose a new name to the Council.

Sarah-Jane ask the group if they agreed with the area having a Nyoongar name? All individuals involved in the engagement agreed to this. Sarah-Jane asked if the group felt the name proposed Ngalang Danjoo Bidi (Our Together Path/Track) was the most appropriate name.

The group entered into a discussion about language and the words suggested, the group began to break down the words and their meaning and began to discuss other options.

The following suggestions were made:

- Changing the order of the words
- Using the Nyoongar translation of 'Park of Many People'
- Words that reflect many families, gathering, together, connecting together

The group agreed to break into smaller groups to discuss ideas and suggest names. The group agreed to have three names presented on the board and for the group to take a vote. Sarah-Jane asked if there was anyone else not present that would need to have their say regarding the name? Cindy advised that a text message and personal invites were sent out to all people that she knew had a connection to the area. Cindy confirmed that she had also delivered flyers including contact details to the houses surrounding the park. Cindy advised that the women's group were keen to have an agreed name following the meeting that would be presented back to council. The group all agreed that the name would be chosen today. The group broke into smaller groups.

Paulie Garlett presented name suggestions to the group and suggested that any signage include a plaque recognizing the Ngalla Yorga Waangkan as the group who initiated the Nyoongar naming.

Name suggestions:

1. **Votes: 2** - Ngalang Danjoo Bidi (Our Together Connection/Path/Track)
2. **Votes: 12** - Nglang Moort Manja (Our Family Meeting Place)
3. **Votes: 2** - Ngalang Moort Manja Danjoo Bidi (Our Families Meeting Place Connecting Together/Path)

Sarah-Jane confirmed that the second suggestion was the most popular and advised that the Ngalla Yorga Waangkan Group would need to resubmit a letter to council advising that they had undertaken further community consultation and had come to agree on the name Nglang Moort Manja (Our Family Meeting Place).

**Action:** Cindy to update request to the City and send letter to Council for consideration.

Sarah-Jane Patton

Community Development Officer – Diversity







D21/61876

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## 14.2 RECOGNITION OF SERVICES - WELCOME TO COUNTRY

### SUMMARY

The City of Kwinana is committed to the journey of conciliation and respects Aboriginal people's connection to Country as the Traditional Custodians of the land. Since being elected to Council in October 2021, Councillor Barry Winmar has been providing Welcome to Country ceremonies at official Council functions free of charge. Formally recognising Councillor Winmar's service to the City of Kwinana, and the broader community, in providing Welcome to Country ceremonies should be given consideration.

### OFFICER RECOMMENDATION

**That Council recognise Councillor Winmar's valuable contribution in delivering Welcome to Country Celebrations by making a \$4,000 donation to the Smith Family.**

### DISCUSSION

The City of Kwinana is committed to the journey of conciliation and respects Aboriginal people's connection to Country as the Traditional Custodians of the land. The City of Kwinana's vision is to work together with the Kwinana community to build positive relationships between Aboriginal and non-Aboriginal communities. Throughout this journey the City aims to promote and assist with the development of pathways and opportunities for Aboriginal and Torres Strait Islander communities that are meaningful, mutually beneficial and sustainable. (*Boola Maara Baldja Koorliny (Reflect Reconciliation Action Plan 2018/19)*)

A Welcome to Country ceremony is an acknowledgment and recognition of the rights of Noongar peoples' traditional country. This acknowledgement pays respect to the traditional custodians, ancestors and continuing cultural, spiritual and religious practices of Noongar people. Further, it provides an increasing awareness and recognition of Australia's Aboriginal peoples and cultures.

The City of Kwinana, in conjunction with the Boola Maara Advisory Group have chosen to adopt the South West Aboriginal Land and Sea Councils protocols and fee structures for Welcome to Country ceremonies. As a part of this agreement, Welcome to Countries performed by local Elders are normally undertaken under a fee for service model, or at a cost of \$500 per ceremony.

Since being elected to Council in October 2021, Councillor Barry Winmar has been providing Welcome to Country ceremonies at official Council functions free of charge. These functions include, but are not limited to;

- Council Meetings, hosted fortnightly
- Citizenship Ceremonies, hosted monthly at a minimum (in 2021 the City hosted 16 Ceremonies)
- The City's Australia Day Citizenship Ceremony

Councillor Winmar's service to the City of Kwinana, and the broader community, in providing Welcome to Country ceremonies represents not only a pathway to build relationships and understanding within the community, but also a significant monetary value. Recognising Councillor Winmar's standing as an Elder; a custodian of knowledge and lore, with the permissions to share knowledge and beliefs with the community should be given consideration.

Councillor Winmar has requested to provide a donation to the Smith Family in recognition of the Welcome to Country ceremonies he has been providing to the City. The Smith Family is an independent children's charity supporting disadvantaged children with education costs, so they can create a better future for themselves.

**STRATEGIC IMPLICATIONS**

There are no strategic implications as a result of this proposal.

**SOCIAL IMPLICATIONS**

There are no social implications as a result of this proposal.

**LEGAL/POLICY IMPLICATIONS**

This proposal aligns with the City's policy – Community Funding 2020 (D20/45003), section 5.2.1 – Cash Donations.

**FINANCIAL/BUDGET IMPLICATIONS**

\$4,000 donation to be taken from existing donations budget line.

**ASSET MANAGEMENT IMPLICATIONS**

There are no asset management implications as a result of this proposal.

**ENVIRONMENTAL/PUBLIC HEALTH IMPLICATIONS**

There are no environmental/public health implications as a result of this proposal.

**COMMUNITY ENGAGEMENT**

A 'Fee for Service' model for Welcome to Country ceremonies has been agreed upon as a part of the ongoing engagement with the Boola Maara Advisory Group.

**ATTACHMENTS**

Nil

**15      REPORTS – ECONOMIC**

Nil

**16 REPORTS – NATURAL ENVIRONMENT****16.1 ADOPTION OF THE DRAFT CITY OF KWINANA PUBLIC ART MASTERPLAN, REVISED DRAFT LOCAL PLANNING POLICY NO 5 - DEVELOPMENT CONTRIBUTION TOWARDS PUBLIC ART AND ASSOCIATED PUBLIC ART GUIDELINES FOR COMMUNITY CONSULTATION****SUMMARY**

Council adopted Local Planning Policy No. 5 – Development Contribution Towards Public Art (LPP5) in February 2018 and it has since been applied to new development in the City which qualifies for a public art contribution.

The application of the policy is meeting its broad objective to provide public art as part of development for community benefit. A number of public art works are being constructed across the City as part of developments and funds are being collected for use by the City for public art via cash contributions from developers made in lieu of public art works.

At its 2018 meeting, Council also established the Public Art Review Panel (PARP) which was given the role of assessing public art proposals and making a recommendation to the Chief Executive Officer to approve the art work.

Since adopting LPP5 in 2018, it has been apparent that the lack of a clear City framework for public art (Public Art Framework) has been detrimental to the effective application of the policy. In particular, the lack of a City-wide Public Art Masterplan with a key vision, themes and locational preferences. Further the need to review the way LPP5 addresses industrial development and the public realm as well as other matters became apparent to City Officers and PARP.

Councillors have been briefed on the benefits of a Public Art Framework and potential revisions to LPP5, the draft Public Art Masterplan and newly created Public Art Guidelines at Elected Member Briefing sessions held in 2021.

It is now appropriate to seek community comment on all three of these City documents relating to Public Art. As they are interrelated, it makes sense to advertise all three together so that the community can provide feedback on each element of the framework.

**OFFICER RECOMMENDATION**

**That Council takes the following action in respect to the Public Art Framework referred to in this Report which form Attachments 2,3 and 4.**

- 1. Adopt the draft City of Kwinana Public Art Masterplan, the revised draft Local Planning Policy No. 5 – Development Contribution Towards Public Art and draft City of Kwinana Public Art Guidelines for the purposes of community consultation.**
- 2. Requires that the community consultation process be held for a period of 42 days;**
- 3. Note that the advertising of revised draft Local Planning Policy No. 5 – Development Contribution Towards Public Art will also be undertaken pursuant to Clauses 4(1) and 4(2) of *Division 2 of Planning and Development Regulations 2015*.**

**DISCUSSION**



The Public Art framework established by the City addresses the following Strategic Direction of the City's draft Local Planning Strategy;

*'Recognise and strengthen Kwinana's unique cultural, natural and built identity to foster a sense of place' and 'Encourage high quality housing developments targeted to households at different life stages and income levels, including a mix of lower to moderate income groups'.*

Historically, the City has prepared various guidelines and strategic documents concerned with public art, including:

- Public Art Developer Guidelines (Town of Kwinana) (circa 2011)
- Engaging Public Spaces, Enhancing Public Places – Public Art in the Town of Kwinana (circa 2011).

Local residents indicated in their responses to the Plan for the Future Survey (2016), a community survey undertaken by the City that they would like to see more local art being installed in the City that represented their community and things that they can relate to.

The growing awareness of the significant benefits of public art to local communities is mirrored in such initiatives as State Government's Percent for Art Scheme (Department of Local Government, Sport and Cultural Industries) where it sought out to provide a minimum commitment (1% of the cost of development) to achieve effective public art projects. This scheme had been in place for some years.

In 2016/17, there was a growing trend by local governments to successfully follow this approach and introduce local planning policies requiring public art contributions commonly at the cost of 1% of the cost of the development. Many local governments now have such policies in place and it set the stage for the introduction of LPP5 which was prepared and advertised in 2017 and adopted in February 2018 (See Attachment 1).

### **Current LPP5**

The current policy requires a contribution of at least 1% of the value of a development towards public art, where that development is valued in excess of \$2,000,000 (capped at a maximum contribution of \$500,000).

LPP5 allows a contribution towards public art to be provided in one, or more, of the following ways:

- on site as part of a development;
- via cash-in-lieu to the amount specified in a development condition.

The proponent may also provide public art in the vicinity of the site in the public realm or reach an alternative agreement on the contribution location subject to the support of Council. It was anticipated that most contributions will be provided on site as part of the proposed development.

LPP5 allows the following forms of public art:

- building features and enhancements such as bicycle racks, gates and lighting
- that have not been mass produced;
- components of public spaces such as benches, fountains, playground structures,
- shade shelters, lighting that have not been mass produced;
- components of public spaces such as screening, artistic paving and special
- planting which is an integral part of the space and contributes towards its artistic
- value and quality;
- landscape art enhancements such as walkways, bridges, green walls or art
- features within landscaping;
- murals, tiles or mosaics covering walls, floors and walkways;

- sculpture in durable materials;
- fibre works, neon or glass works, photographs, prints; and/or
- community arts projects resulting in tangible artwork.

LPP5 also sets out a number of general standards that public artworks should meet in relation to durability, location, maintenance and anti-social behaviour.

### **Public Art Review Panel**

The PARP was established at the same time as LPP5 was adopted. Council delegated authority to the Chief Executive Officer (CEO) to approve public art proposals and established PARP to undertake a collective assessment of the Public Art proposals and make recommendations to the Chief Executive Officer for approval. PARP comprises of the following positions:

- Director City Life
- Director City Development and Sustainability.
- Community Development Officer – Arts and Culture
- Elected Member
- external consultant from the arts industry

PARP meets every 6 weeks and is regularly attend by proponents presenting their proposals and Public Art Reports as well as City Officers involved in the development application process.

### **Developing a Public Art Framework at the City.**

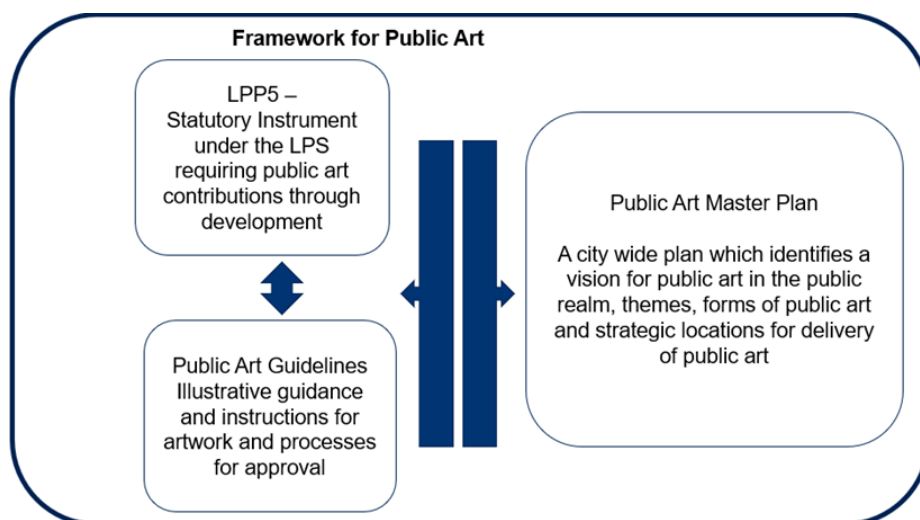
The application of LPP5 since its initial adoption in 2018 has provided benefits to the community with public art being constructed in a number of locations across the City. Cash-in-lieu for public art is also being collected with the current amount being \$294,000. To date, 15 applications have attracted a public art contribution, some to the maximum cap of \$500,000. Of these, 9 apply to industry, 4 in residential areas (group dwelling and school), 2 in service commercial zones. This number is expected to increase significantly over the next 6-12 months with a number of JDAP applications subject to determination which qualify for a public art contribution.

Through the process of assessment of public art applications to date, it became evident that the City would benefit greatly from a stronger framework around Public Art. In particular, the adoption of a City-wide Public Art Masterplan with a key vision, themes and locational preferences would assist planning decision making and provide clarity for proponents and community alike around the use of cash in lieu contributions, council funding and potentially attract grant funding. It was deemed necessary to also provide support to City Officers representing Council at forums such as Joint Development Assessment Panels.

Further, the need to review the way LPP5 addresses industrial development, defines artists, addresses temporary development and the public realm (as well as a number of other elements) has become apparent.

City Officers also believed that the preparation of Public Art Guidelines designed to illustrate the City's requirements and expectations for public art and to guide the applicant through the approval and implement process would be of significant value.

This three-tiered framework for public art at the City is then illustrated below.



### Draft City of Kwinana Public Art Masterplan

The City's Draft City of Kwinana Masterplan (Masterplan) has been prepared by element consultants and is shown as Attachment 2. In preparing the Masterplan, element considered the community's vision for the City's future as captured in the aspirational vision of the Strategic Community Plan: *A unique and liveable City, celebrated for and connected by its diverse community, natural beauty and economic opportunities.*

As part of the preparation of the draft Masterplan, workshops were undertaken with key stakeholders in arts, culture and industry and an online survey was available for 4 weeks through the Love My Kwinana engagement website to the broader community. In addition, City Officers have consulted with community groups about the Masterplan during the process of project work in the field of arts and culture.

The draft Masterplan aligns with and strengthens this vision—capturing the spirit of the community through place-based themes and stories, identifying quality public artwork opportunities, and detailing opportunities to enhance the City's natural landscapes through site-specific, relevant public artworks.

Given the nature of the City of Kwinana's geography, demographics, and mix of industrial and residential land uses, it is important that the City's future public art commissions reflect the character of each unique precinct, and that the draft Masterplan has the flexibility to respond to industrial contexts and developments.

The draft Masterplan includes an overarching vision statement, identified public art opportunities and key curatorial themes. The key curatorial themes are *Many Stories One community, Wanjoo, Thrive and The Heart of Industry.*

The benefits of public art in the City of Kwinana are maximized by their connections to a wide range of community and City goals and outcomes where the community feel connected to and represented by the public artworks of the area.

Other elements of the draft Masterplan are:

- public art in Local Government,
- public art processes, definitions,
- types of public art and the benefits of public art.

The draft Masterplan is the first of its type at the City and applies to art work being delivered via developer contributions or via the City's own funding programmes.

**Review of LPP5**

City Officers have prepared a revised draft LPP5 (Attachment 3). The key changes to the existing LPP5 are;

- Tightening up the definition of an 'artist'  
The revised draft policy makes changes to the definition to ensure that only professional practicing visual artists will be eligible to carry out public art commissions. This is not sufficiently clear in the current draft.
- Greater clarity around the land uses that trigger contributions and the \$ trigger point.  
The revised draft policy includes provisions clearly stating land uses which are eligible for public art contributions and those which are not and provides certainty around the dollar amount at which the public art contribution is triggered.
- Better addressing temporary land uses.  
Overlooked in the current LPP5, the draft revised policy addresses situations where development approvals are issued for temporary uses. Development which is approved for a temporary period of 5 years or less shall not make a contribution towards public art under this policy. Development approved for a temporary basis between 5 years to 10 years shall pay 50% of the above eligible costs applicable above. Development approved for a temporary basis for over 10 years to 15 years shall contribute 75% of the eligible costs applicable above.
- Reviewing public art contributions for industrial development in respect to the dollar value and the meaning of 'public realm'.  
Two significant changes are made from the current LPP5.
  - Firstly, the contribution amount towards the cost of public art is reduced for industrial development from 1% to 0.75% of construction value and the most an industrial development would be required to pay (a cap) is \$375,000. The key rationale is that City Officers view the amenity of industrial areas, by their nature, to be less than that of residential and commercial areas. As such, the nexus between the improvements which public art can bring as part of the development to the local amenity is less. Further, due to the scale and cost of constructing industrial development, relatively straightforward development can attract a high construction cost into the tens or hundreds of millions. This in turn may result in substantial contribution requirements towards public art with some reaching the cap of \$500,000 under the current LPP5. This reduction in the amount of the public art contribution and cap is seen as appropriate in response to these factors.
  - Secondly, cash in lieu payments would be required in industrial areas in circumstances where art work would not be readily visible from the public realm. This may occur where development approval is sought for development set well away from public roads, public spaces and clearly not visible from further afield. This cash in lieu amount is then placed in a reserve account for use for public art in strategic locations across the City.

A number of other updates and edits are made in the draft revised policy.

**Public Art Guidelines**

The last component of the City's Public Art Framework is the Public Art Guidelines (Guidelines) shown in Attachment 4. It is designed as a 'how to guide' for the proponent about the City's expectations for public art as part of the planning approval process from start to finish and the relationship with the Masterplan and LPP5. It also provides examples about types of public art and costs.

The objectives of the Guidelines are to;

1. Assist planning applicants, artists and art consultants to understand the City's expectations in regards to the public art contribution required under LPP5 Development Contribution towards public art.
2. Explain the role of PARP in the assessment process.
3. Explain the difference between the provision of public art on site and a cash in lieu payment towards public art contributions.
4. Guide the applicant through the planning and building approvals processes to provide for an efficient but effective assessment of public art proposals and reports.
5. Illustrate a range of public art possibilities at varying monetary values.
6. Refer to necessary documents commonly required as part of the application process for public art.

## STRATEGIC IMPLICATIONS

This proposal will support the achievement of the following outcome/s and objective/s detailed in the Strategic Community Plan and Corporate Business Plan.

Strategic Community Plan			
Outcome	Strategic Objective	Action in CBP (if applicable)	How does this proposal achieve the outcomes and strategic objectives?
4 – A unique, vibrant and healthy City that is safe, connected and socially diverse	4.1 – Create, activate and manage places and local centres that are inviting, unique and accessible	N/A – There is no specific action in the CBP, yet this report will help achieve the indicated outcomes and strategic objectives	Public Art will enhance private and public places and centres, residential neighbourhoods, commercial and industrial locations across the City.
	4.2 – Improve Kwinana's perception by leveraging and promoting the unique attributes of the area and supporting feelings of safety and security in community	4.2.2 – Implement the Public Art Masterplan	The Public Art Masterplan, along with the LPP5 and associated Public Art Guidelines will deliver public art in the City.

## SOCIAL IMPLICATIONS

This proposal will support the achievement of the following social outcome/s, objective/s and strategic priorities detailed in the Social Strategy.

Social Strategy			
Social Outcome	Objective	Strategic Priority	How does this proposal achieve the social outcomes, objectives and strategic priorities?
1 – Healthy and Active	1.0 – A physically and mentally healthy and active community	1.4 – Promote physical, mental and nutritional health with a focus on prevention and motivation  1.2 – Deliver initiatives that enhance the use of public open space and natural environment reserves	Public art will enhance places and open spaces, and provide food for thought when visiting these places.
2 – Connected and Inclusive	2.0 – Equitable and inclusive social connection and engagement with community life	2.4 – Facilitate initiatives that encourage social interaction and connection at both a local and community wide level	Public art will reflect the Public Art Masterplan which is a holistic plan seeking to represent and integrate community.
6 – Vibrant and Celebrated	6.0 – Vibrancy and creativity thrive and our unique identity and achievements are celebrated	6.1 – Encourage creative processes which explore and celebrate Kwinana's history, stories, identity and cultural diversity  6.3 – Support community activation and participation in arts, culture, events and heritage initiatives  6.4 – Identify, capture, conserve and manage natural, heritage and cultural assets, stories and collections  6.5 – Facilitate community art projects in public spaces	Public art promotes creative thinking and will celebrate Kwinana's history, stories, identity and cultural diversity.  The City's Public Art Framework achieves these strategy objectives.  Public art will capture cultural and heritage values.  The Public Art Framework achieves this outcome directly.



## **LEGAL/POLICY IMPLICATIONS**

The City sought legal advice when reviewing LPP5 to improve its effectiveness as a policy under the *Planning and Development (Local Planning Schemes) Regulations 2015*. Amendments have been made in the revised draft LPP5 based on the advice, particularly greater clarity on land uses and trigger points for contributions.

## **FINANCIAL/BUDGET IMPLICATIONS**

The application of LPP5 will result in cash contributions being received by the City in lieu of public art construction in some instances. The monies collected will be used by the City for allocation towards public art under the Masterplan. A reserve account has been created for reserve funds being collected and from these funds, the City will develop a program of public art projects to be implemented.

## **ASSET MANAGEMENT IMPLICATIONS**

Any public art constructed on the City's reserves will be a responsibility of the City to maintain.

## **ENVIRONMENTAL/PUBLIC HEALTH IMPLICATIONS**

Public art will improve local amenity, promote mental health benefits and may encourage the use of open spaces and Activity Centres.

## **COMMUNITY ENGAGEMENT**

The City has already engaged with a number of key stakeholders during the preparation of the draft Masterplan with their input into the process being valuable.

It is intended to advertise for the draft Masterplan, revised draft LPP5 and Public Art Guidelines collectively for a period of 42 days (6 weeks). Each document relates to each other so the combined advertising is appropriate. The City will undertake a comprehensive community consultation exercise to ensure the community and important stakeholders have the opportunity to provide feedback to the proposed documents.

This will include writing to stakeholders to seek feedback, and hosting holding community information sessions over the 6 weeks. City Officers intend to use of the City's 'Love my Kwinana Website' to fully engage with community. As a part of this engagement process on the City's website, there is the opportunity to showcase public art in the City.

Upon the receipt of the submissions and community feedback, City Officers will compile and assess the comments and will brief Councillors of any changes proposed in response to the feedback prior to a report being presented to Council seeking to finalise the Public Art Framework documents.

## **ATTACHMENTS**

- A. Attachment 1 Current Local Planning Policy No 5 -Development Contribution towards Public Art**
- B. Attachment 2 Draft City of Kwinana Public Art Masterplan**
- C. Attachment 3 Revised draft Local Planning Policy No 5 - Developer Contribution Towards Public Art**
- D. Attachment 4 Draft Public Art Guidelines**





# Policy

## **Local Planning Policy No. 5 Development Contribution towards Public Art**



## Local Planning Policy No. 5

### Development Contribution towards Public Art

Adopted:	14 February 2018
Last reviewed:	[Insert date of last review if applicable]
Legal Authority:	Local Government Act Section 2.7 – The Role of Council Planning and Development (Local Planning Schemes) Regulations 2015 Schedule 2 – Part 2 – Division 2

#### Policy:

##### 1. Policy Objectives

The objectives of this policy are as follows:

- a) To require that a contribution towards public art is provided as a part of certain private developments within the City;
- b) To enhance the legibility of open spaces, buildings and streets by introducing public art that makes these places more identifiable;
- c) To allow for the interpretation of cultural, environmental or built heritage through public art;
- d) To enhance the amenity of the public domain through the use of public art; and
- e) To enhance the sense of place by encouraging public art forms.

##### 2. Definitions

For the purpose of this policy the following definitions apply:

##### **Public Art**

An artistic work that:

- a) Is permanent in nature, and constructed of materials which can be maintained and repaired if necessary, including metal, wood, plastic, paint or any other durable material;
- b) Is either freestanding or integrated into the exterior of a building or other structure;

- c) Is created and located for public accessibility, either within the public realm or within view of the public realm, such as the street, park, urban plaza or public building; and
- d) Has been designed by an artist or has been designed through a process overseen by an artist;
- e) Does not include art projects or elements that are:
  - a business logo;
  - directional elements such as signage or colour coding;
  - art works which have been mass produced;
  - art reproductions;
  - landscaping or generic hardscaping elements which would normally be associated with the project; or
  - services or utilities necessary to operate or maintain artwork.

***Construction value***

The estimated cost of the equipment, financing, services and utilities that are required to carry out a development but does not include the cost of land acquisition. The City will generally accept this to be the same as the estimated cost of development stated by the applicant on the building permit application.

***Artist***

A person who meets any of the following criteria:

- a) has obtained a Bachelor Degree or Diploma in visual arts or any similar field or who is undertaking studies towards these qualifications;
- b) has a track record of exhibiting and/or selling their own original artwork;
- c) has had their own original artwork purchased by major public collections;
- d) who earns more than 50% of their income from arts related activities such as teaching art and selling their own artwork;
- e) who has secured work or consultancies in the arts field on the basis of professional expertise; or
- f) who has expertise in creating the form of public art proposed by an applicant or the Council under this policy.

***Eligible Costs***

Costs associated with the production of an art project may include:

- a) professional artist's budget, including artist fees, Request for Proposal, material, assistants' labour costs, insurance, permits, taxes, business and legal expenses, operating costs, and art consultant's fees if these are necessary and reasonable;
- b) fabrication and installation of artwork;

- c) site preparation;
- d) structures enabling the artist to display the artwork;
- e) documentation of the artwork; and
- f) an acknowledgment plaque identifying the artist, artwork and development.

***Major Extension***

Those extensions that introduce a new plant or physical infrastructure for a process chain and/or significant increases in throughput and production capacity. While not limited to, it may also refer to replacement and/or addition to administration buildings and/or other supporting facilities or buildings'

**3. Amount of Public Art Contribution**

- 3.1 The eligible cost of any public art provided for under this policy shall be no less than one percent of the construction value of the development of all developments where the construction value is in excess of \$2,000,000.
- 3.2 Notwithstanding Clause 3.1, a single development shall not be required to provide or contribute any more than \$500,000 in eligible costs to Public Art.
- 3.3 Notwithstanding Clause 3.1, a contribution will not be sought on developments in the General Industry Zone, where the development application relates to a refurbishment or upgrade of existing infrastructure. For the purposes of clarity, contributions will be required on new developments or major extensions only in this zone.

**4. Form of Public Art Contribution**

- 4.1 On submission of a development application, the proponent must nominate the way in which the public art contribution will be met for consideration by Council.
- 4.2 At the discretion of Council, the proponent will meet their public art contribution in one or more of the following ways by:
  - a) establishing public art "on-site" as a component of their development;
  - b) providing cash-in-lieu to the amount specified within the development condition.
- 4.3 The proponent may also provide public art in the vicinity of the site in the public realm or reach an alternative agreement on the contribution subject to the support and agreement of Council.



## **5. General Standards for Public Art**

- 5.1 Where the proponent provides public art on site, the public art is to be clearly seen from the public realm.
- 5.2 Where public art is placed in the public realm, its placing will be consistent with the intent and objectives of the City of Kwinana Public Art Masterplan.
- 5.3 The public art shall contribute to an attractive, stimulating and functional environment and not detract from the amenity or safety of the public realm.
- 5.4 The public art shall be specifically designed for, and be suitable for, the building or site where it is to be located and contribute towards the sense of place for that locality.
- 5.5 The public art shall be of high aesthetic quality, low maintenance, durable and resistant to vandalism and must be maintained during the continuation of the development.
- 5.6 The public art shall be original and be designed and created or overseen by an artist/s.
- 5.7 The public art must be designed and sited to avoid encouraging anti-social behaviour on the site or be used for assistance in unauthorised entry or concealing any person.
- 5.8 The public art must not be considered by the City to be obscene or offensive in any manner.

## **6. Forms of Public Art**

- 6.1 Public artworks may take the following forms:
  - a) building features and enhancements such as bicycle racks, gates and lighting which have not been mass produced;
  - b) components of public spaces such as benches, fountains, playground structures, shade shelters, lighting, screening which have not been mass produced;
  - c) components of public spaces artistic paving and special planting which are an integral part of the space and contributes towards its artistic value and quality;
  - d) landscape art enhancements such as walkways, bridges, greenwalls or art features within landscaping setting using landscape materials;
  - e) murals, tiles or mosaics covering walls, floors and walkways;

- f) sculpture in durable materials;
- g) fibre works, neon or glass works, photographs, light projections and prints; and/or
- h) community arts projects resulting in tangible artwork.

6.2 The art project may be an interpretation of cultural heritage and the City may also consider alternative art projects including community arts programs, which involve the public and the incorporation of a cultural space that comprises a visual or performing arts space.

6.3 Public art should be made accessible to all members of the community, irrespective of their age and abilities. While art in public spaces might be considered primarily a visual experience, it can provide a range of sensory experiences for people with disabilities – artwork can be tactile, aural and give off pleasant smells as well as being visual. Artwork need not be monumental, but can be at heights suitable for people in wheelchairs to touch, move through and explore. Artwork can be interactive play objects for family groups and children. Interpretive signage in an easy to read format, including Braille, promotes artworks that are inclusive of all members of the community.

## **7. Approval Process for Public Art Contributions**

7.1 Public Art proposals will be accompanied by a Public Art Report, as set out in Appendix 1 of this Policy and will be required to be approved prior to the lodgement of a building permit application for the associated development.

7.2 The proponent will be notified of the approval or refusal of the Public Art Proposal no later than 30 days from the date of submission (unless otherwise agreed by the proponent and the City). This timeframe assumes all information has been provided to the City's satisfaction to enable assessment and determination within the 30 days.

7.3 Public Art as fulfilment of a condition of planning approval shall not require a further development application. Where the public art entails structural elements a building permit application will be required.

7.4 The proponent will be required to forward copies of the artist's contract, maintenance schedule and artist contact to the City at the commencement of the art project.

7.5 Where provided by the proponent, the public art must be installed prior to the issue of an Occupancy Permit.

7.6 A notification pursuant to Section 70A of the Transfer of Land Act is to be lodged against the certificate of title to the land on which public art is located to make the proprietors and prospective purchasers aware of requirements to maintain the public art.

7.7 The following development condition/s will apply under this policy:-

*The applicant shall make a contribution to public art to the sum of \$     and comply with the requirements of the City of Kwinana's Local Planning Policy No 5; Development Contribution towards Public Art to the satisfaction of the City of Kwinana.*

## **8. Collection and Expenditure of Public Art Contributions**

8.1 Cash-in-lieu shall be paid into Council's Public Arts Reserve Fund.

8.2 Where applicable, the City is to have received the cash-in-lieu contribution prior to the issue of an Occupancy Permit (unless otherwise agreed to by the proponent and the City).

8.3 Funds are to only be expended on public art located on public land within the vicinity of the development (for instance adjacent to or within the centre in which the development is located) unless otherwise agreed between the proponent and the City.

8.4 Cash-in-lieu funds may be accrued for more comprehensive public art projects as determined by the City.

8.5 Cash-in-lieu funds may be used towards maintenance of public artworks.

8.6 Funds will be refunded to the owner/applicant upon request in writing to the City in the event the development proposal associated with the Public Art does not proceed.

## **9. Copyright and Ownership of Public Art**

9.1 Once an artwork has been completed and accepted by the City, copyright will be held jointly by the City and the artist. In practical terms, this means that the City has the right to reproduce extracts from the design documentation and photographic images of the artwork for non-commercial purposes, such as annual reports, information brochures about the City and information brochures about the artwork. The artist will have the right to reproduce extracts from the design documentation or photographic images of the artwork in books or other publications associated with the artist or artwork.

- 9.2 Where situated on private property, the public art is owned and maintained by the owner. Where situated on public property, the public art is owned and maintained by the City.

## **10. Moral Rights and Acknowledgement of Art Work**

- 10.1 Since the year 2000, moral rights legislation has protected artists. In brief, an artist's moral rights are infringed if their work is not attributed or credited; their work is falsely attributed to someone else; or their work is treated in a derogatory way by distorting, modifying or removing it without their knowledge or consent.

In practical terms this means that the City cannot change an artwork in any way without seeking the artist's permission; likewise the City, cannot remove or relocate the artwork without seeking the artist's permission. A reasonable attempt to find the artist must be provided. The City will take special care to ensure that acts of restoration or preservation (of artworks) will be conducted in a sensitive manner with prior consultation with the artist/s. Wherever possible, preservation or restorative works should be carried out by professional conservators.

Special care will also be taken with the moral rights associated with works created by more than one artist, in that it is acknowledged that collaborators on artistic creations can take different views on issues such as relocation and restoration.

- 10.2 In line with moral rights legislation, the proponent will install a plaque or plate near each artwork, acknowledging the name of the artist, and the name of the person, agency or company who funded the artwork.
- 10.3 Should the public arts work become a safety hazard, the City may undertake necessary emergency action to alter or remove the artwork without consultation with the artist.

## **11. Decommissioning of Public Artwork**

- 11.1 The City may decide to remove an artwork because it is in an advanced state of disrepair or damage or because the public art is no longer considered suitable for the location. In such cases, the City will prepare a documented archival record of the public art prior to its removal.

### **Acknowledgement:**

This policy is based on Artsource's Model Planning Policy.

## Appendix 1

### Public Art Report

The Public Art Report is to include:

- i. Details of the artist's qualification, experience and suitability to the project.
- ii. Design documentation - including research, concept development and a detailed statement addressing compliance with this Development Contribution Towards Public Art Policy.
- iii. Detailed plans of the public art. Plans are to be to scale and include dimensions, materials, colours and installation details.
- iv. Plans showing location of proposed public art.
- v. Details of cost calculations including construction cost and the public art contributions costs, in accordance with this policy.
- vi. For public art to be located on or over the public land, written consent of the landowner and/or authority with management control of the land.
- vii. Details of requirements and written consent from the artist for any ongoing care or maintenance of the artwork by the owner or City.





## City of Kwinana Public Art Masterplan

The City of Kwinana acknowledges the Traditional Custodians of the land on which we live work and play, the Nyoongar people. We recognise their connection to the land and local waterways, their resilience and commitment to community and pay our respect to Elders past and present.

Document ID: smb://ele-fs-01.tpgwa.com.au/Graphics/2021/21-341 - City of Kwinana Public Art Masterplan RFQ/00 Report/InDesign/21-341 CoKwinana Public Art Masterplan D5 220421 Folder/21-341 CoKwinana Public Art Masterplan D5 220421.indd

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1	29.10.21	Draft	Tegan Patrucco	Kate Parker
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3	17.11.21	Draft	Tegan Patrucco	Kate Parker
4	29.11.21	Draft	Tegan Patrucco	Kate Parker
5	21.4.22	Draft	Tegan Patrucco	Kate Parker

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Cover Image: Mural by Brenton See, Leda Shopping Centre



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# Executive Summary

The City of Kwinana is the second-fastest growing local government area in Western Australia. Located 38km south of the Perth CBD, the City of Kwinana lies on the threshold of city and rural living, with a population of approximately 46,000 people.

The City of Kwinana has a Public Art Collection of over 20 pieces, which have been commissioned by the City, provided by housing estate developers, and created by the community. The City's Local Planning Policy No.5 – Developer Contributions to Public Art requires new developments meeting particular criteria to provide either public artworks on site, or contribution of a cash-in-lieu payment to the City to be spent on commissioning new public art. Implementation of this policy paired with the rapid growth of the City of Kwinana residential community has created a need for a purposeful and strategic approach to public art in the City of Kwinana.

The Public Art Masterplan has been developed to provide an overarching framework for all public art in the City of Kwinana. This framework will guide City-led commissions, developer contributions, and community-led public artworks and ensure that investments in public art provide positive outcomes for the community.

The Public Art Masterplan is laid out in the following three sections:

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## Part One: Context

Part One provides the context for the Public Art Masterplan and is developed out of, including a summary of the City's historical and cultural context, details of the City's existing Public Art Collection, and the value of public art in local government areas. Part One also includes a summary of the Public Art Masterplan's consultation findings, and the strategic and policy context of the Masterplan document.

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## Part Two: Public Art Masterplan

Part Two includes the City's public art vision statement, the guiding principles for public art procurement in the City, and the three curatorial themes developed for future commissions. These principles and curatorial themes provide a strategic foundation for the specific public art opportunities detailed at the end of Part Two.

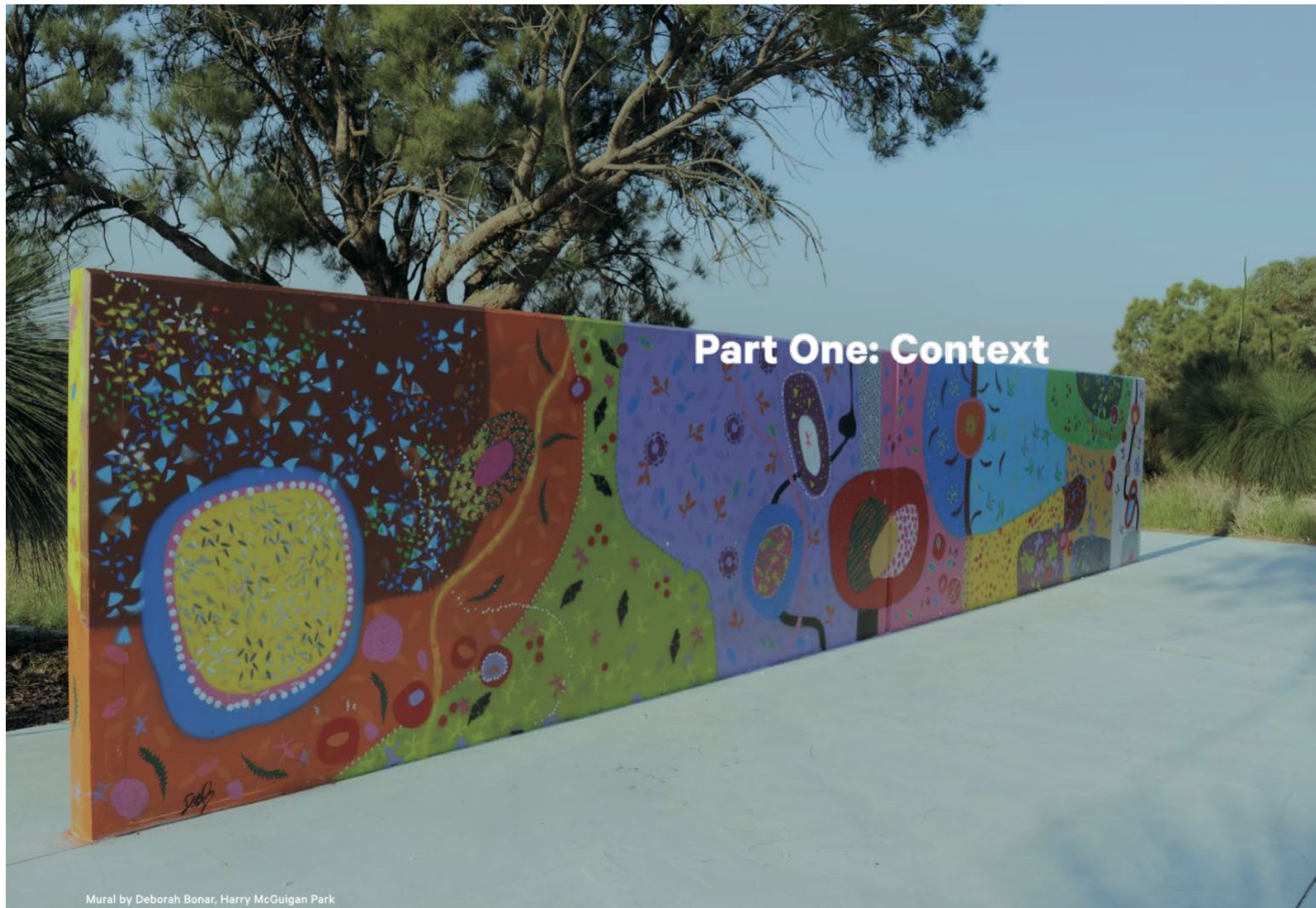
The Public Art Opportunities section in Part Two identifies locations, curatorial themes and public art types, aligned to current Place Plan areas, the wider City of Kwinana, and the City's Industrial Area. These opportunities are designed to guide the City's public art commissions in the future, and provide strategically aligned public artwork possibilities.

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## Part Three: Public Art Processes

Part Three provides guidelines and process outlines to underpin the City's future commissioning of public artworks. The guidelines and processes in this section will ensure that public artworks are commissioned in line with the guiding principles of the Public Art Masterplan and industry best practice. Part Three includes information on public art assessment criteria, use of the City's cash-in-lieu funding, artist contracting, public art maintenance and opportunities for community engagement.

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Harry McGuigan Park

## Nyoongar Boodja

The City of Kwinana area has been home to the Nyoongar people for over 40,000 years, and sits on the border of the traditional lands of Whudjuk and Pinjarup people. Recently, the Gnaala Karda Booja region was constructed through Native Title agreement. The Gnaala Karda Booja region is not a traditional boundary, but a collective agreement of different language groups. The Gnaala Karda Booja region encompasses over 30,000 square kilometres and stretches from the Kwinana coastline, inland to the town of Narrogin, and south to the town of Collie.

Prior to European colonisation, the Kwinana area included important Nyoongar camping, hunting and gathering sites such as Sloan's Reserve, Chalk Hill and the Spectacles. The trail of fresh water lakes and natural springs running along the coastal area provided vital resources and meeting points. Chalk Hill was used as a signaling location, with fires lit to alert others of group locations. The white chalk of the hill is referenced in Nyoongar Dreamtime stories as the beard of the elders.

Following European colonisation in the area, local Nyoongar people were subject to assimilation and segregation policies, and restrictions on their living locations and movements. The Medina area has strong significance for Aboriginal people both pre and post colonisation, with the Medina Aboriginal Cultural Group forming in 1972 and the current Moorditj Koort Aboriginal Health and Wellness Centre and Medina Aboriginal Cultural Centre, a highly utilised community hub.

The Nyoongar people continue to be custodians of the City of Kwinana area and have a strong and significant cultural presence in the community. The City has the highest percentage of Aboriginal and Torres Strait Islander population in the Perth metropolitan region (3.6% in the 2016 Census), and the rich cultural history of the Nyoongar community is a highly valued part of the City's cultural life.

The City of Kwinana has committed to ongoing conciliation, through completion of the 2019 'Reflect' Reconciliation Action Plan, and development of the current 2020-2022 'Innovate' Reconciliation Action Plan.

The City established the Boola Maara (Many Hands) Advisory Group, with the purpose of developing a collaborative and coordinated approach to the development and implementation of the City's RAP, and to ensure matters that are relevant to the local Aboriginal and Torres Strait Islander communities are addressed in the most appropriate way. The Boola Maara Advisory Group has driven the implementation of the Rap, which include the following key action related to public art:

*Build respect and recognition for Aboriginal and Torres Strait Islander people by including visual representation of Aboriginal and Torres Strait Islander histories, cultures and art within City buildings, landmarks and at Aboriginal Heritage sites.*

The City of Kwinana includes the following sites of Nyoongar significance:

1. **Harry McGuigan Park, Medina** – significant social meeting place for local Aboriginal families and for travelling families.
2. **Walley's Camp - State registered Aboriginal site of campgrounds** – involved the relocation of Nyoongar campsites, named after Theresa and Robert Walley, who were the first Aboriginal family to settle in the 1960's Medina development.
3. **The Spectacles/Mandogalup Swamp** – significant Aboriginal mythological, hunting and water source site.
4. **Kwinana Loop Trail** – the loop trail passes through a number of significant Aboriginal Heritage sites and culturally significant sites.
5. **Medina Townsite/Medina** – recognised as an ancient camping ground for Aboriginal People, with extensive Aboriginal history.
6. **Chalk Hill** – Significant location in local dreamtime stories, and location for signaling to others. Significant campground for Aboriginal people.



City of Kwinana Public Art Masterplan

7. **Thomas Oval** – State registered Aboriginal site of campgrounds
8. **Sloan's Reserve** – State registered Aboriginal site of artefacts, and a camping and hunting place
9. **Thomas Road** – State registered Aboriginal site of artefacts, and site of ceremonies, burials, campgrounds and water source.
10. **Woolcoot Road Swamp** – site of Aboriginal artefacts and campground
11. **Treeby Road Lake** – site of Aboriginal artefacts and campground
12. **Mortimer/Woolcoot Road** – site of Aboriginal artefacts
13. **Bellway Sand Quarry** – site of Aboriginal artefacts
14. **Indian Ocean** – site of Aboriginal mythological significance
15. **NATGAS 127** – site of Aboriginal artefacts
16. **Wellard/Bertram Roads** – site of Aboriginal artefacts
17. **Norkett Road** – site of Aboriginal artefacts
18. **Hope Valley Trees 1-12** – trees of Aboriginal significance
19. **Mount Brown – Booyeeanup** – site of Aboriginal mythological significance
20. **Leda Isolated Finds** – site of isolated Aboriginal artefacts

*Refer to Figure 1 – Sites of Nyoongar significance*

4



element.

Legend

1	Harry Mcguigan Park
2	Walley's Camp
3	The Spectacles
4	Kwinana Loop Trail Section 3
5	Medina
6	Chalk Hill
7	Thomas Oval
8	Sloan's Reserve
9	Thomas Road
10	Woolcot Road Swamp
11	Treeby Road Lake
12	Mortimer/Woolcot Road
13	Bellway Sand Quarry
14	Indian Ocean
15	NATGAS 127
16	Wellard/Bertram Road
17	Norkett Road
18	Hope Valley Trees 1-12
19	Mount Brown - Booyeeanup
20	Leda Isolated Finds

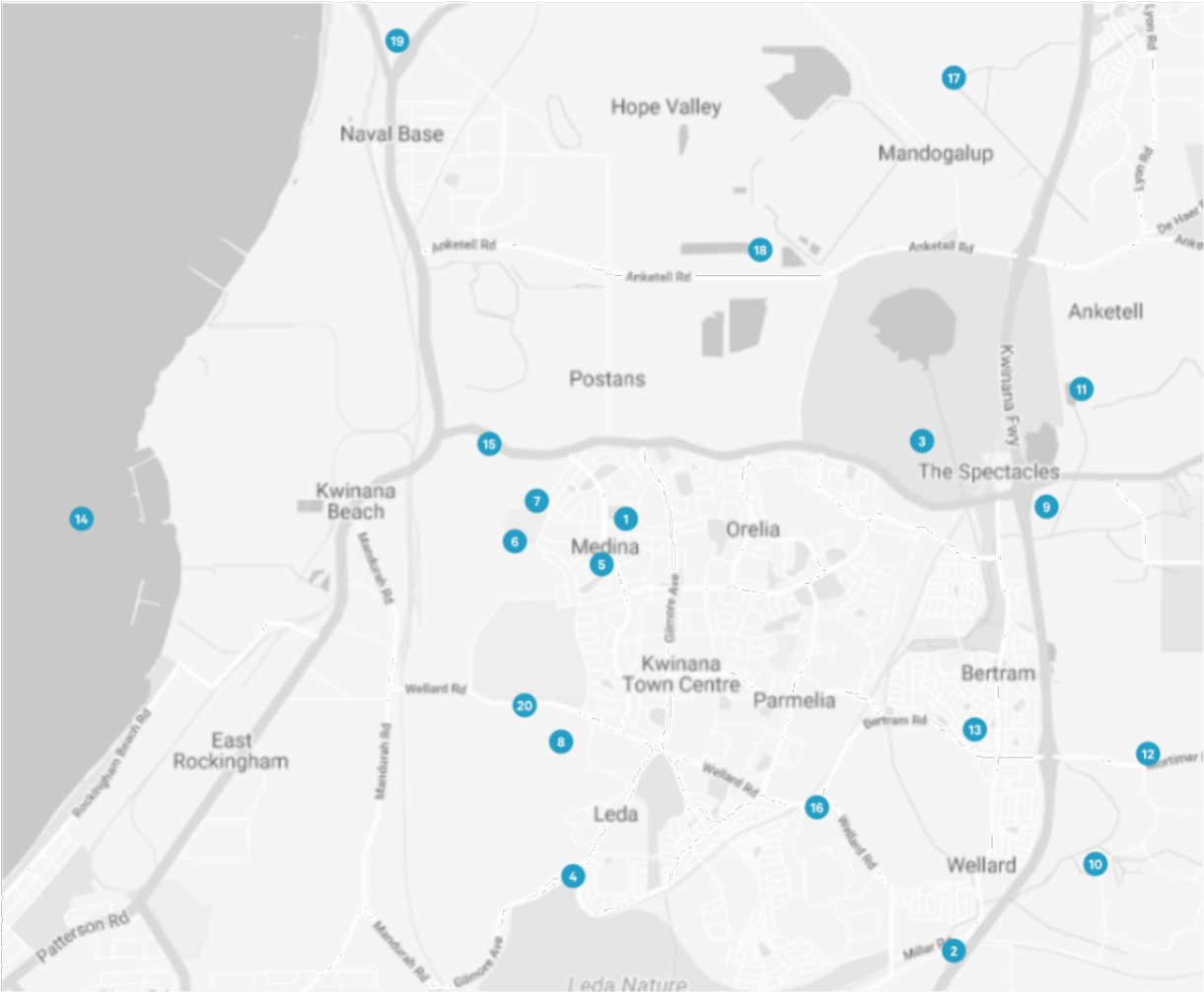


Figure 1. Sites of Nyoongar significance







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## City of Kwinana

The City of Kwinana derives its name from the Steamship SS Kwinana, a cargo and passenger ship that was wrecked on the Kwinana Beach site in 1922. Remnants of the wreckage still exist today at the original site.

European colonisation of the area began in the 1830's, in the early days of the Swan River colony. Settler Thomas Peel, who was allocated a large stretch of land from Cockburn Sound to Murray River, brought about 400 settlers from the United Kingdom to establish a settlement at Cockburn Sound. While the British settlement was ultimately unsuccessful, some of this group remained in the Kwinana area and established a small community.

During the 1920's, the Kwinana area was used by the Western Australian Government for dairy farming, however this was also unsuccessful and most farms were abandoned by the 1930s. Modern-day Kwinana has its origins in a 1950s agreement between the WA Government and the Anglo-Persian Oil Company to establish an oil refinery and develop the area as a significant industrial hub. The influx of workers this generated caused the government to provide residential infrastructure. Perth's first female town planner, Margaret Feilman, designed the new town, beginning with the establishment of the suburb of Medina.

The City of Kwinana covers 118 square kilometers and encompasses 17 suburbs. Land use of the area is varied, with significant portions of the City set aside for rural living, industrial development, residential use and natural bushland protection. While the coastal area of the City falls within the Industrial Area, Kwinana Beach continues to be utilised by the community for leisure and gatherings. The bushland areas and natural attractions such as the Spectacles and Kwinana Loop Trail are assets valued by the community and visitors alike. The City actively preserves cultural heritage areas of the natural landscape, and works to maintain sustainable biodiversity.

The City of Kwinana is recognised as the second fastest growing Local Government Area in WA, with the population expected to double within the next two decades. The population of the City Kwinana in 2020 was approximately 46,787 and is expected to reach 85,158 by 2036. The City also expects a significant growth of the already substantial Industrial Area in response to the State Government's investment in a new outer harbor in Kwinana. The Kwinana Industrial Area brings a significant working population to Kwinana, many of whom reside in the City.

The City of Kwinana community is diverse, with the area being a popular home for new Australians. Approximately 42% of the City's residents were born overseas, and 19% speak a language other than English at home. The most common countries of birth after Australia are England, New Zealand, Philippines, India and South Africa. Newly developed areas in suburbs Wandi and Wellard have a high percentage of young families, with the Wellard train station providing easy access to Perth city for commuters.

The rapid growth of the City paired with the rich heritage and history of the area means the City of Kwinana is well-placed to develop their Public Art Collection to become a significant attraction and asset to the community. The City of Kwinana has the potential to develop their Public Art Collection to reflect the vibrancy and diversity of the community and landscape, and create unique points of interest for visitors to the City.

## Public Art Types

Public Art comes in many forms. In recent years, understandings of the scope of what public art is has expanded, encompassing not only the traditional permanent sculptural forms, but also small and large scale murals, temporary installations, functional and play-based works, and artwork integrated into buildings and infrastructure. This expansion of artwork types in public spaces has opened up public art commissions to a greater range of artists, and increased opportunities for the public to interact with artworks.

The following public art types encompass current common commissions. These categories are not an exhaustive list, as the innovation of art in public spaces is constantly developing. Categories are open to artist interpretation, with public artworks having the potential to fit multiple categories and continue to expand opportunities for public engagement in new and creative ways.



Naomi Lawrence – La Flor De Mi Madre

**Ephemeral:** Temporary public artworks that may be associated with events or frequently changing. This can include projections, pop-up installations, chalk art, and lighting-based works.



Anaís Franco – Expanded ID

**Functional:** Public artworks that include an element of functional public use—this can include seating, shade structures, screening, bike racks, and water fountains.



Vaughn Bell – Trees/Shadows

**Integrated:** Public artworks which are integrated into buildings, walls, footpaths, pillars, ceiling, fencing and other aspects of the landscape. Integrated works can be etched, sandblasted, inlaid or painted onto surfaces.



Marc Fornes & Theverymany – Vaulted Willow

**Large Sculpture:** Large-scale sculptural artworks which have a high impact on their location. These artworks have the potential to be iconic and create instant association with their location.

element.



Patrick Murphy – Belonging

**Small Sculpture:** Small-scale sculptural works installed in the public realm. These artworks are often well-integrated with buildings, infrastructure, gardens or parkland and encourage discovery.



Ruben Sanchez – Intercultural Balance

**Mural:** 2D painted public artworks which can be installed on building walls, roads, footpaths, ceilings, utility boxes, facades.



Monstrum – The Eider Duck Playground

**Play-based:** Public artworks which have a dual purpose as play equipment. These artworks are usually designed with children in mind, and can be climbed upon, touched, and interacted with.



Tony Oursler – Tears of the Cloud

**Projection:** Lighting and image-based artworks which can be projected onto surfaces in the public realm, including walls, trees, roads, footpaths, building facades.



Neutelings Riedijk Architects – Cultural Center Rozet

**Trail:** Public artworks which have numerous parts spread over a defined area, creating a trail that can be followed. Trail-based artworks have a high level of interaction with their location.





Daniel Eaton, Synthesis, Darius Wells Library and Resource Centre

## Public Art in Local Government

Over the last 20 years, local governments have grown to be one of the major contributors to arts and cultural activities in Australia. This includes funding and managing projects ranging from events, activations, murals and sculptures, creative workshops and other projects. Access to arts and culture is now seen as a key offer for local governments to provide to their communities. LGAs investing in public art commissions and programming recognise the benefits public art can bring to their communities across many areas, including community health and wellbeing, community connection, placemaking and sense of belonging, place marketing and tourism, and economic development.

### Percent for Art

Reflecting this growing focus on arts and culture, the majority of local government areas (21 of 30) in Western Australia now have robust Percent for Art local planning policies in place, requiring private developers to contribute approximately 1% of their development budgets toward public artwork. These policies recognise the importance of public art in creating vibrant and diverse places to live, visit and work.

In local government areas such as the City of Kwinana, where activity centres and residential areas sit beside industrial zones and natural spaces, public art has the potential to bring together these diverse communities and assets – creating connections across the city.

The continued growth of the Percent for Art policy in both metropolitan and regional WA reflects an accepted recognition of the value of public art for communities. While there are minor variations between local government Percent for Art policies, all are based upon the premise that an increase in an area's residential or working population causes an increased need for public art.

In line with other development approval conditions triggered by pre-established criteria, the Percent for Art policy recognises the *need and nexus* of significant building developments and public art in the community. *Need and nexus* as applied to Percent for Art recognises a community need for public artworks, and a connection between a new significant development (for example an apartment building) and an increase in that need.

The Percent for Art policy is applied across a number of industrial areas in Western Australia, including those in the Town of Bassendean, City of Cockburn, City of Bayswater and City of Kalamunda. The City of Kwinana's Industrial Area is a major presence in the area and has played a key role in the historical and ongoing development of the City of Kwinana community. The City's Industrial Area is the workplace of a significant number of City of Kwinana residents and is a driver of future residential uptake and development. For these reasons, the City's Industrial Area is considered to be a vital part of the larger community, and included in the City's application of the Percent for Art policy's *need and nexus*. Public art opportunities and the application of curatorial themes have been considered separately in this Public Art Masterplan, in order to address the unique challenges and opportunities of public art in the City of Kwinana Industrial Area.



## Existing Public Art in the City of Kwinana

The City of Kwinana recognises the incredible value that arts and culture contribute to a vibrant and connected community, as well as the impact that a prominent artistic presence can have on the community's culture, expression, identity, and connection to place.

The City offers multiple opportunities for artistic engagement and exposure throughout the year, particularly through workshops and creative clubs offered at the Koorliny Arts Centre and Darius Wells Library and Resource Centre. The City of Kwinana strongly emphasise their commitment to improving awareness of Aboriginal cultural practices, and have a strong program of events and celebrations scheduled within and around NAIDOC Week.

The City of Kwinana currently manages a Public Art Collection of 26 permanent works, not including Entry Statements or Heritage Sites. In recent years, the City has delivered temporary, ephemeral and event-specific artworks that have not been captured as part of the permanent Public Art Collection.

The existing collection of permanent public artworks has been acquired from the City of Kwinana's Capital Infrastructure Projects, and application of the City's Public Art Policy. The current Public Art Collection has been commissioned with the following guiding objectives:

- Enhance public spaces and create a sense of place and identity
- Enhance the legibility of open spaces
- Allow for interpretation of cultural, environmental, or built heritage

Of the 24 permanent works, approximately 50% of the works are sculptural. The remainder of the works include murals, integrated artworks, and play-based artworks. The current collection is heavily inspired by the natural landscape and environment of the Kwinana area, with a strong focus on native flora and stories from the community. Existing artworks have mainly been created by local and Perth-based artists.

The City's existing Public Art Collection demonstrates a strong connection to heritage and identity, both pre and post European colonisation. Future public art commissions should consider the current collection, and how new artworks can enhance and extend the narrative of Kwinana's history and identity.

The City of Kwinana is a growing and changing community, and has become increasingly culturally diverse. New public artworks commissioned by the City should reflect the contemporary cultural character of the community, as well as the new community centres and activity hubs.

Opportunities for growth in the City's collection include further engaging Aboriginal and First Nations artists, creating more art projects which actively engage the community, and diversifying the artwork types by commissioning further:

- Collaborative artworks
- Play-based artworks
- Ephemeral and temporary art
- Artworks representing Aboriginal culture

*Refer to Figure 2 - Existing Public Art in the City of Kwinana*

element.

	Year	Artist Name	Artwork Title	Location
1	2017	Mel McVee	Media Heritage Murals	Medina Laneway
2	2015	Arif Satar	Untitled	Darling Dog Park
3	2016	Deborah Bonar	Hitting Wall Mural	Harry McGuigan Park
4	2016	Clare McFarlane	Ping Pong Tables	Harry McGuigan Park
5	2016	Unknown Artist	Indigenous Tree Sculpture	Harry McGuigan Park
6	2017	Jude Bunn Glow Studio / Mandy Grubb / Artcom / Brian Townsend	Media Stories Text	Harry McGuigan Park
7	2011	The Flare	Tony Jones Art Projects / Ayad Alqaragholl	Rockingham Road/Thomas Road
8	2008	Judith Forrest	Bush Guardians	Wellard Village
9	2009	Unknown	Ship Sundial	CoK Administration Building
10	2013	Daniel Eaton	Passing through Zero	Darius Wells/Creche
11	2013	Daniel Eaton	Qualia	Darius Wells/Chisham Square Town Centre
12	2013	Daniel Eaton	Synapse	Darius Wells/Chisham Square Town Centre
13	2013	Daniel Eaton	Synthesis 4/6	Darius Wells/Chisham Square Town Centre
14	2014	EPCAD in conjunction with Living Iron	Banksia Leaf	Lambeth Cir/Somerford Promenade
15	2016	Tony and Caroline Pankiw	Trio of Trees	The Strand, Wellard Village
16	2010	Jenny Dawson	Ceramic Mosaic	Wellard Station
17	2017	Peter Graham and Nathan Bray	Bottle Nose Dolphin	Kwinana Beach/Wells Park
18	2017	Vanessa Liebenberg	Mural	Skottowe Park/Devitt Grove, Parmelia
19	u/k	Arif Satar, Audrey Fernandes-Satar and Lindsay Calyun	Balga sculptures, Seasonal Poles, Blue Bell Sculptures and Interpretive Signs	Mimosa Park/Mimosa Crt
20	2016	Bridget Norton	Growing	Ryhill/Eden Park
21	u/k	Anna Cangemi	Untitled	Pace Road
22	u/k	Chris Nixon	Colour Migration	Cassia Glades
23	u/k	Lesley Barrett and Scott Daly, Brendan Lewis	Untitled	The Edge Skate
24	2017	Mel McVee	Three Times Lucky	Medina Laneway
25	u/k	Lindsay Calyun	The Crossing of the Waugal	Kwinana Beach Road
26	u/k	Brenton See	Birds of Kwinana	Leda Shopping Centre

1 Mural 2 Play-based 3 Sculpture 4 Integrated

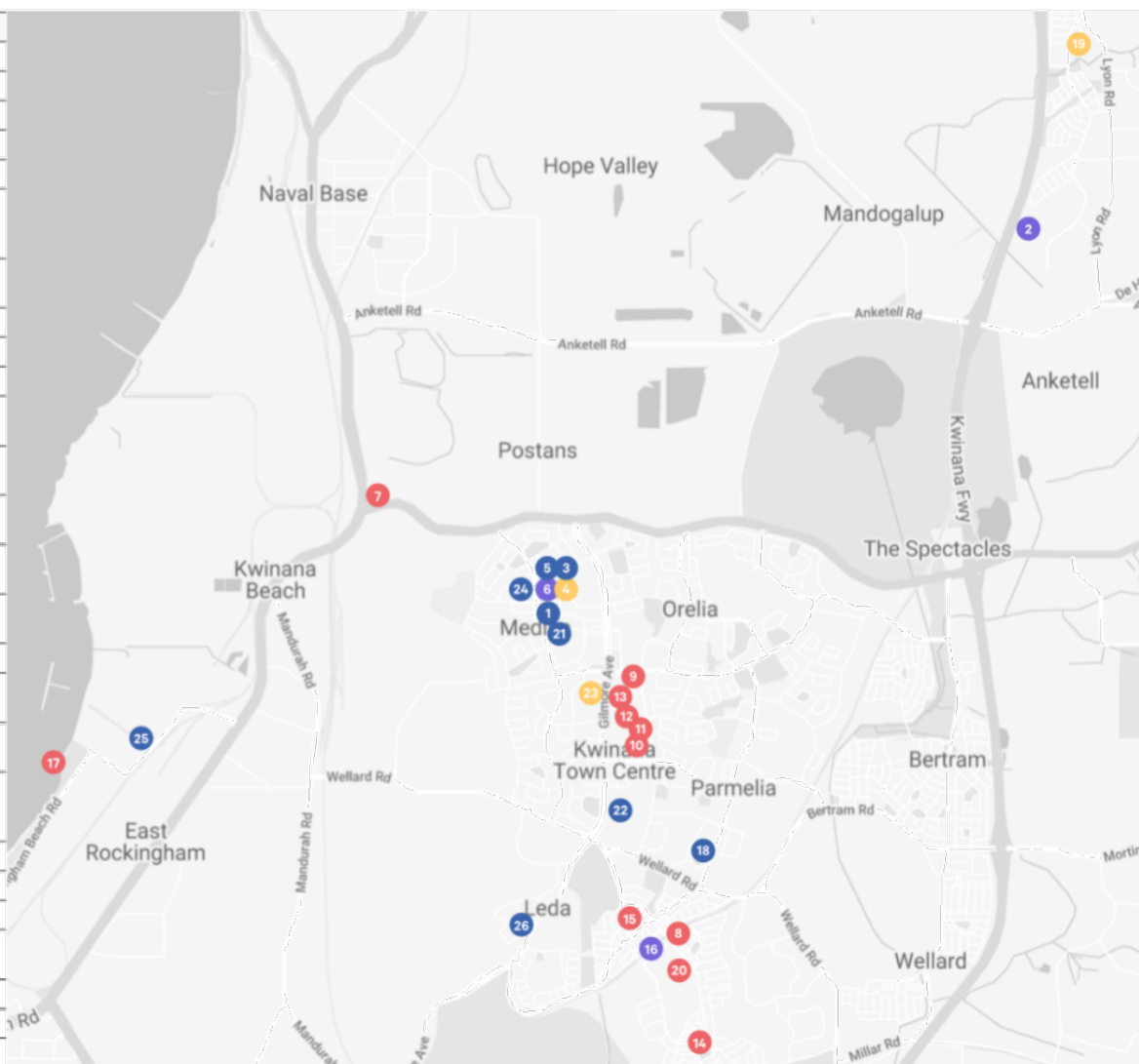


Figure 2. Existing Public Art in the City of Kwinana

## Strategic and Policy context

The Public Art Masterplan has been developed to align with the following existing City of Kwinana documents:

- Strategic Community Plan 2021-31
- Corporate Business Plan
- Reconciliation Action Plan
- Social Strategy 2021-35
- Draft Local Planning Strategy 2021-36
- Medina Place Plan
- Bertram Place Plan
- Wellard Place Plan
- Kwinana Town Centre Masterplan
- Local Planning Policy No.5
- Local Planning Policy No.5 Draft
- Developer Guidelines
- Public Art Collection Policy
- Engagement Framework

The Public Art Masterplan contributes to the overall vision of the City's Strategic Community Plan 2021-31:

*A unique and liveable City, celebrated for and connected by its diverse community, natural beauty and economic opportunities*

The Public Art Masterplan addresses the following specific outcomes from the Strategic Community Plan:

- **Outcome 1: a naturally beautiful environment that is enhanced and protected**  
The Public Art Masterplan's guidelines and opportunities will ensure future public art commissions contribute to the visual amenity of the City's streetscapes, and work to enhance existing natural assets
- **Outcome 2: a resilient and thriving economy with exciting opportunities**  
The guiding principles and commission guidelines included in the Masterplan will contribute towards building a strong and sustainable creative economy in the City

- **Outcome 3: Infrastructure and services that are affordable and contribute to health and wellbeing**  
The Masterplan includes opportunities for community engagement and involvement in public art which contribute to community connectedness and wellbeing
- **Outcome 4: A unique, vibrant and healthy City that is safe, connected and socially diverse**  
Development of a Public Art Masterplan is listed as a specific goal under this outcome. The Masterplan's guidelines and public art opportunities maximise the opportunity for new public artworks to be unique and contribute to City vibrancy and community connection
- **Outcome 5: Visionary leadership dedicated to acting for its community**  
Development and implementation of a Public Art Masterplan demonstrates a strong vision for the future cultural and creative life of the City of Kwinana, and ensures investment in public art is considered and reaches its full potential

The Public Art Masterplan also addresses a number of objectives in the Social Strategy 2021-25. Community consultation for the Strategy highlighted the importance that community members place on public community spaces, activations and community events, all of which are enhanced by the Public Art Masterplan and linked to the following objectives:

- **Objective: Equitable and inclusive social connection and engagement with community life**
  - 2.3 Value and support the importance of social connections and consider how new and existing programs and services can contribute to reducing social isolation
  - 2.4 Facilitate initiatives that encourage social interaction and connection at both a local and community-wide level
  - 2.5 Support and deliver programs that promote awareness of diversity and the importance of inclusivity, tolerance and harmony
- **Objective: Information, learning and development opportunities enhance individual and community capacity**
  - 3.2 Assist community members and organisations to build upon their own strengths and develop their capacity

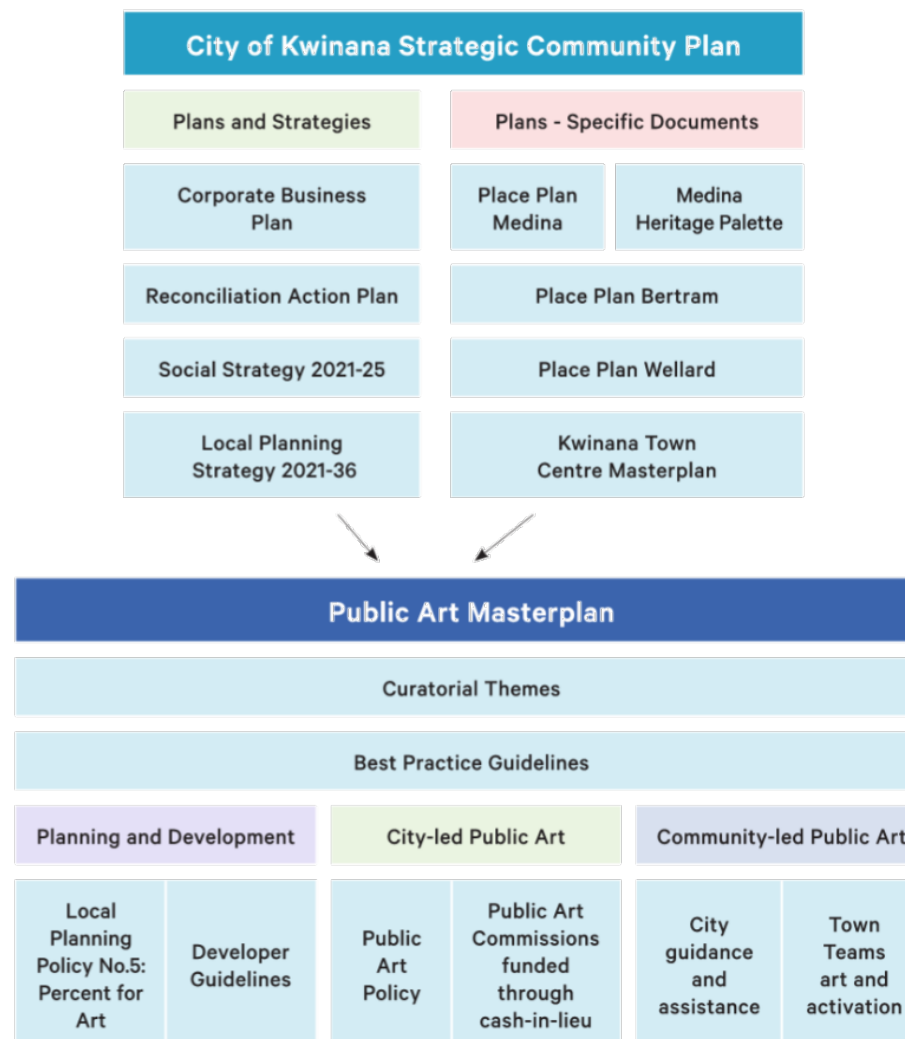


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- **Objective: Safe enjoyment of community life**
  - 4.5 Improve local community pride-of-place and neighbourliness
- **Objective: Vibrancy and creativity thrive and our unique identity and achievements are celebrated**
  - 6.1 Encourage creative processes which explore and celebrate Kwinana's history, stories, identity and cultural diversity
  - 6.2 Provide significant events and activities to promote vibrancy and celebration
  - 6.3 Support community activation and participation in arts, culture, events and heritage initiatives
  - 6.4 Identify, capture, conserve and manage natural, heritage and cultural assets, stories and collections
  - 6.5 Facilitate community art projects in public spaces
  - 6.6 Provide opportunities to establish a thriving creative economy

The Public Art Masterplan is linked to the City's Local Planning Policy No.5 – Development Contribution Towards Public Art and Public Art Policy by providing an overarching framework and vision for public art in the City. This encompasses both the private developer public art contributions made through Local Planning Policy No.5, and the City-led and community-led public art commissions covered by the Public Art Policy. The Public Art Masterplan brings together these two policies to ensure they are working toward the same larger vision and intent for public art in the City.

The Place Plan documents developed for Medina, Bertram and Wellard have provided vital insight into the community character and priorities for these areas. This has formed the basis for the specific public art opportunities included in the Public Art Masterplan for these suburbs, and has created suburb-specific responses to the Masterplan's curatorial themes.



## Consultation Summary

During the development of this Masterplan, the City of Kwinana consulted with a range of community members and groups to determine priorities and preferences for public art. The following community consultation activities were completed for this project:

- Public online survey open for a period of 4 weeks on Love My Kwinana
- Consultation workshop with local artists and creatives
- Consultation workshop with local Aboriginal community
- Meeting with Kwinana Industries Council

### The following are snapshots of the consultation findings:

The City of Kwinana community wants to see public artworks that are **locally relevant, interactive, and inclusive.**

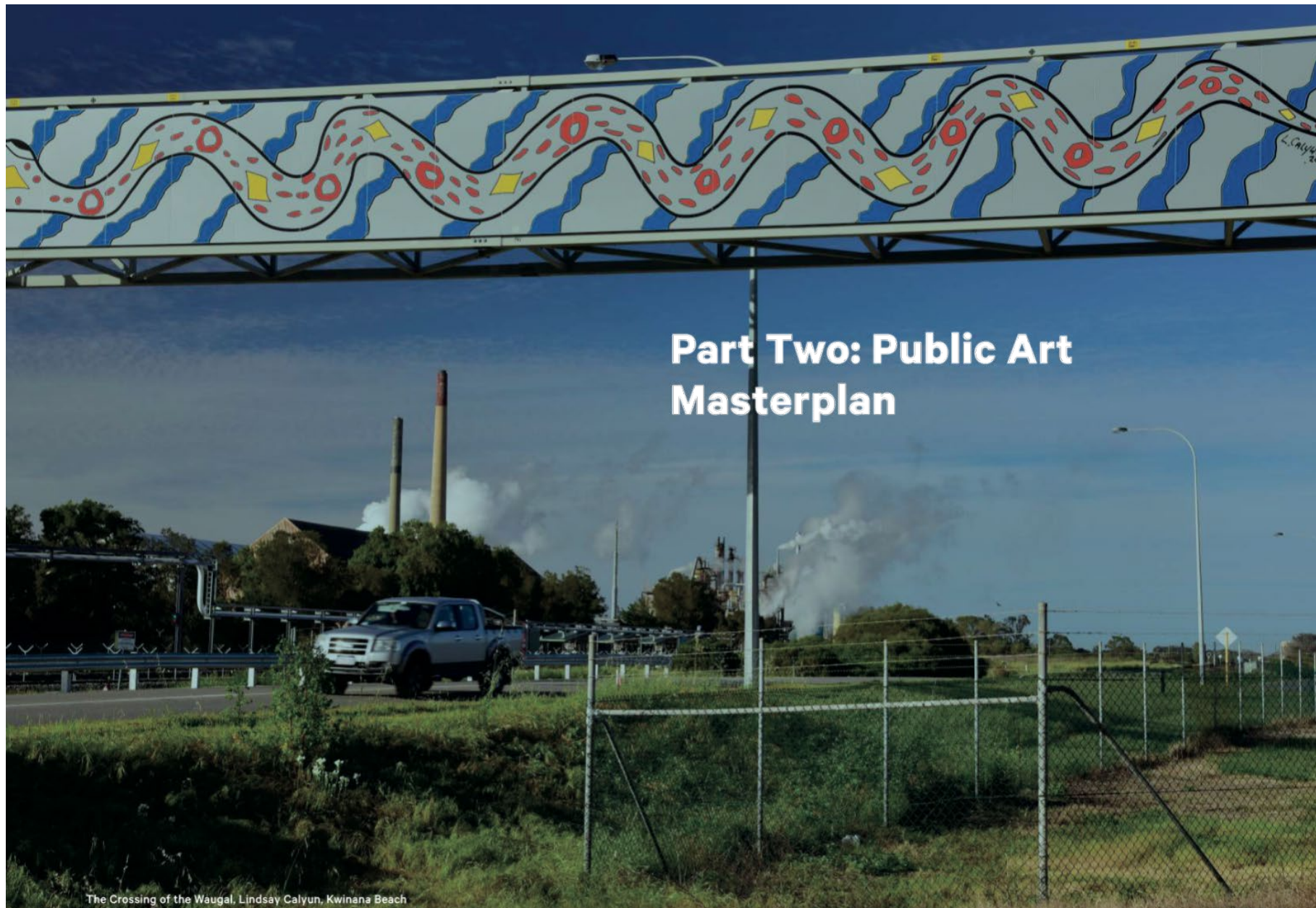
The most popular public artwork types in the City of Kwinana are **murals, functional artworks, play-based artworks.**

Public art themes chosen as the most relevant to the City of Kwinana were **Nyoongar culture and heritage, local history and community stories, natural environment**

The City of Kwinana community believes that public artwork should: **make public spaces more visually appealing, explore the City's heritage and cultural identity, attract visitors to the City, strengthen pride of place**

The community are keen to be involved in public artworks, with a strong interest in **artist-led community workshops**, and opportunities to **contribute to the creation of public artworks**

The local creative community would like the City of Kwinana to support: **professional development workshops for local artists, further opportunities for local artists, promotion of local artists**







## Vision Statement

*The City of Kwinana has a Public Art Collection which is a highly valued community asset. Public artworks in the City of Kwinana are alive with the stories of the local community and landscape, representing and exploring the region's history, contemporary life in the City, and future aspirations. The City of Kwinana community feels connected to and represented by the public artworks of the area.*

## Guiding Principles

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**Place Focus:** by supporting and focusing on the stories, assets, artists of the local community, public artwork will be unique, treasured by the community, and will naturally create visitor interest

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**Inclusion and Engagement:** The City of Kwinana Public Art Collection is representative of the City's diverse community. Public artworks are accessible physically and conceptually, and the community feels included in the City's creative life through purposeful engagement.

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**Capacity Building:** The City of Kwinana recognises the opportunity for new public art commissions to provide development opportunities for local artists. The City's public art activities contribute toward the area's creative economy, and community engagement works to increase public art appreciation.

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**Leadership:** The City of Kwinana is a leader in the local arts sector, taking a purposeful and strategic role in the development of their Public Art Collection and demonstrating best practice.

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**Creative City:** The benefits of public art in the City of Kwinana are maximised by their connections to a wide range of community and City goals and outcomes, including place making, economic development, reconciliation, and planning. Public art is valued across the City's business units.

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## Curatorial Themes

### Many stories, one community

The City of Kwinana community is rich in diversity, cultures, histories, stories, and ideas. The City includes a significant population of Aboriginal and Torres Strait Islander people, and a 42% population of people who were born overseas.

In addition to the diversity of cultural backgrounds, the City's suburbs are diverse in their demographic consistency and in a state of change. While some areas of the City of Kwinana have a high level of social and economic disadvantage, newer housing estates are primarily populated with young families attracted to the area by the affordability of space, and the easy access to the train line. The needs, perspectives and priorities of the City of Kwinana population are varying.

*Many Stories, One Community* recognises that the differences in individuals and communities is an asset and a strength of the City of Kwinana. Celebration and promotion of a wide range of community stories and perspectives encourages connection and creates one community. Artistic exploration of this theme will encourage public art viewers to enhance their empathy, understanding and interest in the City of Kwinana community.

*The Many Stories, One Community* curatorial theme will be applied to specific public art projects with diverse representation in mind. The theme does not require individual artists or public art projects to represent a wide range of stories or perspectives in one artwork, but rather requires intentional application by the City's art curators to ensure the collection of public artworks under this theme are representative of the rich tapestry of the City of Kwinana community.

### Wanjoo

*Wanjoo* means 'welcome' in Nyoongar language.

The *Wanjoo* curatorial theme recognises the City of Kwinana's Nyoongar community, culture and history as of central importance to the ongoing cultural life of the City.

The 'welcoming' of the *Wanjoo* theme has more than one facet. The Kwinana area has been a significant gathering place for Nyoongar people for thousands of years. Prior to European colonisation, the area now known as Chalk Hill was used for signalling local Nyoongar people's location to other Nyoongar groups and families. Post-European colonisation, the Kwinana area has maintained deep cultural significance for Nyoongar people and has continued to be home to a significant population of Nyoongar people over the years. In Public Art Masterplan consultation with local Aboriginal people, the Elders spoke of Kwinana as a place where Nyoongars are raised and always return. They may leave and go elsewhere for a while, but they always return, where they are always welcomed. The *Wanjoo* curatorial theme recognises the immense value of this gathering of home, culture and community and encourages public artworks which enhance and express the Nyoongar significance of the area.

*Wanjoo* also welcomes the wider community and visitors to the City of Kwinana to learn about and appreciate the area's Nyoongar culture. *Wanjoo* welcomes the diverse City of Kwinana community to consider the Nyoongar history of the area as a vital and enduring part of the whole community's history, and invites them to participate in celebrating and exploring the multi-faceted stories and perspectives of the Nyoongar community through engagement with public art.

## Thrive

The City of Kwinana encompasses an interesting and varied natural landscape, including coastline, natural bushland, nature reserves, and attractions such as The Spectacles. The City of Kwinana, while part of the Perth metropolitan area, includes semi-rural and bushland areas that greatly contribute to the character and identity of the City.

The rural areas of the City of Kwinana represent a unique element of the City's community, and require public art responses that consider their distinct context.

Thrive recognises the role the natural environment has had in the history and development of the City of Kwinana. From the costal wreckage of the SS Kwinana to the modern day Kwinana Industrial Area, use of the Kwinana coastline has driven the growth and development of the residential life of the City of Kwinana.

The intersection of a growing and developing community and a valuable natural landscape can be explored through the Thrive curatorial theme. Public artwork responses to this theme can explore the tension and intersections between a thriving community and thriving natural environment, as well as celebrating the ways in which native flora and fauna of the area is thriving and surviving.

Thrive invites artists to consider the value of the natural environment not only in reserve areas such as Leda Nature Reserve and Wandi Nature Reserve, but also in the immediate residential environments of the City of Kwinana community.

## The Heart of Industry

The Industrial Area has been a major guiding element of the City of Kwinana's development as a place and a community. It has been the catalyst for residential and community development since the 1950's, and continues to be a major attractor of residential families.

The Industrial area sits on ancient Nyoongar land, on an area of the coastline that was used by the Nyoongar people as a place of vital natural resources. This connection, as well as Nyoongar inclusion in the Industrial Area workforce, can be explored and promoted in public artworks.

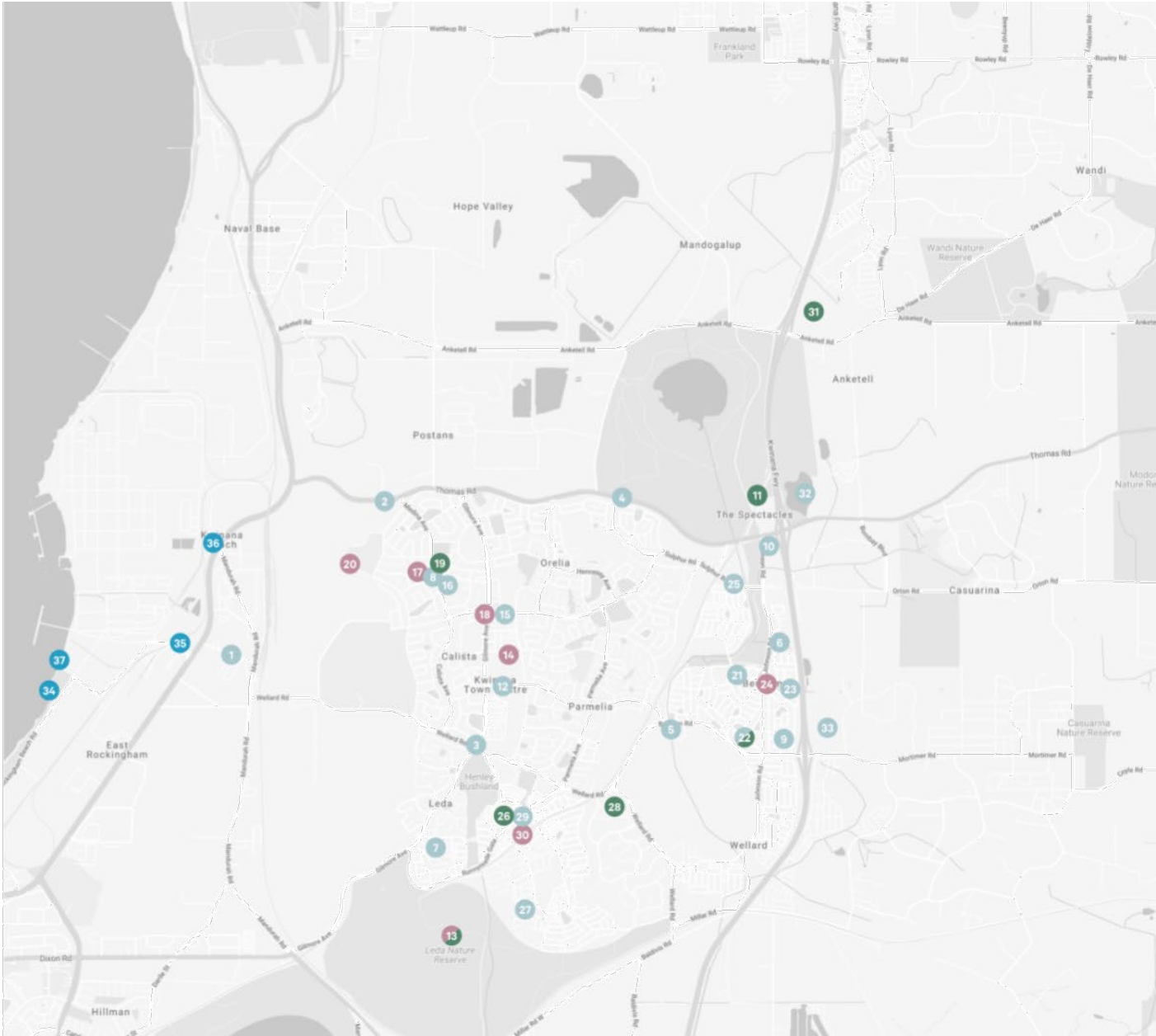
The Industrial Area also has a close relationship with the materials of the earth and the human interaction with our landscapes and natural resources. The tension between modern human needs and the impact on the environment connects the Kwinana Industrial Area and City of Kwinana community to larger worldwide themes and artistic responses, and is also immediately relevant to the local area.

*The Heart of Industry* reflects a two-way relationship between the Kwinana Industrial Area and the City of Kwinana community. The City of Kwinana is recognised as a 'heart of industry' or key industrial hub in Western Australia, with the Industrial Area seen as one of the main identifiers of the City of Kwinana. However, *The Heart of Industry* curatorial theme also recognises that the community itself, historically and in contemporary City of Kwinana life, is the heart of the Industrial Area. The two are deeply linked and strengthen each other, with this relationship fertile ground for artistic exploration and responses.



Public Art Opportunities

- Many stories, one community
- Wanjoo
- Thrive
- The Heart of Industry





element.

## City of Kwinana Public Art Opportunities

The following public art opportunities have been identified as possibilities for the City of Kwinana to pursue in the coming years, covering a range of public art types, price brackets, and targeted demographics. These opportunities have been developed to allow support of local artists at all stages of their careers, and differing ways for the diverse community to engage with art in the public realm.

The public art opportunities listed below are starting points for further consideration and investigation, available to the City as opportunities to explore when public art funds are available. The City of Kwinana maintains flexibility in public art commissioning, and can be responsive to strategically-aligned public art opportunities if they arise.

Location	1-8 — City of Kwinana Entry Statements
Public Art Type	Large Sculptural
Price Bracket	\$80,000 - \$150,000 per entry statement
Opportunity	<ul style="list-style-type: none"> <li>Replacement of old entry statements in up to 8 locations around the City</li> <li>Creation of new entry statement public artworks in the form of medium-large scale sculptures</li> <li>This may be a staged major public art project over a number of years with an overarching curatorial approach ensuring the diverse community is represented over the collection of entry statements</li> <li>Engagement of multiple local artists with the potential to collaborate</li> <li>Potential to commission 6 entry statements representing the 6 Nyoongar seasons</li> <li>High level of community engagement in the project, building awareness over the course of the commissions</li> <li>Maximise the potential of City entry statements to truly make a statement about the community behind them</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Create highly unique public artwork entry statements throughout the City which are iconic and instantly recognisable place markers</li> <li>Provide significant paid opportunities for local artists</li> <li>Increase community pride and sense of place</li> <li>Create entry statements which are representative of the community</li> </ul>

Location	9 – 10 City of Kwinana Freeway Exits
Public Art Type	Large Sculptural
Price Bracket	\$200,000 – 300,000 per location
Opportunity	<ul style="list-style-type: none"> <li>Two iconic sculptural artworks at the Thomas Road and Mortimer Road Kwinana Freeway exits</li> <li>Potential to curate the two major sculptures to be thematically linked or a series of two sculptures by the same artist</li> <li>Engagement of local artists with the potential to collaborate</li> <li>High level of community engagement in the project, with potential to allow public input into theme and stories represented</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Create highly unique entry statements/City of Kwinana identifiers, visible to drivers on the Kwinana Freeway</li> <li>Contribute to a visual identity for the City of Kwinana</li> <li>Provide significant paid opportunities for local artists</li> <li>Increase community pride and sense of place</li> <li>Create entry statements which are representative of the community</li> </ul>

Location	11 — The Spectacles
Public Art Type	Small Sculptural
Price Bracket	\$20,000 - \$80,000
Opportunity	<ul style="list-style-type: none"> <li>A series of small permanent sculptures of native birds and other fauna, placed throughout the main walking trail at The Spectacles</li> <li>Sculptures made from durable, weather-proof materials</li> <li>Creation of a discoverable sculptural trail throughout the area</li> <li>Potential to link with City conservation and education activities</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Acknowledge and celebrate the common bird-watching use of The Spectacles</li> <li>Promote native bird species and the conservation of their habitat</li> <li>Create an additional point of interest for visitors to The Spectacles</li> <li>Create a sculpture-spotting activity for young visitors</li> </ul>

City of Kwinana Public Art Masterplan

<b>Location</b>	<b>12 — Kwinana Town Centre</b>
<b>Public Art Type</b>	Mural
<b>Price Bracket</b>	\$5,000 - \$10,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>A medium-large scale mural commissioned with the theme Pub, Hub and Tub</li> <li>A fun and creative acknowledgment of a local nickname</li> <li>Commissioning of a local mural artist</li> <li>Potential to align with a local history project eg story collection from the community</li> <li>Potential for mural to be painted on a council wall, or in partnership with a local business</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Create an artwork promoting a light-hearted and humorous aspect of local culture</li> <li>Provide a paid opportunity for a local mural artist</li> <li>Engage the community in a locally-specific artwork in a highly utilised location</li> </ul>

<b>Location</b>	<b>13 — Leda Nature Reserve</b>
<b>Public Art Type</b>	Integrated/Trail
<b>Price Bracket</b>	\$100,000 - \$200,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Interpretative public art signage installed along main walking track/s in Leda Nature Reserve</li> <li>Artist-designed signage which depicts native flora and fauna within the Reserve and includes information on the Aboriginal significance and names</li> <li>Engagement of multiple Aboriginal emerging artists to design a sign, creating a public art and information trail along the walking track</li> <li>Potential to collaborate with parks, heritage and conservation staff to deliver project</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Educate Nature Reserve visitors on the area's native flora and fauna and Nyoongar culture</li> <li>Add a point of interest for Nature Reserve visitors</li> <li>Promote the importance of conservation activities in the Nature Reserve</li> <li>Provide paid opportunities for local emerging Aboriginal artists</li> </ul>

24

<b>Location</b>	<b>14 — Kwinana Town Centre</b>
<b>Public Art Type</b>	Ephemeral
<b>Price Bracket</b>	\$5,000 - \$10,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>A series of painted material flags to be hung down the main street in Kwinana Town Centre during NAIDOC week</li> <li>Local Aboriginal artists and community invited to participate in the project by painting a flag</li> <li>Artist-facilitated workshops run with community members to assist in painting flags</li> <li>Online interpretive information available, eg video series showing participating artists explaining their artworks</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Celebrate NAIDOC week</li> <li>Create a strong visual presence for NAIDOC week in busy Town Centre area</li> <li>Provide an opportunity for local Aboriginal artists to create and display artworks</li> <li>Provide an opportunity for community education and appreciation of Aboriginal culture</li> </ul>

<b>Location</b>	<b>15 – Koorliny Arts Centre</b>
<b>Public Art Type</b>	Functional/Play-based
<b>Price Bracket</b>	\$150,000 - \$200,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>A medium-large scale interactive installation on the grassed entry area of Koorliny Art Centre</li> <li>Artwork designed for play, or providing a seating element</li> <li>Artwork with a strong visual presence at night</li> <li>Artwork responding to the performing arts identity of the building</li> <li>Engagement with key performing art group users of the Centre during artwork development</li> <li>Potential to program the unveiling of the artwork as part of a larger community event or celebration</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Celebrate the strong performing arts culture and community in the City of Kwinana</li> <li>Communicate the building's arts identity to the wider community</li> <li>Provide an opportunity for broad public art interaction</li> <li>Enhance the visual identity of the Centre's entrance on performance nights</li> </ul>

element.

## Medina

<b>Location</b>	<b>16 — Medina Town Centre, side of IGA building</b>
<b>Public Art Type</b>	Mural
<b>Price Bracket</b>	\$5,000 - \$10,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Medium-large scale mural depicting significant figures from the area's history, including Margaret Feilman and Simon Gentle</li> <li>• Mural completed in the Medina Heritage Palette colours</li> <li>• Commissioning of an experienced portrait-style artist, paired with an emerging local artist</li> <li>• Potential to align mural project with local history promotion activities e.g. as part of WA Day celebrations</li> <li>• Potential to engage community by calling for suggestions of local figures to include</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Acknowledge and celebrate significant people in the area's local history</li> <li>• Educate community and visitors about the area's history</li> <li>• Create a development opportunity for an emerging artist</li> <li>• Engage the community in the public artwork commissioning process</li> </ul>

<b>Location</b>	<b>17 — Medina Avenue, opposite Medina Green</b>
<b>Public Art Type</b>	Projection/Ephemeral
<b>Price Bracket</b>	\$20,000 - \$40,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Large-scale projections onto the iconic Medina trees lining Medina Avenue</li> <li>• Collaboration between local Aboriginal artist/s and animation/projection artist for projection designs</li> <li>• Presentation of projections over a week-long period</li> <li>• Potential to create a larger event focused on Medina Green, including the projections as a feature</li> <li>• Potential to align the ephemeral art project to an education or celebration program e.g. NAIDOC or Reconciliation Week</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Create a high-impact, temporary public artwork with broad community appeal</li> <li>• Celebrate and promote local Aboriginal culture</li> <li>• Celebrate the treasured local asset of the Medina trees</li> <li>• Provide a paid collaborative opportunity for local artists</li> </ul>

<b>Location</b>	<b>18 — Apex Park</b>
<b>Public Art Type</b>	Sculpture/Integrated
<b>Price Bracket</b>	\$50,000 - \$100,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• A re-interpretation and extension of the existing six seasons installation in Apex Park</li> <li>• Sculptural artwork utilising the existing tree stumps</li> <li>• Integrated artworks in a pathway extending from the existing installation</li> <li>• A collaborative artwork project by local Aboriginal artists</li> <li>• Potential to involve wider Aboriginal community in design/concept development via artist engagement at the adjacent Cultural Centre</li> <li>• Potential to run complementary workshops with children and young people at the Cultural Centre</li> <li>• Potential to program the unveiling of the artwork as part of a larger community event or celebration</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Extend the presence of the Medina Aboriginal Cultural Centre into the adjacent park to create a welcoming community space</li> <li>• Increase sense of ownership and belonging in Apex Park</li> <li>• Revitalise and celebrate an existing installation</li> <li>• Provide a paid opportunity for local Aboriginal artists</li> </ul>

<b>Location</b>	<b>19 — Medina storage laneway</b>
<b>Public Art Type</b>	Mural/Ephemeral
<b>Price Bracket</b>	\$2,000 - \$5,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Roller doors on storage spaces and nearby walls in the laneway to be used as an ongoing ephemeral mural space</li> <li>• Dedicated walls for free street art and mural practice</li> <li>• Dedicated walls to be used in artist-led mural workshops</li> <li>• New murals painted as part of community events or seasonally</li> <li>• Community painting days</li> <li>• Live art demonstrations</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Actively engage community members in the creation of public art</li> <li>• Provide a space for mural and street art practice and experimentation</li> <li>• Engage local young people in public art creation</li> <li>• Provide an ongoing and changing point of interest for the community</li> <li>• Enhance community events with art activity</li> </ul>

<b>Location</b>	<b>20 — Chalk Hill Lookout</b>
<b>Public Art Type</b>	Integrated/Large Sculptural
<b>Price Bracket</b>	\$200,000 - \$400,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Artwork integrated into the footpath leading to the Chalk Hill Lookout</li> <li>• Large-scale sculptural artwork thematically and/or stylistically connected to the integrated artwork</li> <li>• Art work design honouring the significance of the site to Aboriginal culture and telling relevant stories</li> <li>• Potential to include words as well as images</li> <li>• Design-only nature of artist involvement allows for emerging artists to be commissioned</li> <li>• Potential for artist collaboration to deliver integrated and sculptural artwork</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Celebrate and promote local Aboriginal culture and stories</li> <li>• Increase wider public understanding of the Aboriginal significance of the site</li> <li>• Provide a paid design opportunity for local artists</li> <li>• Create a point of interest for visitors to Chalk Hill Lookout</li> </ul>

## Bertram

<b>Location</b>	<b>21 — Bertram Primary School, William Bertram Community Centre</b>
<b>Public Art Type</b>	Ephemeral/Trail
<b>Price Bracket</b>	\$10,000 - \$30,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Respond to the walkable nature of the suburb and the high percentage of families with children by creating a pop-up public art trail</li> <li>• Trail could extend from Bertram Primary School, to the main shopping area, to the William Bertram Community Centre</li> <li>• Scope of artworks could include footpath drawings, small temporary sculptures, tactile and interactive artworks, temporary play-based artworks, artworks hung from trees, temporary murals</li> <li>• Potential for the City of Kwinana to widely promote pop-up trail and align with other existing community events or activities</li> <li>• Artists and artworks selected via an open EOI</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Engage the community in playful, interactive public artwork</li> <li>• Provide an appropriate and popular public art activity for the community</li> <li>• Provide paid opportunities for local artists who may not usually apply for public artwork opportunities</li> <li>• Encourage local artists to experiment and develop their creativity in the public realm</li> </ul>

element.

<b>Location</b>	<b>22— Centennial Park</b>
<b>Public Art Type</b>	Sculpture
<b>Price Bracket</b>	\$50,000 - \$200,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• A medium-scale sculpture of series of smaller sculptures responding to the Bertram area's history of market gardens</li> <li>• Sculptures installed in Centennial Park complementary to natural surroundings</li> <li>• Potential to align with a community garden project</li> <li>• Potential to promote local history of the area in conjunction with promotion of the public artwork</li> <li>• Artworks made from durable, outdoor materials sympathetic to the colours of the natural surroundings eg corten or powder-coated aluminium</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Represent an aspect of the suburb's history and connect it to current-day uses of the park</li> <li>• Provide a paid opportunity for a local artist</li> <li>• Engage park users with public art and encourage them to dig deeper and consider the artwork's local significance</li> <li>• Enhance the amenity of a well-utilised park</li> </ul>

<b>Location</b>	<b>23 — Ascot Park</b>
<b>Public Art Type</b>	Play-based
<b>Price Bracket</b>	\$100,000 - \$300,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Installation of play-based public artwork near the existing play equipment in the park</li> <li>• Artist to lead engagement sessions with local children to create artwork around the theme of the local children's dreams, ambitions and passions</li> <li>• Artist-designed climbing equipment, sensory play equipment, cubbies, tunnels, slides or swing sets</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Create a public artwork which genuinely represents and involves the community's children</li> <li>• Enhance the community's sense of ownership over the park</li> <li>• Enhance the amenity of a well-utilised local park</li> <li>• Provide a significant paid opportunity for an artist</li> <li>• Engage children with incidental every-day interaction with public art</li> </ul>

<b>Location</b>	<b>24 — Bertram Shopping Centre</b>
<b>Public Art Type</b>	Functional
<b>Price Bracket</b>	\$80,000 - \$150,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Artist-designed seating and shade structure installed in the main shopping area of the suburb</li> <li>• Potential to be installed between IGA and Plus Fitness</li> <li>• Artwork to represent elements of local Aboriginal culture</li> <li>• Engagement of local Aboriginal artist/s to lead or assist with artwork design</li> <li>• Artwork made from durable, weather-proof materials that consider sun and heat</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Increase amenity of shopping centre area</li> <li>• Celebrate local Aboriginal culture and educate wider community members on Aboriginal culture</li> <li>• Provide paid opportunities for local artists</li> </ul>

<b>Location</b>	<b>25 — Corner Price Parkway and Sulphur Road</b>
<b>Public Art Type</b>	Mural
<b>Price Bracket</b>	\$30,000 - \$50,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• A mural-based entry statement for the Bertram suburb at a key vehicle entry point</li> <li>• A collaborative community mural led by a professional artist and allowing for community members to actively participate in the mural's creation</li> <li>• A mural depicting multiple aspects of the Bertram community's history and current community</li> <li>• Community engagement in creation of design</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Enhance community member's pride and sense of place</li> <li>• Create an artistic and distinctive entry statement for Bertram</li> <li>• Provide an opportunity for active involvement in public art creation</li> <li>• Provide a paid opportunity for a local artist</li> </ul>



## Wellard

<b>Location</b>	<b>26 — The Strand</b>
<b>Public Art Type</b>	Functional
<b>Price Bracket</b>	\$50,000 - \$100,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Artist-designed shade structures to complement existing seating in the Town Centre</li> <li>Design elements integrated into shade sails, screening, aluminium shade structures</li> <li>Potential to use sun and shadow to create artwork effects on the footpath and road</li> <li>Fully artist-designed sculptural shade structures</li> <li>Designs responding to the theme of local flora</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Increase the amenity of the Wellard Town Square area</li> <li>Engage the community with public art in an incidental way</li> <li>Provide an opportunity for local artist/s</li> <li>Contribute toward a creative and attractive streetscape</li> </ul>

<b>Location</b>	<b>27 — Stage 33 Nature Play Park</b>
<b>Public Art Type</b>	Play-based
<b>Price Bracket</b>	\$100,000 - \$500,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Installation of play-based public artwork near the existing nature play equipment in the park</li> <li>Artwork responding to the theme of multiculturalism and the representation of the diverse community living in the suburb</li> <li>Artist-designed climbing equipment, sensory play equipment, cubbies, tunnels, slides or swing sets</li> <li>Potential for artist to engage with community during design of artwork</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Engage local children in public artworks</li> <li>Increase the amenity of a well-utilised park</li> <li>Provide a paid opportunity for an artist</li> <li>Provide an opportunity for every-day interaction with public artwork</li> <li>Represent and celebrate the multicultural community of the area</li> <li>Increase ownership and sense of place for the local community</li> </ul>

28

<b>Location</b>	<b>28 — Homestead Park</b>
<b>Public Art Type</b>	Sculptural
<b>Price Bracket</b>	\$100,000 - \$200,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Artist-led sculptural project involving students from Wellard Primary School</li> <li>Experienced community artist to work with students on artwork concept and design, integrating their ideas and/or designs into the final public artwork</li> <li>Artwork theme to explore local fauna</li> <li>Potential for artwork to enhance the existing play area in Wellard Park</li> <li>Potential for art project to tie in with school curriculum in arts/ environmental care</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Engage local school students and their families in a public art project</li> <li>Increase understanding and appreciation of how public artworks are developed and made</li> <li>Create sense of ownership of Wellard Park by local children and families</li> <li>Promote and celebrate native fauna and their habitats</li> </ul>

<b>Location</b>	<b>29 — Wellard Square Shopping Mall</b>
<b>Public Art Type</b>	Ephemeral
<b>Price Bracket</b>	\$5,000 - \$20,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Pop-up arts activity in empty shopfronts in Wellard Square Shopping Mall</li> <li>Use of shops for community arts workshops, public art installations, spaces for local artists to display their artworks</li> <li>Partnership with the Shopping Mall for mutual benefit</li> <li>Ongoing program of public arts activity within the Shopping Mall</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Integrate public art activity into the every-day realm of the shopping centre</li> <li>Provide opportunities for the community to actively participate in art creation</li> <li>Activate currently un-used shopfronts and enhance the vibrancy of the public space</li> <li>Provide a platform for local artists to promote their artworks and practice</li> <li>Provide a space for arts experimentation and play</li> </ul>

element.

<b>Location</b>	30 — Corner The Strand and Chiswick Parade
<b>Public Art Type</b>	Mural
<b>Price Bracket</b>	\$5,000 - \$10,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• A mural by a local Aboriginal artist responding to the theme of the area's historical freshwater lakes and natural springs</li> <li>• Medium-scale mural on a prominent Town Centre wall</li> <li>• Engagement and potential partnership with the shopping centre</li> <li>• Potential for live painting to be advertised as a community event/ attraction</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Promote and celebrate local Aboriginal culture</li> <li>• Educate the community on the historical landscape of the area</li> <li>• Provide a paid opportunity for a local Aboriginal artist</li> <li>• Enhance the visual amenity of the streetscape</li> <li>• Reduce the chances of vandalism/graffiti on the shopping centre wall</li> </ul>

## Future Development Site Opportunities

<b>Location</b>	31 — District Centre, Anketell Road
<b>Public Art Type</b>	Play-based
<b>Price Bracket</b>	\$150,000 - \$300,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Installation of play-based public artwork at the new District Centre</li> <li>• Artwork responding to the natural landscape surrounding the new residential area</li> <li>• Consideration of the public artwork at early design stages of the District Centre to maximise opportunity for complementary designs</li> <li>• Artist-designed climbing equipment, sensory play equipment, cubbies, tunnels, slides or swing sets</li> <li>• Potential for artist to engage with new community residents during design of artwork</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Engage local children in public artworks</li> <li>• Increase the amenity of the new District Centre</li> <li>• Provide a paid opportunity for a local artist</li> <li>• Provide an opportunity for every-day interaction with public artwork</li> <li>• Increase ownership and sense of place for new residential community</li> </ul>



<b>Location</b>	<b>32 — Neighbourhood Centre, Thomas Road</b>
<b>Public Art Type</b>	Mural
<b>Price Bracket</b>	\$15,000 – \$30,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Large-scale mural painted on a prominent wall of the new Neighbourhood Centre</li> <li>Artwork responding to the theme of new community/community creation</li> <li>Artist-led mural with opportunity for community members to contribute to painting</li> <li>Potential for artist to engage community in design creation</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Enhance the visual amenity of the new Neighbourhood Centre</li> <li>Engage new residents with public art</li> <li>Educate new residents about an aspect of local history</li> <li>Provide a paid opportunity for a local artist</li> <li>Provide an opportunity for the community to contribute to a public artwork</li> <li>Increase ownership and sense of place for new residential community</li> <li>Reduce the likelihood of graffiti on Neighbourhood Centre wall</li> </ul>
<b>Location</b>	<b>33 - Neighbourhood Centre, Mortimer Road</b>
<b>Public Art Type</b>	Integrated
<b>Price Bracket</b>	\$30,000 – \$80,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>Artwork integrated into prominent wall of new Neighbourhood Centre</li> <li>Etched, printed, or applied artwork design onto wall</li> <li>Artwork responding to the history of the area, with the potential to draw on local history photos for design inspiration</li> <li>Potential to link with a City of Kwinana local history project or promotion</li> <li>Opportunity for emerging local artists to develop their first public artwork due to design-only requirement</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>Enhance the visual amenity of the new Neighbourhood Centre</li> <li>Engage new residents with public art</li> <li>Educate new residents about an aspect of local history</li> <li>Provide a development opportunity for an emerging local artist</li> <li>Reduce the likelihood of graffiti on Neighbourhood Centre wall</li> </ul>

## Kwinana Industrial Area

The City's Industrial Area provides a unique context for public artworks, including both unique opportunities and challenges. While the nature of the activities and materials of the Industrial Area means there are potential safety risks for the public visiting the area in large numbers, public artworks within the area must provide opportunities for public engagement.

The unique visual landscape of the Industrial Area makes it an interesting and exciting canvas for large-scale public artworks. A large population of workers spend significant time in the area, and are a sector of the community that should feel represented by and engaged with the public artworks around them.

The Kwinana Industrial Area has the potential to engage the public with artworks in new and different ways, and create a destination attraction for the local community and visitors. Public artworks within the Industrial Area should maximise the advantage of the unique visual landscape, while also reflecting the guiding principle of Place Focus by commissioning artworks which reflect the community significance of the Industrial Area's history and contemporary uses.

In addition to the Industrial Area response to the Masterplan's curatorial themes, new public artworks in this area should be commissioned with the following considerations:

- **Appropriateness to place** — public artworks should be of a scale and visibility appropriate to the size of Industrial Area buildings and the visual busy-ness of the industry equipment
- **Interaction with the public** — public artworks in the area should be accessible to the wider public and encourage modes of engagement which consider public safety and minimising disruption to the work of the Industrial Area
- **Engagement and representation of Industrial Area workers** — the daily working population of the area is a significant audience for public artworks, and should feel connected to the public artworks around them

element.

## Kwinana Industrial Area Public Art Opportunities

<b>Location</b>	<b>34 — Wells Park</b>
<b>Public Art Type</b>	Functional
<b>Price Bracket</b>	\$30,000 - \$100,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Artist-designed seating and/or shade structure in Wells Park green space</li> <li>• Potential to be installed in park location with a view of the ocean</li> <li>• Artwork to represent the Nyoongar significance of the Kwinana coastline area</li> <li>• Artwork made from durable, weather-proof materials that consider sun and heat</li> <li>• Potential to link with City of Kwinana planned park upgrades or increased amenity</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Provide a place for community reflection and contemplation</li> <li>• Add amenity to existing community space</li> <li>• Celebrate Aboriginal culture and educate wider community members on Aboriginal culture and history</li> <li>• Provide a paid opportunity for a local artist, with the potential for an emerging artist to provide design-only artwork</li> </ul>

<b>Location</b>	<b>35 — 36 Kwinana Industrial Area Entry Points</b>
<b>Public Art Type</b>	Large Sculptural
<b>Price Bracket</b>	\$100,000 - \$300,000 per location
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Significant sculptural artworks at the corners of Mason Road and Patterson Road, and Kwinana Beach Road and Patterson Road</li> <li>• Sculptures using recycled materials from the Kwinana Industrial Area</li> <li>• Artwork welcoming Industrial Area workers during the day, and community members at night</li> <li>• Potential for artworks including light and/or kinetic elements</li> <li>• Potential for artworks to form part of a driving trail</li> <li>• Potential to engage with Industrial Area workers and businesses in artwork design</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Create unique and place-appropriate entry statements for a significant and distinct area in the City of Kwinana</li> <li>• Enhance and contribute to the visual identity of the Industrial Area</li> <li>• Repurpose waste or scrap materials from the Industrial Area</li> <li>• Provide significant paid opportunities for local artists</li> </ul>

<b>Location</b>	<b>37 — Kwinana Jetty</b>
<b>Public Art Type</b>	Small Sculptural/Integrated
<b>Price Bracket</b>	\$30,000 - \$80,000
<b>Opportunity</b>	<ul style="list-style-type: none"> <li>• Interpretive public art signage or small sculptures installed near the Kwinana Jetty</li> <li>• Artist-designed signage or small sculptures which explore and respond to the wreckage of the SS <i>Kwinana</i></li> <li>• Potential to link with a local history project or promote alongside local history information</li> <li>• Potential to collaborate with parks, heritage and conservation staff to deliver project</li> </ul>
<b>Objectives</b>	<ul style="list-style-type: none"> <li>• Educate Kwinana Beach visitors on an interesting element of City of Kwinana history</li> <li>• Provide an engaging and unique way for the community to connect to local history</li> <li>• Provide a paid opportunity for a local artist</li> </ul>

## Industrial Area Public Art Opportunities on Private Land



Guido Van Helten – Brim Silo Art

Public Art Type	Mural/Projection
Price Bracket	\$80,000 - \$300,000
Opportunity	<ul style="list-style-type: none"> <li>Large scale murals or projections on angled rooves, building walls, silos and other highly visible and large-scale infrastructure in the Industrial Area</li> <li>Engagement of local artists for design of projections</li> <li>Pairing of experienced large-scale mural artists with local artists</li> <li>Static or moving projections</li> <li>Ongoing updating of projection designs</li> <li>Lighting of murals for night-time presence</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Enhance and celebrate the visually interesting shapes of the Industrial Area</li> <li>Encourage the community to view the Industrial Area public artworks at night and from their vehicles, minimising safety concerns</li> <li>Provide a unique point of interest for the community and visitors</li> <li>Provide paid opportunities for local artists</li> </ul>



Alexander Liberman – Iliad

Public Art Type	Sculpture
Price Bracket	\$100,000 - \$500,000
Opportunity	<ul style="list-style-type: none"> <li>Medium and large-scale sculptures made from recycled or industrial materials</li> <li>Artist engagement with Industrial Area workers during design and/or fabrication process</li> <li>Sculptures representing visual elements of the Industrial Area, echoing forms and functions</li> <li>Sculptures that are lit at night</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Create public artworks which are relevant to the Industrial Area, valued by workers, and appropriate to place</li> <li>Enhance and celebrate the visually interesting shapes of the Industrial Area</li> <li>Explore and represent the uses of the Industrial Area and their role in the wider community</li> <li>Utilise the large verge and landscaped areas adjacent to roads in the Industrial Area</li> </ul>

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Silo 468 – Lighting Design Collective

Public Art Type	Lighting installations
Price Bracket	\$80,000 - \$500,000
Opportunity	<ul style="list-style-type: none"> <li>Artist-designed lighting installations installed on fences or gates facing the road</li> <li>Artist-designed lighting installations installed on rooves, high walkways and other infrastructure visible from the road</li> <li>Programmable and changing light-based artworks</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Enhance the already appealing night-time visual profile of the Industrial Area</li> <li>Encourage the community to view the Industrial Area public artworks at night and from their vehicles, minimising safety concerns</li> <li>Provide a unique point of interest for the community and visitors</li> <li>Diversify the City's Public Art Collection with an under-represented public art type</li> </ul>



Public Art Type	Trail
Price Bracket	\$5,000 - \$10,000 per annum for coordination and promotion
Opportunity	<ul style="list-style-type: none"> <li>A public art trail throughout the Kwinana Industrial Area designed to be viewed at night from vehicles</li> <li>Lighting, mural, projection and lit sculptural works forming a trail</li> <li>Encouragement of new developer-contributed public artworks to be appropriate for inclusion on the trail</li> <li>Promotion of the trail with map and interpretive information on City of Kwinana website</li> <li>Potential to develop an annual public art event eg Industry Lights Up</li> </ul>
Objectives	<ul style="list-style-type: none"> <li>Utilise and enhance the unique visual potential of the Industrial Area</li> <li>Provide an appropriate and fitting way for the wider community to engage with public art in the Industrial Area</li> <li>Encourage the community to view the Industrial Area public artworks at night and from their vehicles, minimising safety concerns</li> </ul>







# Public Art Processes

## Assessment Criteria

The following assessment criteria are applied to all City-led public artwork commissions.

### Local Relevance:

- The artwork aligns with the goals and themes of the City of Kwinana's Public Art Masterplan
- The artwork contributes to the diversity and uniqueness of the City's Public Art Collection
- Use of cultural materials, stories and histories is appropriate and involves the represented community
- The artwork is site-specific and complements the built and natural surroundings

### Artistic Merit:

- The artwork is original and created for the specific commission opportunity
- The artwork responds to the curatorial theme
- The artist has the required experience and skills needed for the commission

### Materials, Durability and Maintenance:

- Artwork materials have been detailed
- Proposed materials are durable, appropriate for outdoor use, and will not require extensive maintenance
- Public safety has been considered and addressed

### Viability:

- The budget and timeline for the project are appropriate and achievable, and cover all aspects required.

### Community Engagement:

- The artwork development, creation, or result provides opportunities for community engagement

## Artist Contracting Guidelines

The City of Kwinana is committed to demonstrating best practice public art procurement, and contracts artists for public artworks using the following guidelines:

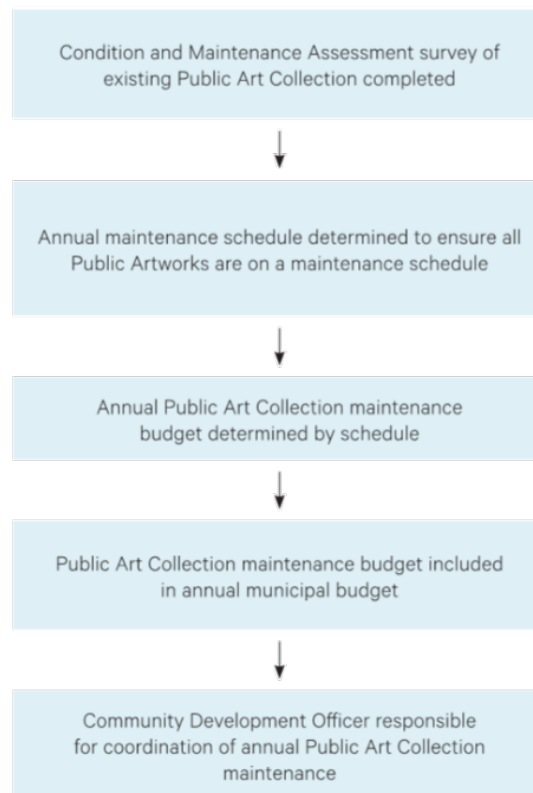
- The Arts Law Centre of Australia's template 'Public Art: Design and Commission Agreement' is used as a basis for the City's contracts with artists for the commission of public artworks. The template is modified to align with City of Kwinana policies and processes.
- The City of Kwinana pays artists a fee for detailed concept designs at artist shortlisting stage
- Artist fee rates are guided by the National Visual Arts Association artist fee recommendations and adapted to suit the requirements of the specific public art project
- Community engagement requirements for artists commissioned for public art projects are included in the contract and reflected in the artist fee
- Artists commissioned by the City of Kwinana retain Intellectual Property rights over their artworks
- The City of Kwinana retains the right to re-produce images of commissioned public artworks for non-commercial purposes

## Public Art Collection Maintenance

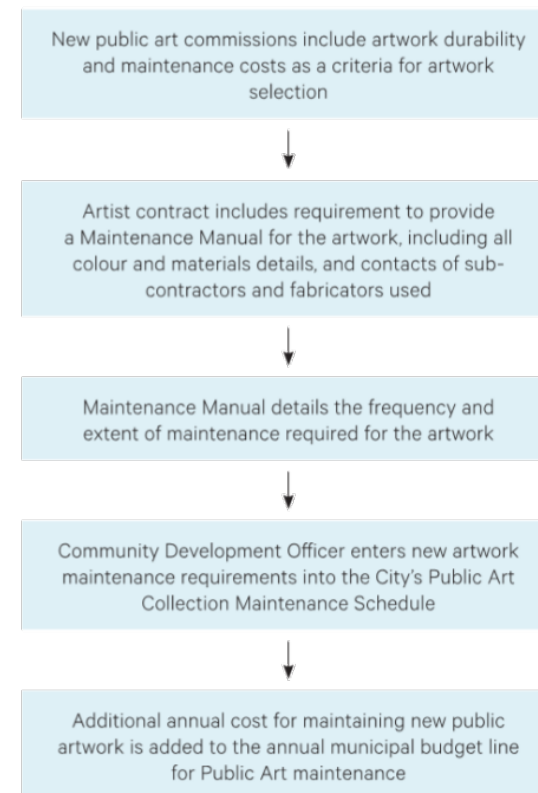
In line with the Public Art Masterplan's guiding principle of Leadership, the City of Kwinana views the Public Art Collection as a valuable and treasured community asset. The Public Art Collection requires ongoing maintenance to ensure the community continues to have appropriate access to the Collection, and that the community benefits of public art are maximised.

The City's Public Art Collection will be maintained with the processes outlined in the adjacent flowcharts

### Existing Public Art Collection



### New Public Art Commissions



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## Engagement

Engagement activities and element, both built into public art commission processes and as complementary programming, are vital for the City of Kwinana to achieve its public art vision statement. Community engagement opportunities must be implemented in all City of Kwinana public art projects and commissions.

In alignment with the City's Engagement Framework, the City's public art engagement approach is organised into three categories:

### Foundational Engagement

Understanding who our community and stakeholders are and how we can best engage with them, and having the tools and capacity to do it well

- Public advertising of the City of Kwinana Public Art Masterplan for comment and feedback
- Building in engagement opportunities to all City-led public art projects as a base standard
- Using the Love My Kwinana online community engagement hub to survey the community about public art in the City
- Community Development staff managing public art projects have completed engagement training
- Engaging with the full range of stakeholders relevant to public art in the City, including residents, youth and children, artists and creatives, private business owners, property developers, and City of Kwinana staff

### Ongoing Engagement

Longer-term engagement to build strong relationships and a deeper two-way understanding to guide ongoing activity and foster partnerships

- Ongoing promotion of the City's Public Art Collection on social media channels, including interpretive information, artist profiles, explorations of artwork themes and meanings, videos of artwork creation and installation
- Development of Public Art Collection information on the City's website
- Development of a Public Art walking or driving trail with information available online or via hardcopy pamphlet, with promotion of this to community groups and schools
- Ongoing meetings with Kwinana Creative Collective

### Focused Engagement

Engagement about a specific matter to build upon our ongoing engagement

- Opportunities for community members to participate in the hands-on creation of public artworks
- Opportunities for community members to contribute to elements of public artwork design, such as submitting a single drawing to be part of a larger design, or by providing stories, themes or images used in artist development of a design
- Complementary public art programming such as artist-led workshops programmed during public art creation periods and related to the theme or style of the new public artwork
- Complementary public art programming such as artist talks open to the public, live art sessions where community can watch artists at work, and public art walking trail sessions

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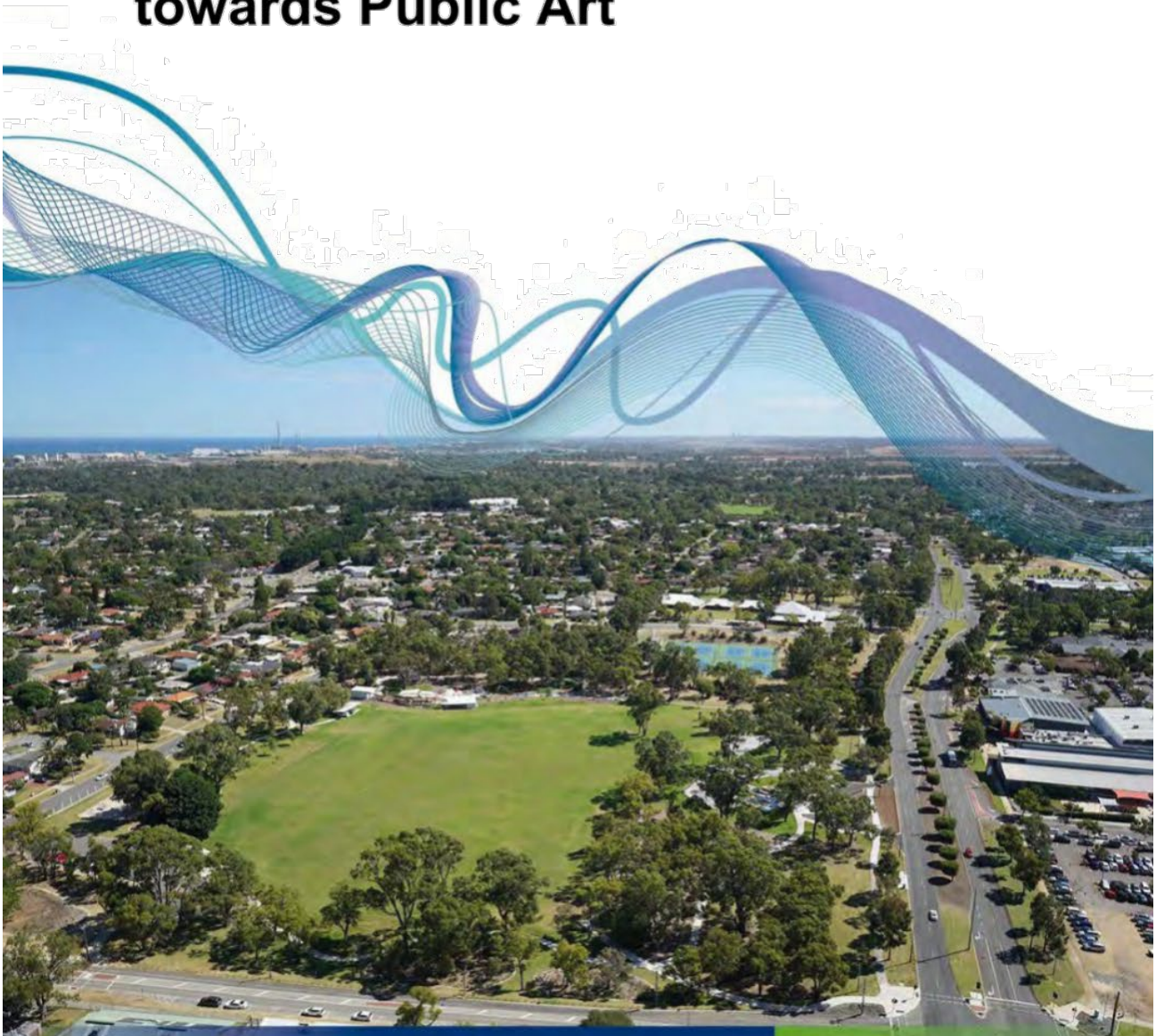
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# Policy

## **Revised draft Local Planning Policy No. 5 Development Contribution towards Public Art**



## Revised draft Local Planning Policy No. 5

### Development Contribution towards Public Art

Adopted:	being reviewed
Last reviewed:	[Insert date of last review if applicable]
Legal Authority:	Local Government Act Section 2.7 – The Role of Council Planning and Development (Local Planning Schemes) Regulations 2015 Schedule 2 – Part 2 – Division 2

#### Policy:

##### 1. Objectives

The objectives of this policy are as follows:

- a) To require that a contribution towards public art is provided as a part of specific private developments within the City;
- b) To enhance the aesthetics and interest of open spaces, buildings and streets by introducing public art that makes these places more identifiable;
- c) To allow for the interpretation of cultural, environmental or built heritage through public art;
- d) To enhance the amenity of the public domain through the use of public art; and
- e) To enhance the sense of place by encouraging public art forms.

##### 2. Policy Application

The provisions of this policy apply to all land within Local Planning Schemes 2 and 3 within the City of Kwinana

##### 3. Definitions

For the purpose of this policy the following definitions apply:

##### **Public Art**

An artistic work that:

- a) Is permanent in nature, and constructed of materials which can be maintained and repaired if necessary, including metal, wood, plastic, paint or any other durable material;
- b) Is either freestanding or integrated into the exterior of a building or other structure;
- c) Is created and located for public accessibility, either within the public realm or

within view of the public realm, such as the street, park, urban plaza or public building; and

- d) Has been designed by an artist or has been designed through a process overseen by an artist;
- e) Does not include art projects or elements that are:
  - a business logo;
  - directional elements such as signage or colour coding;
  - art works which have been mass produced;
  - art reproductions;
  - landscaping or generic hardscaping elements which would normally be associated with the project; or
  - services or utilities necessary to operate or maintain artwork.

### ***Construction value***

The estimated cost of the equipment, financing, services and utilities that are required to carry out a development but does not include the cost of land acquisition. The City will generally accept this to be the same as the estimated cost of development stated by the applicant on the building permit application.

### ***Artist***

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

1. A person who has a university degree or minimum 3 year full time TAFE diploma in visual arts or, if the brief calls for it, other art forms such as multimedia.
2. A person who has experience or a history of exhibiting their artwork at reputable art galleries that sell the work of professional artists.
3. A person who has chosen to commit a significant amount of their time to their artwork practice and earns the majority of their income from arts related activities such as teaching art, selling artwork or undertaking public art commissions.

At times, it may be appropriate to seek people that sit outside of the above conditions to carry out artwork commissions. This may apply in instances when young, local, emerging, Indigenous artists or students may be considered appropriate for a particular project or where architectural built form design and features of artistic merit are proposed and prepared by qualified architects for a development.

No artist under consideration for a public art in developments project may have a familial relationship to the Developer or have financial interest in the development.

### ***Public Art Co-ordinator/Art Consultant***

A person who is contracted to manage the procurement of the public art project on behalf of the developer. The public art co-ordinator or consultant will have extensive prior experience in

managing similar projects. No public art co-ordinator or consultant under consideration for a public art in developments project may have a familial relationship to the Developer or have financial interest in the development.

### ***Eligible Costs***

Costs associated with the production of an art project may include:

- a) professional artist's budget, including artist fees, Request for Proposal, material, assistants' labour costs, insurance, permits, taxes, business and legal expenses, operating costs, and art consultant's fees if these are necessary and reasonable;
- b) fabrication and installation of artwork;
- c) site preparation;
- d) structures enabling the artist to display the artwork;
- e) documentation of the artwork; and
- f) an acknowledgment plaque identifying the artist, artwork and development.

Note that the Public Art Coordinator/Consultants fee should be separately costed to the public artist fees.

### ***Major Extension***

Those extensions that introduce a new plant or physical infrastructure for a process chain and/or significant increases in throughput and production capacity. While not limited to, it may also refer to replacement and/or addition to administration buildings and/or other supporting facilities or buildings'

### ***Zones and Reserves***

Refers to land use planning zones and reserves as identified and detailed on the City's Local Planning Scheme No 2 and Local Planning Scheme No 3 text and maps and Metropolitan Region Scheme Map

### ***Public Art Contribution Guidelines (Public Art Guidelines)***

A document which guides developers through the approval process (the planning stages) for public art contributions and illustrates Council's objectives for artwork so that any art work commissions are in line with these expectations.

### ***Public Art Master Plan***

A city-wide strategy which identifies a vision for public art in the public realm, themes and forms of public art and strategic locations for delivery of public art

## **4. Policy Provisions**

### **4.1. Amount of Public Art Contribution**

- 4.1.1. All developments where the construction value at or in excess of \$2,000,000 shall contribute to public art
- 4.1.2. No contribution for public art is required for developments less than \$2,000,000.
- 4.1.3. A single development shall not be required to provide or contribute any more than \$500,000 in eligible costs to Public Art.



- 4.1.4. Eligible Cost - The eligible cost of any public art provided for under this policy varies depending on the type of land use zone and reserve to which the development applies.
- 4.1.4.1. For Residential, Commercial, Kwinana Town Centre, Mixed Business 1, Service Commercial, Special Residential, Special Rural, Rural A, Rural B, Rural Water Resource, Cluster/Communal Rural Settlement and Special Use zones, it shall be no less than one percent of the construction value of the development.
- 4.1.4.2. Within the Kwinana City Centre, for General Town Centre, Market Square, Shopping Business and Town Centre Residential zones, it shall be no less than one percent of the construction value of the development.
- 4.1.5. A public art contribution is not required for an application to develop a single dwelling (house)
- 4.1.6. For new developments or major extensions in General and Light Industry zones, Port Installation and Railway reserves, the eligible cost of any public art provided for under this policy shall be no less than 0.75 percent of the construction value of the development and no single development shall be required to provide or contribute any more than \$375,000 in eligible costs to Public Art. In this regard:-
- Development within lots abutting public roads or highly visible from the public realm have the option of art 'on site' or 'cash in lieu' public art contributions.
  - Where it is not or where the City is satisfied that the public art will not contribute to the immediate surrounding public realm, then a cash in lieu payment will be made.
- 4.1.7. Within the General Industry, Light Industry zones, Port Installation and Railway Reserves, the City does not require any contribution for developments which relate to refurbishment or upgrade of existing infrastructure. For the purposes of clarity, contributions will be required on new developments or major extensions only in these zones.
- 4.1.8. In all zones and reserves, development which is approved for a temporary period of 5 years or less shall not make a contribution towards public art under this policy. Development approved for a temporary basis between 5 years to 10 years shall pay 50% of the above eligible costs applicable above. Development approved for a temporary basis for over 10 years to 15 years shall contribute 75% of the eligible costs applicable above.
- 4.2. Form of Public Art Contribution
- 4.2.1. On submission of a development application, the proponent must nominate the way in which the public art contribution will be met for consideration by Council.
- 4.2.2. At the discretion of Council, the proponent will meet their public art contribution in one or more of the following ways by:
- a) establishing public art "on-site" as a component of their development;

- b) providing cash-in-lieu to the amount specified within the development condition.

4.2.3. The proponent may also provide public art in the vicinity of the site in the public realm or reach an alternative agreement on the contribution subject to the support and agreement of Council.

4.2.4. The proponent should refer to the Public Art Guidelines which details the approval process through the planning stages to be undertaken

#### 4.3. General Standards for Public Art

4.3.1. Where the proponent provides public art on site, the public art is to be clearly seen from the public realm.

4.3.2. The public art shall contribute to an attractive, stimulating and functional environment and not detract from the amenity or safety of the public realm.

4.3.3. The public art shall be specifically designed for, and be suitable for, the building or site where it is to be located and contribute towards the sense of place for that locality.

4.3.4. The public art shall be of high aesthetic quality, low maintenance, durable and resistant to vandalism and must be maintained during the continuation of the development.

4.3.5. The public art shall be original and be designed and created or overseen by an artist/s.

4.3.6. The public art must be designed and sited to avoid encouraging anti-social behaviour on the site or be used for assistance in unauthorised entry or concealing any person.

4.3.7. The public art must not be considered by the City to be obscene or offensive in any manner.

4.3.8. The proponent shall consider and apply the Public Art Guidelines which provides guidance to the forms and standards for public art contributions.

#### 4.4. Forms of Public Art

4.4.1. Public artworks may take the following forms:

- a) building features and enhancements such as bicycle racks, gates and lighting which have not been mass produced;
- b) components of public spaces such as benches, fountains, playground structures, shade shelters, lighting, screening which have not been mass produced;
- c) components of public spaces artistic paving and special planting which are an integral part of the space and contributes towards its artistic value and quality;
- d) landscape art enhancements such as walkways, bridges, greenwalls or art features within landscaping setting using landscape materials;

- e) murals, tiles or mosaics covering walls, floors and walkways;
  - f) sculpture in durable materials;
  - g) fibre works, neon or glass works, photographs, light projections and prints; and/or
  - h) community arts projects resulting in tangible artwork.
- 4.4.2. The art project may be an interpretation of cultural heritage and the City may also consider alternative art projects including community arts programs, which involve the public and the incorporation of a cultural space that comprises a visual or performing arts space.
- 4.4.3. Public art should be made accessible to all members of the community, irrespective of their age and abilities. While art in public spaces might be considered primarily a visual experience, it can provide a range of sensory experiences for people with disabilities – artwork can be tactile, aural and give off pleasant smells as well as being visual. Artwork need not be monumental, but can be at heights suitable for people in wheelchairs to touch, move through and explore. Artwork can be interactive play objects for family groups and children. Interpretive signage in an easy to read format, including Braille, promotes artworks that are inclusive of all members of the community.
- 4.4.4. The proponent shall consider and apply the Public Art Guidelines which provides guidance to the forms and standards for public art contributions.
- 4.5. Approval Process for Public Art Contributions
- 4.5.1. Public Art proposals will be accompanied by a Public Art Report, as set out in Appendix 1 of this Policy and will be required to be approved prior to the lodgement of a building permit application for the associated development.
- 4.5.2. The proponent will be notified of the approval or refusal of the Public Art Proposal no later than 30 days from the date of submission (unless otherwise agreed by the proponent and the City). This timeframe assumes all information has been provided to the City's satisfaction to enable assessment and determination within the 30 days.
- 4.5.3. Public Art as fulfilment of a condition of planning approval shall not require a further development application. Where the public art entails structural elements a building permit application will be required.
- 4.5.4. The proponent will be required to forward copies of the artist's contract, maintenance schedule and artist contact to the City at the commencement of the art project.
- 4.5.5. Where provided by the proponent, the public art must be installed prior to the issue of an Occupancy Permit.
- 4.5.6. A notification pursuant to Section 70A of the Transfer of Land Act is to be lodged against the certificate of title to the land on which public art is located to make the proprietors and prospective purchasers aware of requirements to maintain the public art.

- 4.5.7. The following development condition/s will apply under this policy:-  
*The applicant shall make a contribution to public art to the sum of \$ and comply with the requirements of the City of Kwinana's Local Planning Policy No 5; Development Contribution towards Public Art to the satisfaction of the City of Kwinana.*
- 4.6. Collection and Expenditure of Public Art Contributions
- 4.6.1. Cash-in-lieu shall be paid into Council's Public Arts Reserve Fund and will be expended in accordance with the City's Public Art Master Plan. In this regard, cash-in-lieu funds may be accrued for more comprehensive public art projects as determined by the City
- 4.6.2. Where applicable, the City is to have received the cash-in-lieu contribution prior to the issue of an Occupancy Permit (unless otherwise agreed to by the proponent and the City).
- 4.6.3. Cash-in-lieu funds may be used towards maintenance of public artworks.
- 4.6.4. Funds will be refunded to the owner/applicant upon request in writing to the City in the event the development proposal associated with the Public Art does not proceed.
- 4.7. Copyright and Ownership of Public Art
- 4.7.1. Once an artwork has been completed and accepted by the City, copyright will be held jointly by the City and the artist. In practical terms, this means that the City has the right to reproduce extracts from the design documentation and photographic images of the artwork for non-commercial purposes, such as annual reports, information brochures about the City and information brochures about the artwork. The artist will have the right to reproduce extracts from the design documentation or photographic images of the artwork in books or other publications associated with the artist or artwork.
- 4.7.2. Where situated on private property, the public art is owned and maintained by the owner. Where situated on public property, the public art is owned and maintained by the City.
- 4.8. Moral Rights and Acknowledgement of Art Work
- 4.8.1. Since the year 2000, moral rights legislation has protected artists. In brief, an artist's moral rights are infringed if their work is not attributed or credited; their work is falsely attributed to someone else; or their work is treated in a derogatory way by distorting, modifying or removing it without their knowledge or consent.
- 4.8.2. In practical terms this means that the City cannot change an artwork in any way without seeking the artist's permission; likewise the City, cannot remove or relocate the artwork without seeking the artist's permission. A reasonable attempt to find the artist must be provided. The City will take special care to ensure that acts of restoration or preservation (of artworks) will be conducted in a sensitive manner with prior consultation with the artist/s. Wherever possible, preservation or restorative works should be carried out by professional conservators.
- 4.8.3. Special care will also be taken with the moral rights associated with



works created by more than one artist, in that it is acknowledged that collaborators on artistic creations can take different views on issues such as relocation and restoration.

4.8.4. In line with moral rights legislation, the proponent will install a plaque or plate near each artwork, acknowledging the name of the artist, and the name of the person, agency or company who funded the artwork.

4.8.5. Should the public arts work become a safety hazard, the City may undertake necessary emergency action to alter or remove the artwork without consultation with the artist.

4.9. Decommissioning of Public Artwork

4.9.1. The City may decide to remove an artwork because it is in an advanced state of disrepair or damage or because the public art is no longer considered suitable for the location. In such cases, the City will prepare a documented archival record of the public art prior to its removal.

**Acknowledgement:**

This policy is based on Artsource's Model Planning Policy.

## Appendix 1

### Public Art Report

The Public Art Report is to include:

- i. Details of the artist's qualification, experience and suitability to the project.
- ii. Design documentation - including research, concept development and a detailed statement addressing compliance with this Development Contribution Towards Public Art Policy.
- iii. Detailed plans of the public art. Plans are to be to scale and include dimensions, materials, colours and installation details.
- iv. Plans showing location of proposed public art.
- v. Details of cost calculations including construction cost and the public art contributions costs, in accordance with this policy.
- vi. For public art to be located on or over the public land, written consent of the landowner and/or authority with management control of the land.
- vii. Details of requirements and written consent from the artist for any ongoing care or maintenance of the artwork by the owner or City.

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2022

# Draft City of Kwinana Public Art Guidelines

for developer contributions towards public art

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### Why have Developer Contributions towards Public Art?

Public art is an important element of place making - the creation of a local identity or sense of place is an essential part of cultivating a feeling of belonging for a community and pride in its environment, which in turn, are key generators of social capital. Contemporary public artworks stimulate our thinking, deepen a sense of place and experience of space, and transform the places where we live, work and play. Public art enriches and enhances our lives by: educating and drawing attention to significant issues.

The policy allows for developers to enhance the legibility of open spaces by introducing public art that makes these places more identifiable. New developments have a role to play in improving the key strengths and characteristics of the areas they are located. Artists have a role in helping developers identify and reflect local character, daily life and themes. This offers a unique opportunity to work alongside artists to provide high-quality artworks that are based on mutual respect and long-term commitment to the community. Collaborations between developers, artists can result in successful and high-quality public art projects which add to the fabric of the community.

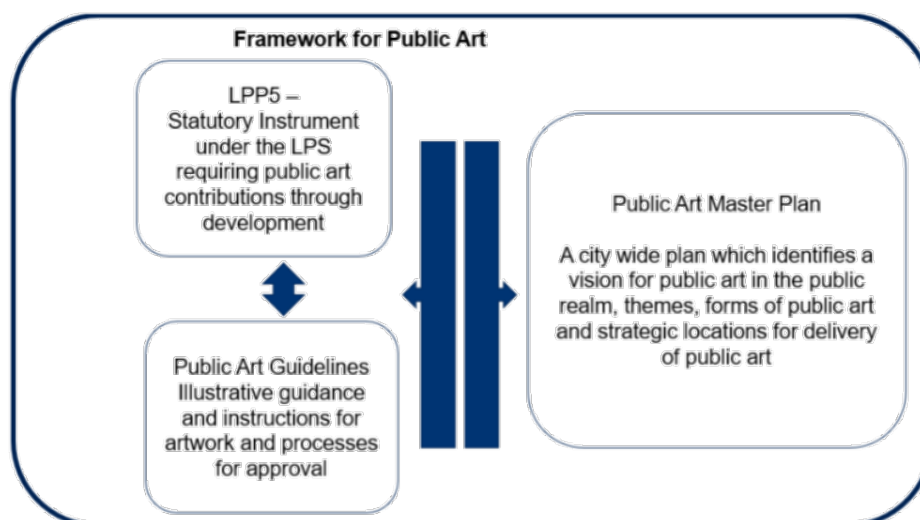
Council has adopted Local Planning Policy No. 5 Development Contribution towards Public Art (LPP5) which requires that new development application approvals within the City of Kwinana where the construction value is in excess of \$2,000,000 should contribute towards public art. The policy defines public art, details the circumstances for which contributions are required and the monetary value of the public art contribution.

The City has also prepared a Public Art Masterplan and states its key vision as being:

*The City of Kwinana has a Public Art Collection which is a highly valued community asset. Public artworks in the City of Kwinana are alive with the stories of the local community and landscape, representing and exploring the region's history, contemporary life in the City, and future aspirations. The City of Kwinana community feels connected to and represented by the public artworks of the area*

### A Framework for Public Art in the City of Kwinana

The City's Public Art Masterplan, LPP5 and these Public Art Guidelines provide a framework for the provision of public art across the City. Some art will be provided by the City itself while other art will form part of new development. Ultimately, it will contribute to building stronger communities, stimulating the local economy, contributing to a shared identity and creating enjoyable places. The framework is illustrated below.



### Objectives of the Public Art Guidelines

1. Assist planning applicants, artists and art consultants to understand the City's expectations in regards to the Public Art Contribution required under Local Planning Policy No. 5 Development Contribution towards Public Art.
2. Explain the role of PARP (Public Art Review Panel) in the assessment process.
3. Explain the difference between the provision of public art on site and a cash in lieu payment towards public art contributions.
4. Guide the applicant through the planning and building approvals processes to provide for an efficient but effective assessment of public art proposals and reports.
5. Illustrate a range of public art possibilities at varying monetary values.
6. Refer to necessary documents commonly required as part of the application process for public art.

### Public Art Review Panel

The City has established a Public Art Review Panel (PARP) to assess the suitability of public art proposals. The PARP is able to review the designs within developers' site that hold artistic merit, as well as the financial contributions to the city, to ensure consistency within the City's public art collection. The Panel is comprised of an Elected Member, independent art expert and City Officers with Public Art and Planning expertise.

The PARP meets every 6 weeks to assess proposals.

Documentation is required two weeks prior to the meeting date in order to be assessed. The Panel is able to provide advice at an early stage of the application process and applicants are encouraged to take advantage of this capacity, particularly if considering a brief for an artist to develop the artwork.

PARP will make recommendations to the Chief Executive Officer who will finally determine if the proposal either satisfies or does not satisfy the public art condition of planning approval

in accordance with the City's policy. The Applicant will be notified of the outcome in writing. Where the Panel requests more information or recommends changes to the proposed Public Art Report, these will also be provided to the Applicant in writing and, where necessary, the amended proposal will be referred back to the Panel for further assessment.

### Process for providing Public Art or Cash in Lieu

New development application approvals within the City where the construction value is in excess of \$2,000,000 will be conditioned to provide a public art contribution. Most development applications will attract a contribution of 1% of the construction value but industrial development applications will contribute a lesser amount of 0.75% and will not contribute any greater than \$375,000. No public art contribution shall be more than \$500,000 for all of the other land uses in the City.

The planning condition will read as follows:

*The requirements of Local Planning Policy No. 5 – Development Contribution Towards Public Art shall be met through one of the following options:*

- a. Prior to the lodgement of a building permit application, submit a Public Art Report in accordance with LPP No. 5 to the City of Kwinana that details the public art to be developed as a component of the development. Prior to the occupation of the development, the approved artwork shall be installed on site to the satisfaction of the City of Kwinana; or*
- b. Prior to the commencement of works, the applicant shall provide a financial contribution of \$(XX) to the City of Kwinana in lieu of installing art work on site to the satisfaction of the City of Kwinana.*

For most development, applicants have the option to provide public art either on site or the nearby public realm, or to provide cash in lieu for the public art contribution (the amount being specified on the planning condition). An alternative agreement on the location of the public art is possible in unique cases subject to the support and agreement of Council. This option should be determined in collaboration with the PARP.

The only exception to this is for development in General and Light Industry zones, Port Installation and Railway reserves where the City is satisfied that the public art will not contribute to immediate surrounding public realm, then a cash in lieu payment will be made. This may occur where a development is located well away from public roads and clearly not visible to the public.

Public art contributions only apply to new development, major extensions in industrial areas and do not apply for temporary approvals under 5 years. More detail on these is provided in the City's LPP5.

### Option 1: Provision of Public Art on site or in the nearby public realm

Developers seeking to pursue the provision of 'Public Art' on site or in the nearby public realm (instead of 'Cash in Lieu') are advised to use the following methodology.

1. Review contextual documentation below and seek to meet with City Officers to commence the dialogue about the City's expectations for public art. You should contact the Planning Officer dealing with your application who will arrange the necessary meetings and attendees from the City. This will likely include the City's Community Development Officer – Arts and Culture.
  - Development Contribution Towards Public Art No. 5 Policy
  - Development Contribution Towards Public Art Guidelines
  - Percent for Art Policy and the Public Art Masterplan
2. Initiate the project via the use of an art consultant to coordinate the Public Art contribution (who would engage and supervise the professional artist) OR coordinate the project management of public artwork yourself. The City's preference is for you to choose the former as the process of conceiving and delivering public art is a specialist field and professionals can guide you through the process with minimum delay and maximum results.

If you choose to engage an Art Consultant at this stage to assist you in project managing a successful public art project, the Art Consultant can be considered from the overall budget of the project.
3. Contact the Planning Officer dealing with your application to arrange a meeting to discuss and outline your brief/proposal prior to the submission of the document to the Public Art Review (PARP). Based on advise of City staff, following this meeting, you may also wish to brief the PARP and seek feedback to your proposal prior to progressing further.
4. Prepare your Public Art Report as per (Appendix 1) with an indicative concept and budget.
5. Submit and provide the Public Art Report to the Planning Officer dealing with your application, which shall be provided to the PARP for review and evaluation.
6. The PARP will review the respective document and provide you with a written response. This may be an iterative process where you may need to make an amendment and return to the PARP. The PARP will then make its recommendation for endorsement or refusal to the City's Chief Executive Officer who would finally approve or refuse the Public Art Report. Note that:
  - The PARP may clarify aspects of your proposal prior to asking you to present at the meeting.
  - As part of the Design Development stage you may then have further meetings with the City's Planning Officer dealing with the application or the City's Community Development Officer – Arts and Culture to discuss your further developed concept and desired location of the public artwork.



7. Once the Public Art Report is approved, the Report will inform a consultant brief for the procurement of the art work.
8. Public Artwork is constructed with the appropriate risk/safety plans in place.
9. Plaque installed next to the artwork acknowledging the City and the artist. See Appendix 3 which requires City approval.
10. Written notice of Artwork Completion is to be submitted to the City prior to occupancy permit.

### Option 2: Cash in Lieu

Cash in lieu is a great alternative to commissioning public art, for developers who are unsure of a quality public art outcome, or who may not want to add public art commissioning into their building schedule. Some developments may have limited locations for the installation of public art.

Developers seeking to pursue the provision via 'Cash in Lieu' or if required to so by the City are advised to use the following methodology.

1. Contact the City Planning officer dealing with the application to confirm the amount of the contribution and advise that the preference is to pay in cash. In this respect, the amount of the contribution will already be detailed as a condition of the Planning Approval.
2. The invoice is payable at time of Building Permit Lodgement but can be paid earlier.

The monies collected via cash in lieu will be used by the City for allocation towards public art under the City Art Masterplan which will provide an integrated approach to planning public artwork benefiting all stakeholders. A reserve account has been created for reserve funds being collected and from these funds, the City will develop a program of public art projects to be implemented.

### Option 3: Combination of Options 1 and 2

Developers may choose to provide public art on site (Option 1) and also pay portion of the contribution as a 'Cash in Lieu' (Option 2). If so, then the developer should follow both procedures as detailed above and advise the Planning Officer dealing with the application of the intent to take this approach as early as possible during the process.

The monies collected via cash in lieu will be used by the City for allocation towards public art under the City Art Masterplan which will provide an integrated approach to planning public artwork benefiting all stakeholders.

## Criteria for Approval

The City of Kwinana will assess artwork based on the general standards and forms of public art as detailed in Parts 5 & 6 of the LPP5 which revolve around the objectives of the:

### **Artistic merit:**

Employing an artist in accordance with the artist qualification criteria in LPP5 for the project.

The proposed artwork includes a concept or theme that has been interrogated by the artist, that is not a copy of other works, demonstrable research around the theme and themes that link the public artwork to the area /significant history/ environmental attributes.

### **Site specific:**

The artist considers and artwork accounts for relevant architecture, geographical and sociocultural influences and community identity.

Integration or contrast with the surrounding buildings/signage has been considered.

### **Attraction:**

That the artwork can be an attractor for visitors and tourists.

### **Robustness:**

The artwork is structurally sound to last up to 15 years and does not impact on public safety. Consideration given to requirements around upkeep to maintain its original condition.

### **Public:**

The proposed location maximises the position in terms of public interaction and is clearly visible in the public realm.

### **Scale and fit:**

The scale of the artwork is consistent with the artwork brief. Scale should also be responsive to the site context – surrounding landscape, building and pedestrian circulation.

### **Diversity:**

Public artworks should be diverse in style, scale and medium, ranging from experimental to established art forms. This may also refer to using emerging artists from diverse backgrounds.

Appendix 4 provides a series of Question and Answers which explain the City views as the enhancement of public amenity, legibility of public art, sense of place, and the public domain.

### **These art proposals will not be approved by City of Kwinana:**

Not accessible/visible in the public domain [as the City determines].

Business logos or names related to the development.

Signage or super graphics related to directions.

'Mass produced' art objects such as play equipment or fountains.

Landscaping or generic hardscaping elements or architectural elements which are part of the project development costs.

## Examples of Public Art and their monetary value

### Manjimup Hospital



\$130 000 2 components

Manjimup Hospital has won a Public Award and the blend of architecture intent where the artwork aligned with, rather than competed with, was a contributing factor. Artists Domahidy & Cruickshank had the visual language to respond to the stunning site-specific Silver Thomas Hanley design that very much dominated the visual aesthetics.

The community has embraced the end result and it provides an ongoing talking point providing a keen counterpoint to the visual aesthetics in the built elements

### Darius Wells Community Resource Centre



\$175,000 - 2 components

The Darius Well's Community Resource Centre within Kwinana's City Centre is an example of public art integrated into the architecture of the building. Artist Penny Bovell utilised wooden floorboards retrieved from local heritage building Mortimer House within the public foyer, interwoven with historical imagery depicting local themes. On the exterior of the building the design comprises of graphic design (lettering) sandblasted into the precast concrete, the text encouraging life-long learning and reading through book titles exploring the theme of sky and water, many of which are found on the bookshelves of the library.

### Bunbury Senior High School



\$50 000 – 1 component

Bunbury Senior High School public artwork involved a high level of integration onto the wrap around 23 metre fencing of the new cafeteria. This 2021 work by artist George Domahidy originated from researching the organisation's history of over 100 years and utilising inspiration from the landscape in hand drawn imagery. The artist's interrogation of images optimises the public engagement of this imposing fence to improve the aesthetics and interest.

This integrated Public Artwork makes a huge impact improving the visual amenity of the courtyard and general visitor and public spaces. The budget includes additional structural supports.

### Medina Laneway



\$30,000 – 1 component

Nestled in the town of Medina, the works by Melissa McVee are a vibrant set of murals within the shopping precinct. The concepts centre around the idea of home, exploring the



unique Post War architecture of the town, of the surrounding bushland and flora, the SS Kwinana and the variety of birds which call it home.

### **Dolphin Discovery Centre**



\$100,000 – 1 component with numerous elements

The Dolphin Discovery Centre in Bunbury is a marker for those driving by with its gaggle of dolphins expertly created by artist Leanne Bray.

The client had a specific request for artwork being realistically aligned with their everyday work.

The architects Lloyd Pringle & Joerg Sandbiller have interwoven the building flow with the artist's public art joyfully playing along the building side.

This artwork provides a place marker identifying a key visual on the built element.

### **City Beach Residential College**



\$165 000 – 1 component with up lighting

City Beach Residential College utilises an unusual type of material in 'Wavelength' the public artwork created by Jon Tarry.

Inspired by waves breaking and sand shifting across dunes at the beach the artist translated his drawings via CAD and the sculpture extrudes along a diametric circumference forming a looping ribbon.

The artwork is fabricated from a durable composite carbon fibre also used for racing yachts and then fed into a computer numerical control machine to create a mould into which carbon fibre is layered. This 21st century material presents a stunning visual reminder of the



proximity and power of nature in count balance to the curved architecture of the building and the garden walls.

### **Ridgeview Secondary College**



\$380 000 – 4 components

Artists Arif and Audrey Satar created numerous artwork components for Ridgeview Secondary College in 2019.

Inspired by the local natural environment as well as elements of everyday student learning through pottery. They have created a large scale rendition of a tree seed sculptured in granite. Wandering poetic text in various parts of the campus links the visual story.

Another granite seed sits amongst concrete seating with the seating providing sandblasted text accompanied by Noongar translation. There is an indoor work utilising wood panelling and pyrography, a technique of burning with the largest artwork being shaded screening in anodized aluminium referencing the breezes that is scattering seeds to the new ground.

### **Budgetary Considerations:**

The City provides the following advice in consideration of the budgetary costs associated with the provision of the public art but not limited to:

- Professional artist's budget, including artist fees, Request for Quote (when competitive shortlisting), material, assistants' labour costs, insurance, permits, taxes, business and legal expenses, operating costs;
- Art consultant's fees - when they are coordinating the Public Artwork process;
- Fabrication and installation of artwork including structural engineering details;
- Site preparation;
- Structures enabling the artist to display the artwork including footings;
- Documentation of the artwork including a maintenance report; and an acknowledgment plaque identifying the artist, artwork and development.

### **Artist Engagement:**

The City encourages that you consider engaging an Art Consultant to coordinate your Public Art Project. An Art Consultant is useful, and they can lessen the burden of the public

artwork process. They are experienced and understand artist specialities and can help guide the Developer on anticipated timelines, commissioning process, and liaison with the City. They can seek quotes from potential artists, and when appointed guide the artist through the approval process.

The consideration of the engagement of an Artist can guide the formulation, project management and commissioning process of the City.

An Artist can provide the following expertise in consideration of the Public Art proposal:

- Providing an Authentic and Creative process which adds character and distinction both visually and symbolically.
- Provide local knowledge to assist with customary and creative processes relevant to a Western Australian context.
- Provide project management assistance in regards to timelines and commissioning processes.
- More information about engaging an Artist is available in Appendix 5.

### Key Contacts

#### To speak to someone about:

Percent for Art

Development Approval Condition or LPP5

Local history of the area

Construction

**All departments can be contacted**

#### Please contact Kwinana:

City Engagement Team – Community Development Officer – Arts

Planning and Development Team

Darius Wells Community Resource Centre  
[community.centres@kwinana.wa.gov.au](mailto:community.centres@kwinana.wa.gov.au)

Building Services Team

**on (08) 9439 0200 or**  
[customer@kwinana.wa.gov.au](mailto:customer@kwinana.wa.gov.au)

### Artist Consultants

#### Art organisations/ Art Consultants

By contracting an art consultant in the early stages of the project, the consultant will be able to liaise with developers, architects and other stakeholders regarding how to best integrate artwork into the development. Consultants should be responsible for managing all aspects of the Public Art procurement, in liaison with the developer/commissioner.

The following Art Consultants are provided as a guide for your consideration but is not a definitive list with the developer encouraged to seek out a range of consultants before awarding a contract.

#### Name

element

#### Email

[artsandculture@elementwa.com.au](mailto:artsandculture@elementwa.com.au) -  
[www.elementwa.com.au](http://www.elementwa.com.au)

APPARATUS: Public Art + Cultural Services	<a href="mailto:hello@apparatus.net.au">hello@apparatus.net.au</a> <a href="http://www.apparatus.net.au">www.apparatus.net.au</a>
UDLA	<a href="https://www.udla.com.au/">https://www.udla.com.au/</a> <a href="mailto:hello@udla.com.au">hello@udla.com.au</a>
VOXLAB	<a href="https://www.udla.com.au/">https://www.udla.com.au/</a> <a href="mailto:hello@udla.com.au">hello@udla.com.au</a>
Carolyn Karnovsky - Artify	<a href="mailto:carolyn@artifyconsulting.com">carolyn@artifyconsulting.com</a> - <a href="http://www.artifyconsulting.com">www.artifyconsulting.com</a>
Jenny Kerr	<a href="mailto:Jennykerr77@gmail.com">Jennykerr77@gmail.com</a>

### Artists

The following artists are provided as a guide for your consideration but is not a definitive list with the developer encouraged to seek out a range of consultants before awarding a contract.

Name	Phone	Email
Artsource	9335 8366	<a href="mailto:info@artsource.net.au">info@artsource.net.au</a>
FORM	9226 2799	<a href="mailto:mail@form.net.au">mail@form.net.au</a>
Maggie Baxter	0401031939	<a href="mailto:magb@iinet.net.au">magb@iinet.net.au</a>
Helen Mathie	0401 551 666	<a href="mailto:helen@awise.com.au">helen@awise.com.au</a>
Mariyon Slany	0401 694 252	<a href="mailto:mariyonslany@iinet.net.au">mariyonslany@iinet.net.au</a>

## Appendix 1

**Public Art Proposal**

- i. The Public Art Proposal is to include:
- ii. Details of the artist's qualification, experience and suitability to the project.
- iii. Design documentation - including research, concept development and a detailed statement addressing compliance with the Development Contribution Towards Public Art Policy.
- iv. Detailed plans of the public art. Plans are to be to scale and include dimensions, materials, colours and installation details.
- v. Plans showing location of proposed public art.
- vi. Details of cost calculations including construction cost and the public art contributions costs, in accordance with this policy.
- vii. For public art to be located on or over the public land, written consent of the landowner and/or authority with management control of the land.
- viii. Details of requirements and written consent from the artist for any ongoing care or maintenance of the artwork by the owner or City (*may be provided at later stage*).

## Appendix 2

**Maintenance Report**

To be completed by the Commissioned Artist / Artist Team Leader:

- i. Name of Commissioning Body, address of project and location of artwork.
- ii. Name of artist and contact details for artist.
- iii. Description of Artworks (Attach images).
- iv. Fabrication
  - Materials: be specific; include source or manufacturer, life expectancy of materials according to manufacturers, attach technical and data sheets.
  - Material finishes: be specific; include brand or manufacturer.
  - Materials used in presentation of the artwork: e.g., footings, bedding, framing, backing, hanging fixtures – include detailed drawing and Engineers' specifications where appropriate.
  - Fabrication: name, address, telephone.
  - Fabricator technique or method: attach drawings. Installation
  - Installed by: name, address, telephone.
  - Installation method: attach diagrams, engineers' drawings of substructure and final footings.
- v. Site Controlled by main contractor's name address and contact details for site control.
- vi. External Factors note existing environmental factors: e.g., effect of direct sunlight, salt, dryness, wetness, animal interaction, bird droppings, human interaction, walking, touching etc.
- vii. Desired appearance of public artwork.



### Appendix 3

#### Plaque Template for Public Artwork

Australian Copyright Law requires all original public art to be attributed to the artist. A didactic plaque must be installed by the developer next to the artwork/s to acknowledge the artist, with the following information:

- title of the artwork (most prominent text)
- artist's name
- year the artwork was commissioned
- City of Kwinana logo and acknowledgment of the Percent for Art Scheme
- details of any partner organisations or funding bodies
- in some instances, an artist statement may be appropriate to include on the plaque to assist in interpretation of the artwork.

#### *SUGGESTED PLAQUE SPECIFICATIONS:*

- 2mm 316 #4 Finish Stainless Steel Plaque
- Black paint filled/external • 297mm x 210mm • 4 x 3mm Corner Holes, if required
- Fonts: Avenir LT Std and Steelfish Bold

'THIS ARTWORK WAS MADE POSSIBLE BY THE CITY OF KWINANA'S PERCENT FOR ART SCHEME'

Material/description

TITLE OF WORK

## Appendix 4

**Question and Answers which detail the City views on such matters as the enhancement of public amenity, legibility of public art, sense of place, and the public domain.**

**Enhancing the legibility of open spaces, buildings and streets by introducing public art that makes these places more identifiable;**

**What does 'enhance' mean?** To intensify or further improve the quality of something. As part of the overall legislative approach to improving visual design, we are working at reducing the impact of an unaesthetically pleasing environment. Research indicates that a visually pleasing environment can improve people's mood and allow for greater public activity in the immediate neighbourhood by providing more vibrancy and colour for people to look at interesting things and want to be 'in that place'.

**What is 'legibility' of open spaces, buildings and streets?** In this case 'legibility' may be replaced by 'reading' open spaces, buildings or streets, which humans do instantly as part of our peripheral vision abilities which thus improves 'locating' ourselves geographically when there are public artworks.

**Why does a place being identifiable become a private developer concern?** When we identify community focus by supplying 'visual markers' or 'way finders' such as public art, the community heart and ownership of the area improves and therefore community members, including potential house buyers and other business owners, want to be in that place. This also contributes to the development of Industrial Tourism, a growing segment of tourists.

**To allow for the interpretation of cultural, environmental or built heritage through public art;**

**How do we 'interpret' cultural, environmental or built heritage?** Expressing the character and identity of our society and reflecting on and interpreting our cultural and natural heritage creates pride for residents indicating that they take more care of something they 'own' or value as part of their community. People often become very attached to certain types of public artwork, for instance 'Eliza' in the water alongside Mounts Bay Road is often dressed by energetic swimmers or locals in the Crawley area.

**To enhance the amenity of the public domain through the use of public art;**

**What is amenity of public domain?** All common spaces where people congregate are subject to 'amenity' that is, how appropriate the distances may be between car parks and shops, or the number of public toilets, how far apart the lighting is situated. It is the responsibility of Local Governments everywhere in Australia to ensure the public domain maximises positive social use.

**Does public art improve the amenity of the public domain?** Consistent research shows improved outcomes in the public domain where there are interpretative objects, statutes, signage and public art. Members of the public are less likely to damage public utilities such as seating or parklands where there is a sense of ownership signaled

through art projects that reflect on the local heritage. By balancing living density and scale, public planning assists in how people 'read' their environment. This may include improving the space to allow for human sized environmental layouts so that people do not feel intimidated. It may also contribute to reducing crime in an area where potential criminals feel that residents are 'looking out' on their parks, or looking out for their neighbours or their business premises.

***To enhance the sense of place by encouraging public art forms.***

**Why is 'sense of place' a concern of developers?** Even though a 'sense of place' may be an intangible quality to some, measures of crowd movements indicate that shoppers are more inclined to purchase items where they feel comfortable which includes 'a sense of place'. This is why retail stores often use scent activators to encourage people to stay in their shops, targeting our emotional brain responses.

Similarly with public art, the public may linger to contemplate the meaning of an artwork, engage in conversation with their children or other bystanders in order to understand or interact with the artwork. We create 'place' by prioritizing a sense of visual narrative which can be done in various ways including interpretative artworks.

## Appendix 5

**Engaging an Art Consultant, an Artist and how to engage an Artist****Why Engage an Artist**

Because of the authenticity that creative processes and perfecting their craft that add character and distinction in a visually stimulating or symbolic way.

We can see how Western Australia has become a more vibrant, engaging and culturally rich place considering the impact of many site-specific sculptures and artworks that over 500 Western Australian artists have contributed as part of the Percent for Art Scheme. Sustainable arts practices require adoption of creative thinking mixed with some risk taking. Experienced public artists consider the context of business mix with public interaction balancing these risks with a strong visual narrative that speaks to us all.

Early artist selection is critical for projects where there is a desire for highly integrated artworks and the artist needs to coordinate artwork production. Contracting a professional artist ensures that a high-quality public artwork is produced that satisfies the City's requirements and also contributes to building community strength, creativity, shared experiences, valued physical spaces, celebrations and other touchstones.

**Why engage an Art Consultant?**

To demonstrate sound project management, an Art Consultant is useful, and they can lessen the burden of the public artwork process. They are experienced and understand artist specialities and can help guide the Developer on anticipated timelines, commissioning process, and liaison with the City. An Art Consultant is generally responsible for managing all aspects of the public artwork procurement in liaison with the Developer. If any issues arise on the project, then the Art Coordinator discusses these the various stakeholders to decide on a course of action to resolve the issue. The Art Coordinator may liaise with the Project Architect as required, to identify opportunities for public art in the project, to research and develop the scope of the project, write the brief, coordinate the selection process of a suitable artist (whether by direct commission, competitive tendering or other methods).

**How do we get the artist?**

The acquisition approach will depend on the objectives of the project, the budget and the developer's requirements, but an Art Consultant can be very helpful in this process.

- Direct acquisition - this approach may be appropriate where a particular artwork or the work of a particular artist is sought. May be preferred for smaller budget projects.
- Limited competition - 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 or an urban designer.

- Open competition - this model is public Expressions of Interest to provide a response to the artist brief. Short listed artists or artist teams are invited to develop and present concept designs for a fee, and a preferred artist is selected.

DRAFT



## **17 REPORTS – BUILT INFRASTRUCTURE**

### **17.1 DEVELOPMENT APPLICATION - OUTBUILDING - LOT 28 (110) MORTIMER ROAD, WELLARD**

#### **SUMMARY**

An application has been received seeking planning approval for a 375 metres square (m<sup>2</sup>) Outbuilding (commonly referred to as a 'shed') at Lot 28 Mortimer Road, Wellard (Refer to the context map: Attachment A).

Lot 28 Mortimer Road (the subject lot) is approximately 3.8 hectares in size and currently contains two residential dwellings with access from Mortimer Road. The proposal is for a 25 metre by 15 metre (375 m<sup>2</sup>) colourbond outbuilding for domestic storage. The outbuilding is proposed to be located in an area that is void of native vegetation and is currently utilised for outdoor storage of various personal possessions (such as a boat, caravan, tools and other personal equipment). The applicant intends to store all these possessions in the proposed outbuilding. See Attachment B.

The subject lot is zoned 'Development' under the City's Local Planning Scheme No. 2 (LPS2). Prior to being zoned 'Development', the lot was zoned Rural. The use of the land has remained rural in nature (as can be seen in Attachment A), with the nearest urban residential development being approximately 300 metres to the south (Sunrise Estate). The subject lot is also surrounded by large land holdings to the east and west with approved Local Structure Plans existing over these lots for residential development.

There is no prescribed land use permissibility for the Development zone under LPS2. Rather, LPS2 states that all development within the Development zone is to be generally in accordance with an approved Local Structure Plan (LSP). A LSP does not exist over the subject lot and as such, the *Planning and Development (Local Planning Schemes) Regulations 2015* (the Regulations) require that Council must determine that the proposal does not conflict with the principles of orderly and proper planning or prejudice the overall development potential of the area. It should also be noted that City Officers do not have delegation to determine development applications within the Development zone. It is for this reason the application is presented to Council for determination.

The proposal for an Outbuilding is considered to be consistent with the objectives of the Development zone in which it is located and is considered minor development that will not prejudice the future local structure planning of the area. The proposed outbuilding is considered ancillary to the existing single dwellings on the lot and City Officers are of the view that the proposal would not impact on the proper planning of the Wellard east development area. Therefore, it is recommended the application be approved subject to standard conditions.

#### **OFFICER RECOMMENDATION**

**That Council approve the application for Additions to a Single House (Outbuilding) at Lot 28 (110) Mortimer Road, Wellard subject to the following conditions and advice:**

##### **Conditions:**

- 1. Stormwater drainage from roofed and paved areas shall be contained and disposed of on site at all times to the satisfaction of the City of Kwinana.**
- 2. The outbuilding shown on the submitted site plan shall not be used for habitable or commercial purposes to the satisfaction of the City of Kwinana.**

##### **Advice Notes:**

1. If the development the subject of this approval is not substantially commenced within a period of two (2) years, or another period specified in the approval after the date of the determination, the approval will lapse and be of no further effect.
2. Notwithstanding Advice note 1, the Minister for Planning has issued a formal notice extending the deadline for substantial commencement by an additional two (2) years for all applications approved during the current State of Emergency. In effect, this means that the timeframe for substantial commencement is now four (4) years from the date of this determination.
3. Where an approval has so lapsed, no development must be carried out without the further approval of the local government having first been sought and obtained.
4. If an applicant or owner is aggrieved by this determination, there is a right of review by the State Administrative Tribunal in accordance with the Planning and Development Act 2005 Part 14. An application must be made within 28 days of the determination.
5. The applicant is advised that this conditional development approval is not a building permit giving authority to commence construction. Prior to any building work commencing on site a Building Permit must be issued and penalties apply for failing to adhere to this requirement.
6. The applicant should ensure the proposed development complies with all other relevant legislation, including but not limited to, the Environmental Protection Act 1986 and Regulations, Health (Miscellaneous Provisions) Act 1911 and Regulations, and the National Construction Code.

## DISCUSSION

### Land Status

Local Planning Scheme No. 2: Development Zone  
Metropolitan Region Scheme: Urban Zone

### Background

The proposal is for a 25 metre by 15 metre (375m<sup>2</sup>) colourbond outbuilding for domestic storage purposes. The outbuilding is proposed to be located in an area that is void of native vegetation and is currently utilised for outdoor storage of various personal possessions (such as a boat, caravan, tools and other personal equipment). The applicant intends to store all these possessions in the proposed outbuilding. Refer to Attachment B showing the proposed floor and elevation plans.

### Draft Local Planning Strategy

This proposal is considered to be in alignment with the City's adopted draft Local Planning Strategy through the following Strategic Directions which state:

*Ensure a range of lot sizes and dwelling types for a diversity of households, allowing residents to stay in their communities as they age; and Recognise and strengthen Kwinana's unique cultural, natural and built identity to foster a sense of place.*

Correlating with the above directions, the proposal seeks to implement the following action:

*Encourage a diverse range of high-quality housing types suitable for the changing housing needs of the community.*

### Site Context and Zoning

The subject lot is located on the southern side of Mortimer Road, approximately 250 metres to the east of the Kwinana Freeway in Casuarina. Mortimer Road is a key arterial road which links the established urban areas west of the freeway (Bertram and Wellard) to Casuarina on the east side of the freeway. In terms of existing context, the wider locality is in the process of urbanisation. The subject lot is zoned 'Development' under LPS2. The area comprises of semi-rural lots averaging two hectares in size with existing dwellings to the north of Mortimer Road. The urban residential Sunrise Estate, which is accessed from Mortimer Road, is located to the south of the subject lot.

The subject lot itself is approximately 3.8 hectares in size and two single houses exist with a single access driveway from Mortimer Road. The lot is predominately covered by significant native vegetation with an open drain traversing the centre of the lot. The proposed outbuilding is located 10 metres from the eastern boundary, 10 metres to the north of the open drain and approximately 20 metres to the east of the existing dwelling as can be seen in the image below.



Figure 1 - Location of Outbuilding

### Site History

Prior to being zoned 'Development', the subject lot was zoned Rural under LPS2. Both residential dwellings that currently exist on the lot were built prior to the year 2000. The use of the land has remained rural in nature with the urban residential front approaching the lot, approximately 300 metres to the south (Sunrise Estate). The subject lot is also surrounded by large land holdings to the east and south/west that have approved LSP's. An LSP does not exist over the subject lot and the existing LSP's to the east and south/west do not incorporate the subject lot.

### Planning Assessment

#### Land Use

An Outbuilding is not listed as a land use under LPS2 and is considered to be ancillary to a Single House land use. Therefore, the proposal is technically classified as: *Additions to a Single House (Outbuilding)*.

There is no prescribed land use permissibility for the Development zone under LPS2. Rather, LPS2 states that all land uses and development within the Development zone are to be generally in accordance with an approved LSP prepared and adopted under LPS2. Furthermore, Clause 27(2) of the Regulations allows development to be considered for approval in the Development zone where no LSP has been approved where the following is satisfied:

- *the proposed development or subdivision does not conflict with the principles of orderly and proper planning; and*
- *the proposed development or subdivision would not prejudice the overall development potential of the area.*

The proposed development is considered to satisfy the above requirements and this is further detailed in an assessment against the relevant provisions of both the Regulations and LPS2 below. It should be noted that City Officers do not have delegation to determine development applications within the Development zone and therefore the application is presented to Council for determination.

#### Objectives of the Development Zone

It should be noted that the overall purpose of the Development zone is to discourage development in anticipation of detailed planning work being undertaken via an LSP. Clause 5.14 of LPS2 outlines the objectives for planning proposals in the Development zone. This application has been considered against all five objectives as outlined in the table below.

Provision	Objective	Assessment
LPS2: CL 5.14.2 (a)	Designate land for future development;	By nature of the zoning, the land has been set aside for future development upon preparation of an LSP. The proposal is essentially to cover and enclose an existing domestic storage area. As the land use indicates, the works are ancillary to the existing (and historical) use of the lot. The minor nature of the development, and the fact it is ancillary to the existing land use (i.e. a new land use is not being proposed), will ensure the development meets this objective.
LPS2: CL 5.14.2 (b)	Provide a planning mechanism for the identification and protection of areas of conservation value whilst facilitating the growth of the Town;	The proposed outbuilding is located in an area that is void of vegetation and is currently being used to store domestic equipment, ensuring no elements of conservation value are being affected. It is acknowledged that the development is located within an area that both a Conservation Category and Resource Enhancement Wetland. However, as previously outlined, the fact that this development is not removing any vegetation and will be containing domestic equipment will not have any adverse impact on the wetlands and therefore can be approved on this basis. Furthermore, it is considered that containing this domestic equipment in the outbuilding and managing stormwater runoff will have a lesser impact on the wetlands than the current situation.
LPS2: CL 5.14.2 (c)	Provide for the orderly planning of large areas of land for residential, commercial, industrial and associated purposes through a comprehensive structure planning process;	No local structure planning has been undertaken for the subject lot. While it could be considered that the proposed development is premature, the fact that it is ancillary to the existing use of the land and is simply covering an existing outdoor storage area will enable the area to be planned without a significant obstruction. The proponent is aware of the zoning of the property and its development potential.
LPS2: CL 5.14.2 (d)	Enable planning to be flexible and responsive to changing	By considering this application for approval, in addition to the previous comments made

	circumstances throughout the developmental stages of the area, and,	regarding the minor ancillary nature of the development, the objective is being met. Approval of this application demonstrates flexibility for the current landowners while at the same time understanding the implications this might have for development of the area.
LPS2: CL 5.14.2 (e)	Provide sufficient certainty for demand forecasting by service providers.	The proposal is considered to be minor in nature and will not impact on demand forecasting by service providers.

#### Matters to be considered

Clause 67 of the *Planning and Development (Local Planning Schemes) Regulations 2015* (the Regulations) outlines 'matters to be considered' by the local government when considering an application. The following key 'matters to be considered' as outlined in the Regulations are outlined below:

Provision	Assessment
Clause 67 (b): <i>the requirements of orderly and proper planning including any proposed local planning scheme or amendment to this Scheme that has been advertised under the Planning and Development (Local Planning Schemes) Regulations 2015 or any other proposed planning instrument that the local government is seriously considering adopting or approving</i>	Considering the proposed Outbuilding is for domestic storage purposes only and does not impact on any native vegetation, City Officers are of the view that the proposed development would not prejudice the overall development potential of the area. The current land owners can continue to enjoy the land as they have for the last 22 + years. It should also be noted, that no urban development has occurred on the ground except to the south (Sunrise Estate) further demonstrating that the subject lot is not surrounded by development and it will take some time before the lot is to be developed for urban purposes. The proposed development is therefore considered to be consistent with the principles of proper and orderly planning.
Clause 67 (m): <i>the compatibility of the development with its setting including the relationship of the development to development on adjoining land or on other land in the locality including, but not limited to, the likely effect of the height, bulk, scale, orientation and appearance of the development</i>	The proposed development is considered to be in keeping with the current context it is located. The area is earmarked for future development with developed areas located nearby such as the Sunrise Estate to the south. However, the remaining surrounding areas to the east and north are still predominately rural in nature. The Outbuilding is a standard single storey colourbond construction that will cover an existing storage area, void of any vegetation.  Considering the subject lot is 3.8 hectares and majority is covered by significant vegetation, the proposal is considered to have minimal impact in terms of building bulk and scale on adjoining properties. The outbuilding will largely not be visible from any public roads. The proposal demonstrates compliance with this requirement.
Clause 67 (n): <i>the amenity of the locality including the following — (i) environmental impacts of the development; (ii) the</i>	The proposed development will have minimal impact on the character of the locality largely because it is located on such a large property. Furthermore, the proposal will not impact on the native vegetation that exists on the lot as it is located in an existing area that is void of any vegetation. The proposal is for domestic storage in the



<i>character of the locality; (iii) social impacts of the development</i>	outbuilding and is therefore considered to be minor in nature.
---	--

### Concept Plan

It should be noted that while an LSP has not been prepared or approved over the subject site, the previously approved LSP for the Sunrise Estate (to the south) included a concept plan which depicts an ultimate future road alignment traversing the subject site – refer to the concept plan below. This road will be the primary north/south connection between the Casuarina urban area and the Wellard East urban area. It should be noted that this is a concept only. Notwithstanding, the proposed development does not have the capacity to impact on the concept plan considering the outbuilding is located outside, to the south of the indicative road reserve area.

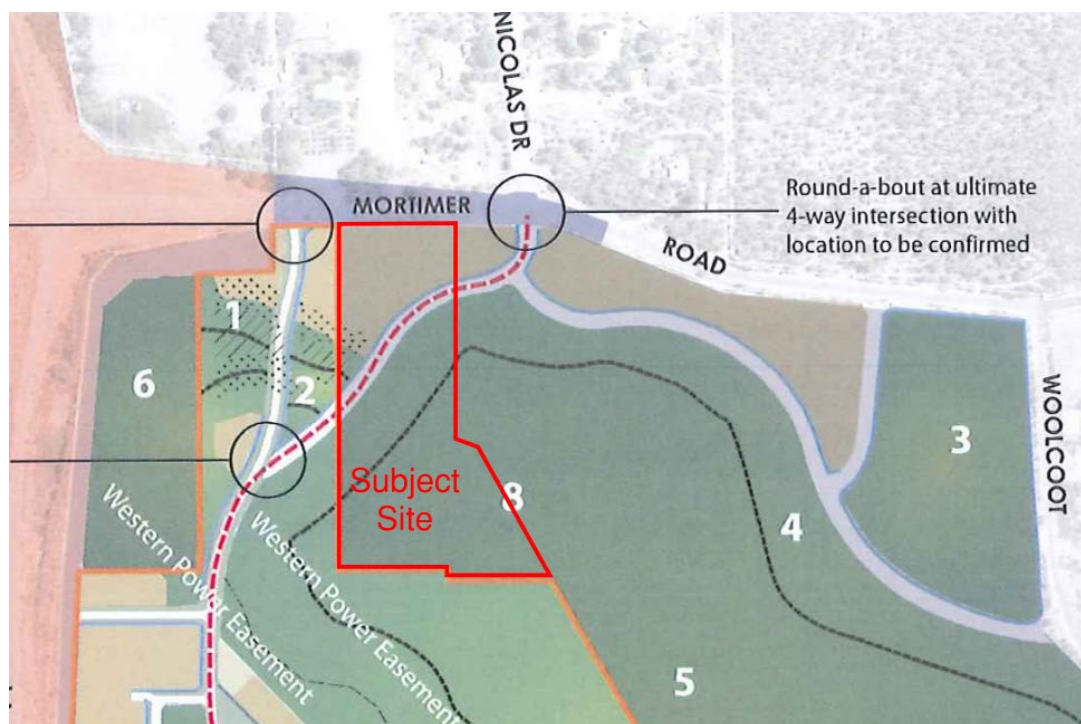


Figure 2 - Concept Plan

### Public Consultation

The application was advertised to the adjoining property east of the subject lot for a period of 14 days. No submissions were received during the advertising period.

### Conclusion

City Officers have considered the proposed Outbuilding on the subject lot and are of the view that the application can be supported. The proposal for an Outbuilding is consistent with the objectives of the Development zone in which it is located considering it is minor development that is ancillary to the current use of the land, meaning it will not prejudice the future local structure planning or development of the area. City Officers are of the view that the proposal would not impact on the orderly and proper planning for the future of the Wellard east development area. Therefore, it is recommended the application be approved subject to standard conditions.

## STRATEGIC IMPLICATIONS

This proposal will support the achievement of the following outcome/s and objective/s detailed in the Strategic Community Plan and Corporate Business Plan.

Strategic Community Plan			
Outcome	Strategic Objective	Action in CBP (if applicable)	How does this proposal achieve the outcomes and strategic objectives?
1 – A naturally beautiful environment that is enhanced and protected	1.2 – Maintain and enhance our beautiful, natural environment through sustainable protection and conservation	N/A – There is no specific action in the CBP, yet this report will help achieve the indicated outcomes and strategic objectives	The proposed development is located in an area void of any vegetation, therefore seeking to maintain the environmental features on site.

## SOCIAL IMPLICATIONS

This proposal will support the achievement of the following social outcome/s, objective/s and strategic priorities detailed in the Social Strategy.

Social Strategy			
Social Outcome	Objective	Strategic Priority	How does this proposal achieve the social outcomes, objectives and strategic priorities?
1 – Healthy and Active	1.0 – A physically and mentally healthy and active community	1.1 – Facilitate a diverse range of active lifestyle opportunities	The proposed development seeks to support an existing rural lifestyle on a significantly large rural piece of land that is rare in the City.

## LEGAL/POLICY IMPLICATIONS

For the purpose of Councillors considering a financial or impartiality interest only, the landowners and applicants are: Bryce and Kylie Munro.

The following strategic and policy-based documents were considered in assessing the application:

### Legislation

*Planning and Development Act 2005*

*Planning and Development (Local Planning Schemes) Regulations 2015*

### Schemes

Metropolitan Region Scheme

City of Kwinana Local Planning Scheme No. 2

**FINANCIAL/BUDGET IMPLICATIONS**

There are no financial/budget implications as a result of this proposal.

**ASSET MANAGEMENT IMPLICATIONS**

There are no asset management implications as a result of this proposal.

**ENVIRONMENTAL/PUBLIC HEALTH IMPLICATIONS**

There are no Environmental/Public Health implications as a result of this report. The proposed outbuilding is ancillary to the existing use of the land and is located in an area that is void of any vegetation.

**COMMUNITY ENGAGEMENT**

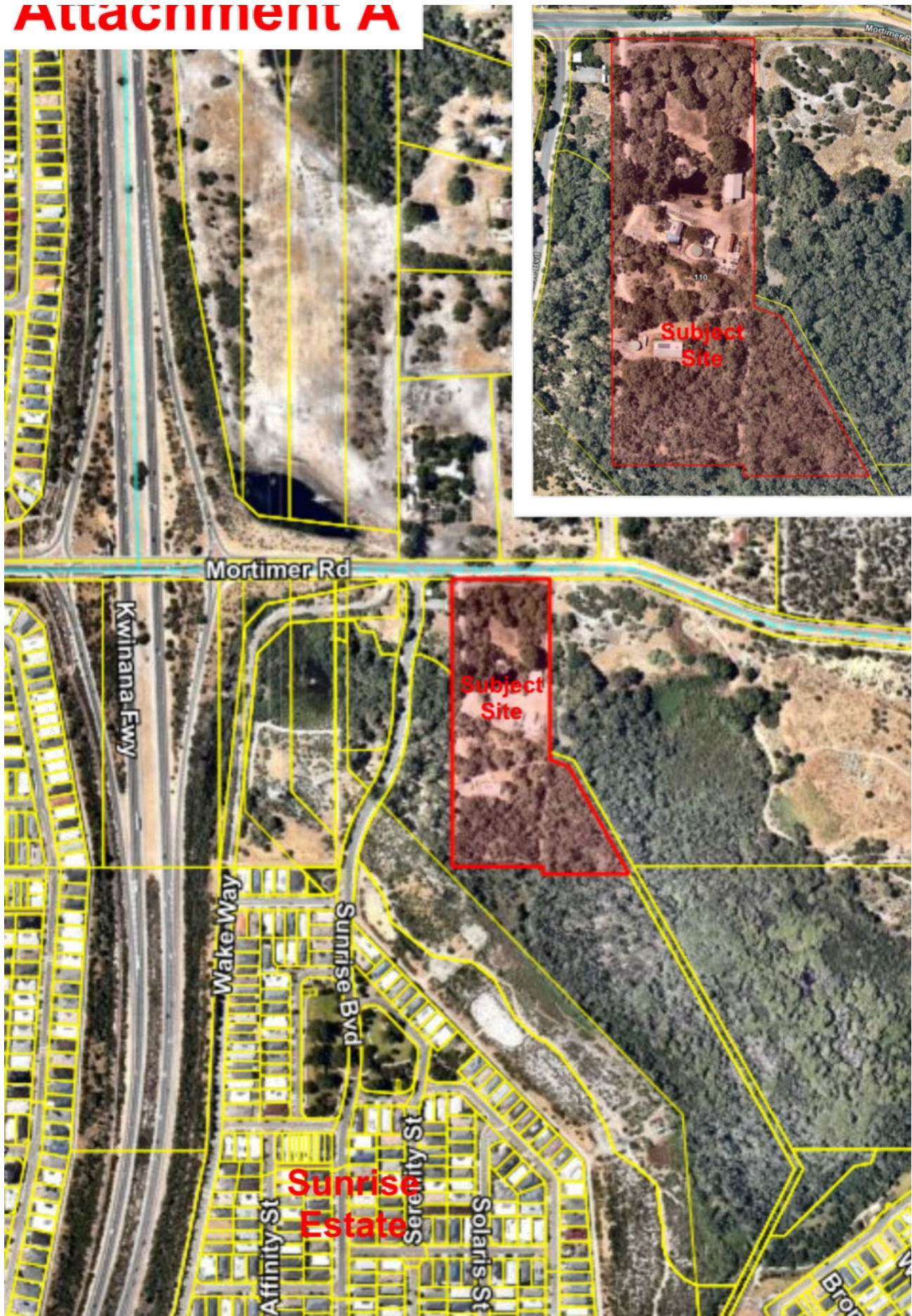
The application was advertised to the adjoining property east of the subject lot for a period of 14 days. No submissions were received during the advertising period.

**ATTACHMENTS**

- A. Attachment A - Context Map - 110 Mortimer Road WELLARD**
- B. Attachment B - Development Plans - 110 Mortimer Road WELLARD**

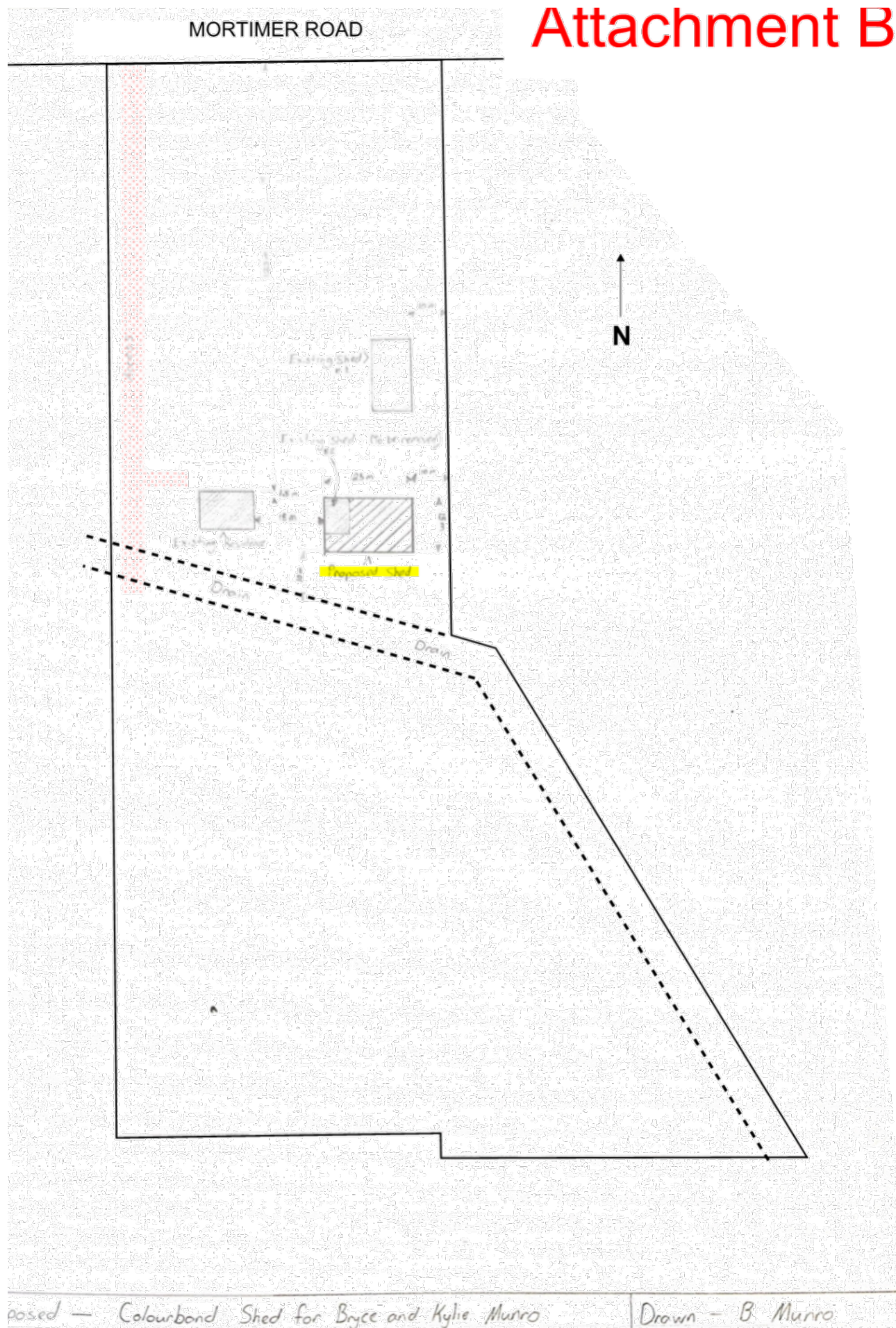


# Attachment A

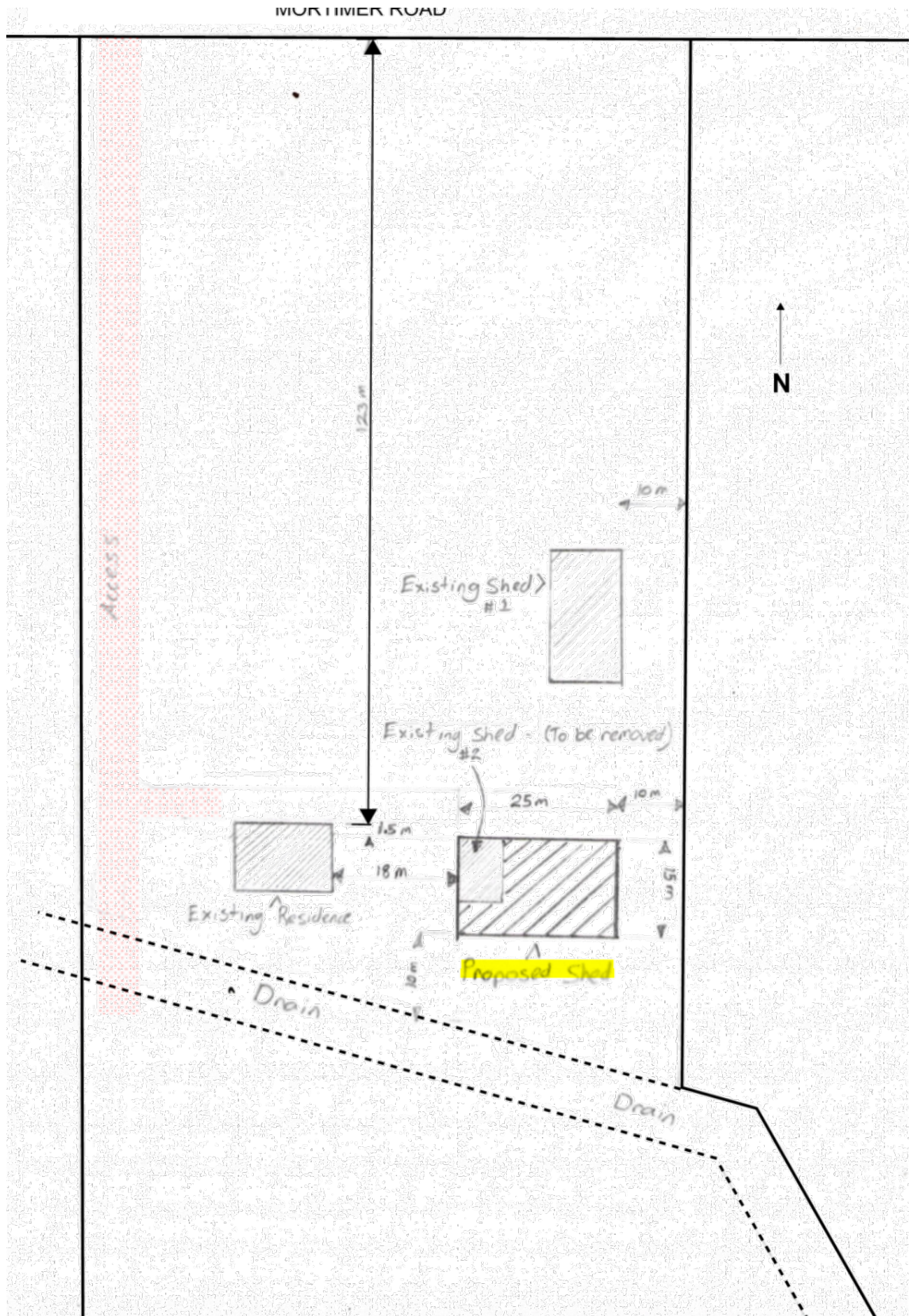




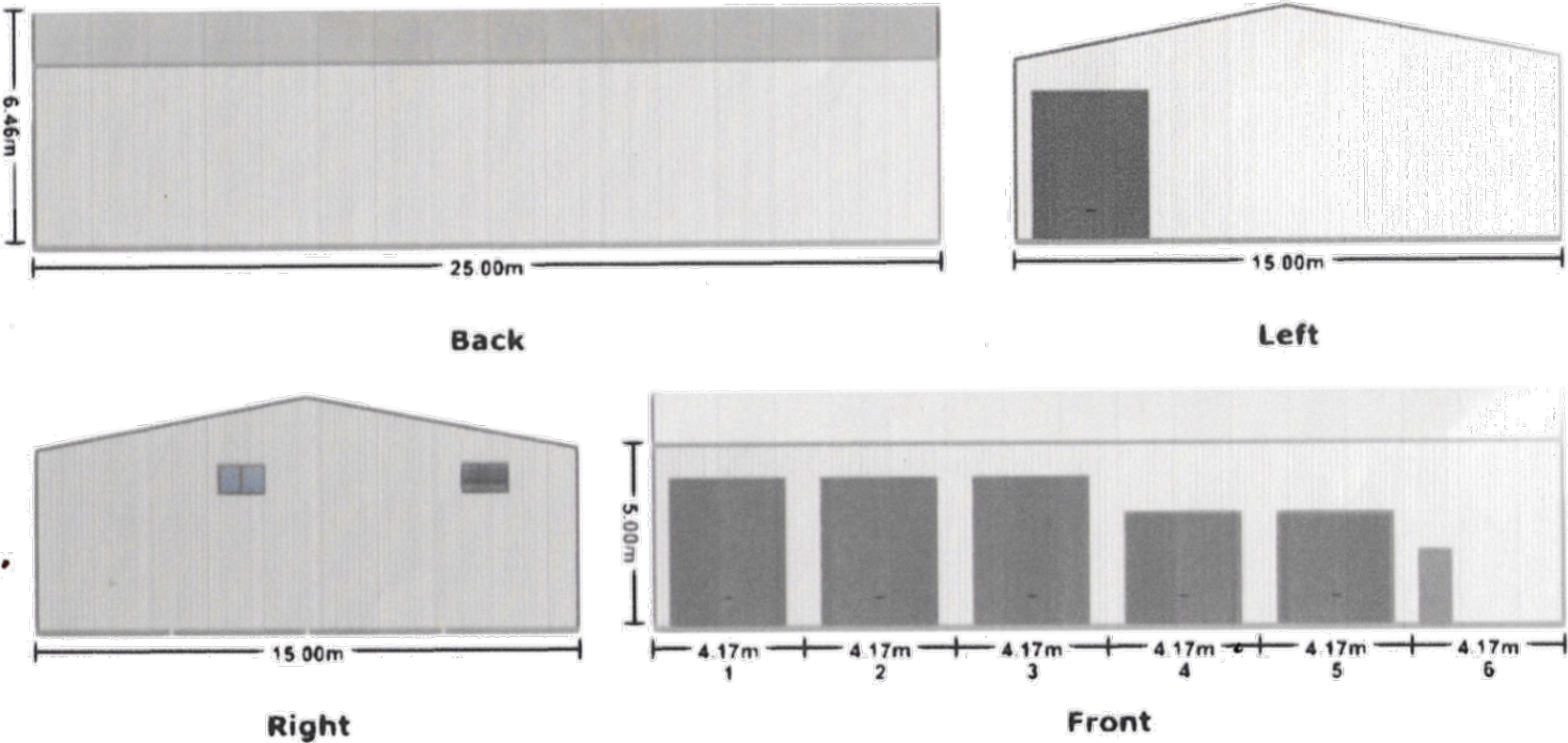
## Attachment B







5. Elevations





Quote No: 210262SB-2

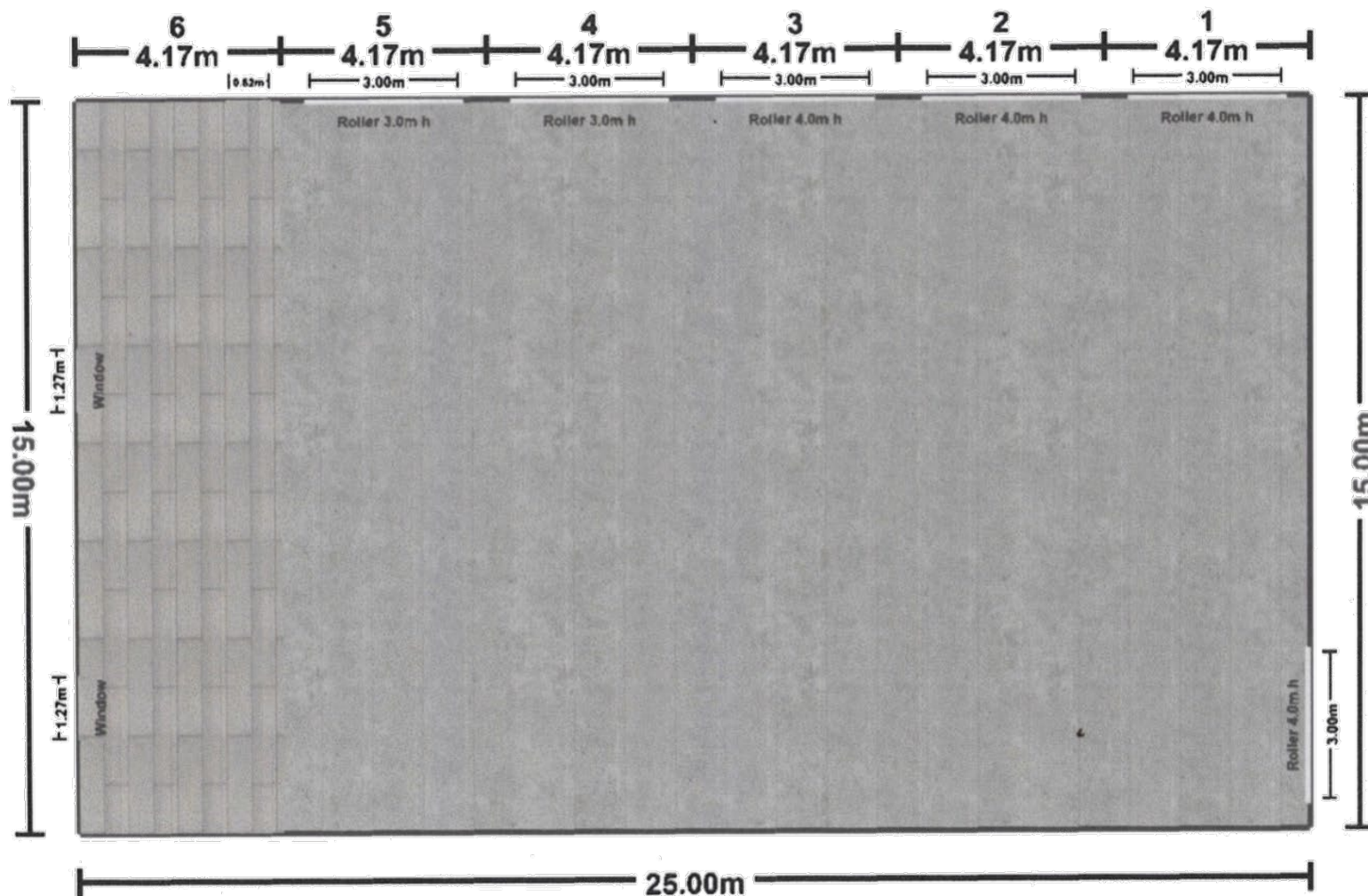
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Roys sheds

Date: 20/07/2021

## 6. Floor Plan

North



Roys Sheds Pty Ltd - Address: 21 McCook St, Forrestdale, WA, 6112  
 Phone: 08 6230 2250 - Email: Sales@royssheds.com.au - Website: <https://royssheds.com.au>

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**18 REPORTS – CIVIC LEADERSHIP****18.1 MONTHLY FINANCIAL REPORT MARCH 2022****SUMMARY**

The Monthly Financial Report, which includes the Monthly Statement of Financial Activity and explanation of material variances, for the period ended 31 March 2022 has been prepared for Council acceptance.

**OFFICER RECOMMENDATION**

**That Council:**

- 1. Accepts the Monthly Statements of Financial Activity for the period ended 31 March 2022, as detailed in Attachment A; and**
- 2. Accepts the explanations for material variances for the period ended 31 March 2022, as detailed in Attachment A.**

**DISCUSSION**

The purpose of this report is to provide a monthly financial report, which includes rating, investment, reserve, debtor, and general financial information to Elected Members in accordance with Section 6.4 of the *Local Government Act 1995*.

The period of review is March 2022. The current closing municipal surplus for this period is \$23,701,472 compared to a budget position of \$15,376,946. This is considered a satisfactory result for the City as it is maintaining a healthy budget surplus position.

The City's cash balances are tracking well with a positive unrestricted cash balance as at 31 March of \$16,957,854.

Income for the March 2022 period year to date is \$63,951,397. This is made up of \$60,823,788 in operating revenues and \$3,127,609 in non-operating grants, contributions and subsidies received and proceeds from other investing activities. The current budget estimated \$63,721,077 would be received for the same period. The variance to budget is \$230,320.

Expenditure for the March 2022 period year to date is \$61,242,851. This is made up of \$51,274,289 in operating expenditure and \$9,968,562 in capital expenditure. The budget estimated \$65,019,650 would be spent for the same period. The variance to budget is \$3,776,799 predominantly due to the timing of works being completed.

Details of all significant variances against the Current Budget are provided in the notes to the Monthly Financial Report contained within Attachment A.

**STRATEGIC IMPLICATIONS**

There are no strategic implications as a result of this proposal.

**SOCIAL IMPLICATIONS**

There are no social implications as a result of this proposal.

**LEGAL/POLICY IMPLICATIONS**

Section 6.4 of the *Local Government Act 1995* requires a Local Government to prepare an annual financial statement for the preceding year and other financial reports as are prescribed.

Regulation 34 (1) of the *Local Government (Financial Management) Regulations 1996* as amended requires the Local Government to prepare monthly financial statements and report on actual performance against what was set out in the annual budget.

**FINANCIAL/BUDGET IMPLICATIONS**

Any material variances that have an impact on the outcome of the budgeted closing surplus position are detailed in the Monthly Financial Report contained within Attachment A.

**ASSET MANAGEMENT IMPLICATIONS**

There are no asset management implications associated with this report.

**ENVIRONMENTAL/PUBLIC HEALTH IMPLICATIONS**

No environmental or public health implications have been identified as a result of this report or recommendation.

**COMMUNITY ENGAGEMENT**

There are no community engagement implications as a result of this report.

**ATTACHMENTS**

**A. 2022-Monthly-Financial-Report - March 2022**



# Monthly Financial Report



**CITY OF KWINANA**  
**MONTHLY FINANCIAL REPORT**  
**(Containing the Statement of Financial Activity)**  
**For the period ending 31 March 2022**

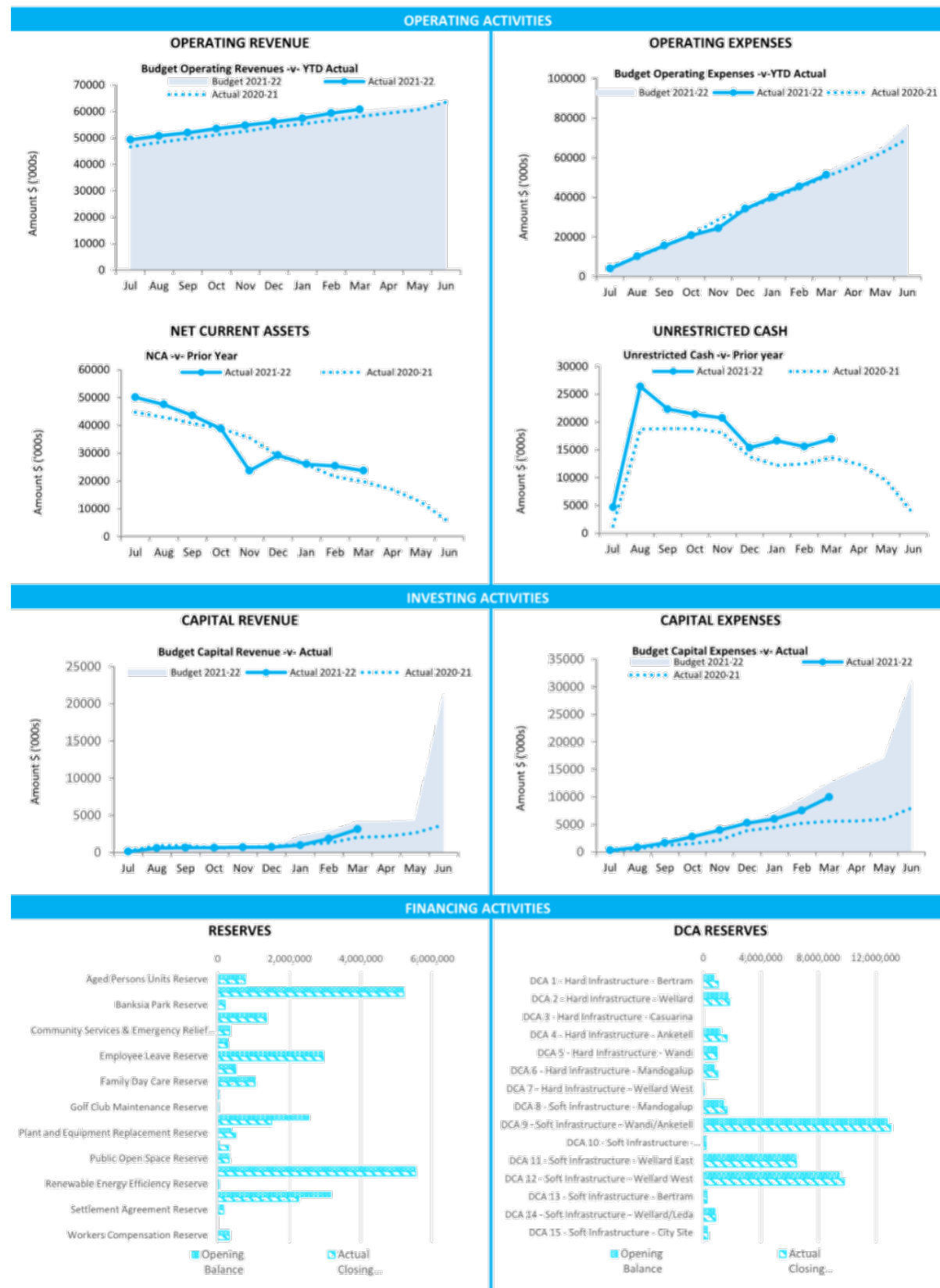
**LOCAL GOVERNMENT ACT 1995**  
**LOCAL GOVERNMENT (FINANCIAL MANAGEMENT) REGULATIONS 1996**

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**MONTHLY FINANCIAL REPORT**  
**FOR THE PERIOD ENDED 31 MARCH 2022**

**SUMMARY INFORMATION - GRAPHS**



This information is to be read in conjunction with the accompanying Financial Statements and Notes.

**MONTHLY FINANCIAL REPORT  
FOR THE PERIOD ENDED 31 MARCH 2022**

**EXECUTIVE SUMMARY**

Funding surplus / (deficit) Components

Funding surplus / (deficit)

	Current Budget	YTD Current Budget (a)	YTD Actual (b)	Var. \$ (b)-(a)
Opening	\$3.37 M	\$3.37 M	\$3.37 M	(\$0.00 M)
Closing	\$0.00 M	\$15.38 M	\$23.70 M	\$8.32 M

Refer to Statement of Financial Activity

Cash and cash equivalents

	\$79.99 M	% of total
Unrestricted Cash	\$16.96 M	21.2%
Restricted Cash	\$63.04 M	78.8%

Refer to Note 3 - Cash and Financial Assets

Payables

	\$4.91 M
Trade Payables	\$0.73 M
Bonds & Deposits Held	\$3.07 M
Other Payables	\$1.10 M

Receivables

	\$12.41 M	% Outstanding
Rates Receivable	\$6.43 M	11.1%
Trade Receivable	\$5.98 M	

Refer to Note 4 - Receivables

Key Operating Activities

Amount attributable to operating activities

Current Budget	YTD Budget (a)	YTD Actual (b)	Var. \$ (b)-(a)
\$3.78 M	\$19.04 M	\$21.28 M	\$2.24 M

Refer to Statement of Financial Activity

Rates Revenue

YTD Actual	\$42.91 M	% Variance
YTD Budget	\$42.76 M	0.3%

Refer to Statement of Financial Activity

Operating Grants and Contributions

YTD Actual	\$4.51 M	% Variance
YTD Budget	\$4.60 M	(1.9%)

Refer to Note 9 - Operating Grants and Contributions

Fees and Charges

YTD Actual	\$11.43 M	% Variance
YTD Budget	\$11.21 M	1.9%

Refer to Statement of Financial Activity

Key Investing Activities

Amount attributable to investing activities

Adopted Budget	YTD Budget (a)	YTD Actual (b)	Var. \$ (b)-(a)
(\$10.63 M)	(\$6.52 M)	\$0.93 M	\$7.45 M

Refer to Statement of Financial Activity

Proceeds on sale

YTD Actual	\$0.48 M	% Received
YTD Budget	\$0.33 M	
Current Budget	\$1.14 M	41.7%

Refer to Note 5 - Disposal of Assets

Asset Acquisition

YTD Actual	\$9.97 M	% Spent
Current Budget	\$31.14 M	32.0%
Adopted Budget	\$26.23 M	38.0%

Refer to Note 6 - Capital Acquisition

Capital Grants

YTD Actual	\$2.65 M	% Received
Current Budget	\$20.22 M	13.1%
Adopted Budget	\$17.52 M	15.1%

Refer to Note 6 - Capital Acquisition

Key Financing Activities

Amount attributable to financing activities

Adopted Budget	YTD Budget (a)	YTD Actual (b)	Var. \$ (b)-(a)
\$4.71 M	(\$0.51 M)	(\$1.88 M)	(\$1.37 M)

Refer to Statement of Financial Activity

Borrowings

Principal repayments	\$3.63 M
Interest expense	\$0.47 M
Principal due	\$17.26 M

Refer to Note 7 - Borrowings

Reserves

Reserves balance	\$23.65 M
DCA Reserve Balance	\$39.35 M
Interest earned	\$0.07 M

Refer to Note 8 - Cash Reserves

Lease Liability

Principal repayments	\$0.13 M
Interest expense	\$0.00 M
Principal due	\$0.41 M

reclassified from Lease Expense June 2020 - AASB16

This information is to be read in conjunction with the accompanying Financial Statements and notes.



**STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**BY NATURE OR TYPE**

	Ref Note	Adopted Budget	Current Budget	YTD Budget (a)	YTD Actual (b)	Var. \$ (b)-(a)	Var. % (b)-(a)/(a)	Var.
		\$		\$	\$	\$	%	
<b>Opening funding surplus / (deficit)</b>		500,000	3,374,335	3,374,335	<b>3,374,334</b>	(1)	(0.0%)	
<b>Revenue from operating activities</b>								
fees	5	42,663,528	42,863,528	42,763,528	<b>42,908,436</b>	144,908	0.3%	
operating grants, subsidies and contributions	9	7,101,622	6,469,892	4,599,891	<b>4,511,834</b>	(88,057)	(1.9%)	
fees and charges		13,077,409	13,289,338	11,214,152	<b>11,428,079</b>	213,927	1.9%	
interest earnings		694,600	741,219	508,003	<b>524,731</b>	16,728	3.3%	
other revenue		448,580	678,573	505,166	<b>1,304,362</b>	799,196	158.2%	▲
profit on disposal of assets	5	1,767	63,665	60,131	<b>146,347</b>	86,216	143.4%	▲
		<b>63,987,506</b>	<b>64,106,215</b>	<b>59,650,871</b>	<b>60,823,788</b>	1,172,917		
<b>Expenditure from operating activities</b>								
employee costs		(27,892,254)	(28,354,939)	(20,905,439)	<b>(20,377,269)</b>	528,170	2.5%	
materials and contracts		(26,127,651)	(27,136,042)	(17,026,324)	<b>(16,193,078)</b>	833,246	4.9%	
utility charges		(2,712,312)	(2,719,541)	(1,552,767)	<b>(1,774,672)</b>	(221,905)	(14.3%)	▼
depreciation on non-current assets		(16,305,054)	(16,235,696)	(11,991,579)	<b>(11,812,014)</b>	179,565	1.5%	
interest expenses		(834,101)	(845,036)	(392,070)	<b>(473,390)</b>	(81,320)	(20.7%)	▼
insurance expenses		(613,769)	(593,416)	(593,416)	<b>(593,412)</b>	4	0.0%	
other expenditure		(363,550)	(557,973)	(34,132)	<b>(49,220)</b>	(15,088)	(44.2%)	
loss on disposal of assets	5	(37,879)	(34,152)	(3,386)	<b>(1,234)</b>	2,152	63.6%	
		<b>(74,886,570)</b>	<b>(76,476,795)</b>	<b>(52,499,113)</b>	<b>(51,274,289)</b>	1,224,824		
non-cash amounts excluded from operating activities	2	16,317,966	16,154,021	11,886,133	<b>11,725,708</b>	(160,425)	(1.3%)	
<b>Amount attributable to operating activities</b>		<b>5,418,902</b>	<b>3,783,441</b>	<b>19,037,891</b>	<b>21,275,208</b>	2,237,317		
<b>Investing activities</b>								
grants, Subsidies and Contributions	10	17,515,755	20,216,322	3,736,094	<b>2,651,647</b>	(1,084,447)	(29.0%)	
proceeds from disposal of assets	5	943,425	1,142,012	334,112	<b>475,962</b>	141,850	42.5%	
Self-Supporting Loan Principal Received	7	17,847	17,847	13,385	<b>14,848</b>	1,463	10.9%	
payments for property, plant and equipment	6	(26,229,317)	(31,140,217)	(12,520,537)	<b>(9,968,562)</b>	2,551,975	20.4%	▲
		<b>(7,752,290)</b>	<b>(9,764,036)</b>	<b>(8,436,946)</b>	<b>(6,826,106)</b>	1,610,840		
non-cash amounts excluded from investing activities	2	(2,880,331)	(3,258,883)	1,912,196	<b>7,755,785</b>	5,843,589	(305.6%)	
<b>Amount attributable to investing activities</b>		<b>(10,632,621)</b>	<b>(13,022,919)</b>	<b>(6,524,749)</b>	<b>929,680</b>	7,454,429		
<b>Financing Activities</b>								
proceeds from new debentures	7	2,500,000	2,500,000	2,500,000	<b>2,500,000</b>	0	0.0%	
repayment of debentures	7	(4,601,930)	(4,601,150)	(3,479,801)	<b>(3,626,260)</b>	(146,459)	(4.2%)	
payments for principal portion of lease liabilities		(176,055)	(176,055)	(131,774)	<b>(132,769)</b>	(995)	(0.8%)	
transfer from reserves	8	21,810,003	24,640,164	3,026,084	<b>2,971,935</b>	(54,149)	1.8%	
transfer to reserves	8	(14,818,299)	(16,497,817)	(2,425,040)	<b>(3,590,656)</b>	(1,165,616)	(48.1%)	▼
<b>Amount attributable to financing activities</b>		<b>4,713,719</b>	<b>5,865,142</b>	<b>(510,531)</b>	<b>(1,877,750)</b>	(1,367,219)		
<b>Closing funding surplus / (deficit)</b>		<b>0</b>	<b>0</b>	<b>15,376,946</b>	<b>23,701,472</b>	8,324,526		

**KEY INFORMATION**

▲ ▼ Indicates a variance between Year to Date (YTD) Actual and YTD Budget data as per the adopted materiality threshold.

Refer to Note 1 for an explanation of the reasons for the variance.

This statement is to be read in conjunction with the accompanying Financial Statements and Notes.



**STATEMENT OF FINANCIAL POSITION  
FOR THE PERIOD ENDED 31 MARCH 2022**

NOTE	Closing 30 June 2021	Current Month 31 March 2022	This Time Last Year 31 March 2021
	\$	\$	\$
<b>CURRENT ASSETS</b>			
cash and cash equivalents	8 6,968,593	19,893,719	18,253,668
other financial assets - Term Deposits	8 59,711,623	60,065,676	54,974,386
other financial assets - Banksia Park Deferred Mgmt Fees	212,269	212,269	319,490
other financial assets - Self Supporting Loans	17,847	17,847	17,269
debt receivable	4 3,471,676	6,434,213	7,026,384
other receivables (incl. allowance for impairment)	4 2,246,269	5,938,399	1,251,714
inventories	0	0	41,454
other assets	944,913	658,242	1,311,758
assets classified as held for sale	498,000	498,000	0
<b>TOTAL CURRENT ASSETS</b>	<b>74,071,190</b>	<b>93,718,365</b>	<b>83,196,123</b>
<b>NON-CURRENT ASSETS</b>			
trade and other receivables	846,399	785,374	728,315
other financial assets - Banksia Park Deferred Mgmt Fees	3,576,482	3,576,482	3,184,673
other financial assets - Local Govt House Trust	129,162	129,162	129,162
other financial assets - Self Supporting Loans	214,857	200,009	218,337
investment in associate (SMRC)	535,835	535,835	504,775
property, plant and equipment	137,838,654	137,596,977	131,766,815
infrastructure	366,067,322	362,221,313	359,499,309
investment property	570,000	570,000	0
tangible assets	1,851,061	3,896,923	1,442,505
right of use assets	566,185	433,708	105,050
<b>TOTAL NON-CURRENT ASSETS</b>	<b>512,195,956</b>	<b>509,945,783</b>	<b>497,578,941</b>
<b>TOTAL ASSETS</b>	<b>586,267,146</b>	<b>603,664,149</b>	<b>580,775,064</b>
<b>CURRENT LIABILITIES</b>			
trade and other payables	6,341,995	4,906,096	3,416,036
Banksia Park Unit Contributions	16,733,635	16,733,635	16,975,350
contract and other liabilities	9 & 10 6,429,920	6,474,355	11,012,488
lease liabilities	174,595	41,827	27,473
provisions	7 2,537,530	2,537,530	2,314,779
employee related provisions	5,706,854	5,738,574	5,488,772
<b>TOTAL CURRENT LIABILITIES</b>	<b>37,924,528</b>	<b>36,432,017</b>	<b>39,234,898</b>
<b>NON-CURRENT LIABILITIES</b>			
other liabilities (Developer Contributions)	10 28,097,678	35,912,306	22,531,874
lease liabilities	371,179	371,179	77,148
provisions	7 15,851,996	14,725,736	16,992,574
employee related provisions	445,000	445,000	410,209
<b>TOTAL NON-CURRENT LIABILITIES</b>	<b>44,765,853</b>	<b>51,454,221</b>	<b>40,011,805</b>
<b>TOTAL LIABILITIES</b>	<b>82,690,382</b>	<b>87,886,238</b>	<b>79,246,703</b>
<b>TOTAL ASSETS</b>	<b>503,576,764</b>	<b>515,777,910</b>	<b>501,528,361</b>
<b>EQUITY</b>			
retained surplus	213,378,678	224,961,103	221,876,987
reserves - cash/financial asset backed	8 62,382,819	63,001,540	59,627,869
valuation surplus	227,815,267	227,815,267	220,023,505
<b>TOTAL EQUITY</b>	<b>503,576,764</b>	<b>515,777,910</b>	<b>501,528,361</b>

This statement is to be read in conjunction with the accompanying notes.

**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 1**

**EXPLANATION OF MATERIAL VARIANCES**

Material variance thresholds are adopted annually by Council as an indicator of whether the actual expenditure or revenue varies from the year to date budget materially.

The material variance adopted by Council for the 2021-22 year is \$50,000 or 5.00% whichever is the greater.

Reporting Program	Var. \$	Var. %	Timing/ Permanent	Explanation of Variance
	\$	%		
<b>Revenue from operating activities</b>				
Interest	144,908	0%	No Material Variance	
Operating Grants, Subsidies and Contributions	(88,057)	(2%)	No Material Variance	
Fees and Charges	213,927	2%	No Material Variance	
Interest Earnings	16,728	3%	No Material Variance	
Other Revenue	799,196	158%	▲ Permanent	Long Service, Paid Parental leave and Insurance reimbursements.
Profit on Disposal of Assets	86,216	143%	▲ Permanent	Sales proceeds has exceeded budgeted expectations.
<b>Expenditure from operating activities</b>				
Employee Costs	528,170	3%	No Material Variance	
Materials and Contracts	833,246	5%	No Material Variance	
Utility Charges	(221,905)	(14%)	▼ Timing	\$116k Street Lighting invoice and other various Electricity invoices received March, budgeted April.
Depreciation on Non-Current Assets	179,565	1%	No Material Variance	
Interest Expenses	(81,320)	(21%)	▼ Timing	\$80k Interest on various loans - charged to March, budgeted for June 2022.
Insurance Expenses	4	0%	No Material Variance	
Other Expenditure	(15,088)	(44%)	Permanent	\$15k SMCC unspent grant funding returned to Perth Region NRM. Perth Region NRM to take over administration of this grant funding.
Profit on Disposal of Assets	2,152	64%	Permanent	Sales proceeds has exceeded budgeted expectations.
<b>Investing activities</b>				
Non-Operating Grants, Subsidies and Contributions	(1,084,447)	(29%)	Timing	Refer note 10.
Proceeds from disposal of assets	141,850	42%	Permanent	Refer note 5.
Ref-Supporting Loan Principal	1,463	11%	No Material Variance	
Purchase of Right of Use assets	0	0%	No Material Variance	
Payments for property, plant and equipment	2,551,975	20%	▲ Timing	Refer note 6.
<b>Financing activities</b>				
Proceeds from new debentures	0	0%	No Material Variance	
Payment of debentures	(146,459)	(4%)	No Material Variance	
Payments for principal portion of lease liabilities	(995)	(1%)	No Material Variance	
Transfer from reserves	(54,149)	2%	No Material Variance	
Transfer to reserves	(1,165,616)	(48%)	▼ Permanent	Receipt of Developer Contributions transferred to Reserve.

**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 2  
NET CURRENT FUNDING POSITION**

	Notes	Last Years Closing 30 June 2021	This Time Last Year 31 March 2021	YTD Actual 31 March 2022
		\$	\$	\$
<b>(a) Non-cash items excluded from operating activities</b>				
The following non-cash revenue and expenditure has been excluded from operating activities within the Statement of Financial Activity in accordance with Financial Management Regulation 32.				
<b>Non-cash items excluded from operating activities</b>				
<b>Adjustments to operating activities</b>				
Less: Profit on asset disposals	5	(70,922)	(49,671)	(146,347)
Less: Share of net profit of associates and joint ventures accounted for using the equity method		(20,980)	-	-
Less: Movement in pensioner deferred rates (non-current)		(86,273)	31,811	61,025
Movement in employee benefit provisions		235,714	(17,159)	31,720
Add: Loss on asset disposals		13,332	11,454	1,234
Mvmt in Local Govt House Trust		(4,525)	(4,525)	-
Add: Depreciation on assets		16,091,943	11,948,405	11,812,014
Mvmt in operating contract liabilities associated with restricted cash		(84,825)	(48,701)	(33,937)
Mvmt in Banksia Park deferred management fees receivable		(284,589)	-	-
Mvmt in Banksia Park valuation of unit contribution		(241,715)	-	-
Rounding adjustment prior year closing		-	-	-
<b>Total non-cash items excluded from operating activities</b>		<b>15,547,160</b>	<b>11,871,614</b>	<b>11,725,708</b>
Mvmt in non-operating liabilities (non-current)		11,144,052	-	7,814,627
Mvmt in non-operating liabilities associated with restricted cash		(5,011,207)	6,357,412	(58,842)
<b>Total non-cash items excluded from investing activities</b>		<b>6,132,845</b>	<b>6,357,412</b>	<b>7,755,785</b>
<b>Total Non-cash items</b>		<b>21,680,005</b>	<b>18,229,025</b>	<b>19,481,494</b>

**(b) Adjustments to net current assets in the Statement of Financial Activity**

The following current assets and liabilities have been excluded from the net current assets used in the Statement of Financial Activity in accordance with *Financial Management Regulation* 32 to agree to the surplus/(deficit) after imposition of general rates.

<b>Adjustments to net current assets</b>			
Less: Reserves - restricted cash	(62,382,819)	(59,627,869)	(63,001,540)
Less: Financial assets at amortised cost - self supporting loans	(17,847)	(17,269)	(17,847)
Less: Banksia Park DMF Recievable	(212,269)	(319,490)	(212,269)
Less: Land held for resale	(498,000)	-	(498,000)
Add: Borrowings	2,537,530	2,314,779	2,537,530
Add: Provisions - employee	5,706,854	5,488,772	5,738,574
Add: Current portion of contract and other liability held in reserve	5,185,994	11,012,488	5,093,215
Add: Lease liabilities	174,595	27,473	41,827
Add: Banksia Park Unit Contributions	16,733,635	16,975,350	16,733,635
<b>Total adjustments to net current assets</b>	<b>(32,772,328)</b>	<b>(24,145,766)</b>	<b>(33,584,876)</b>

**(c) Net current assets used in the Statement of Financial Activity**

<b>Current assets</b>	74,071,190	83,196,123	93,718,365
<b>Less: Current liabilities</b>	(37,924,528)	(39,234,898)	(36,432,017)
<b>Less: Total adjustments to net current assets</b>	<b>(32,772,328)</b>	<b>(24,145,766)</b>	<b>(33,584,876)</b>
<b>Closing funding surplus / (deficit)</b>	<b>3,374,334</b>	<b>19,815,459</b>	<b>23,701,472</b>

**CURRENT AND NON-CURRENT CLASSIFICATION**

In the determination of whether an asset or liability is current or non-current, consideration is given to the time when each asset or liability is expected to be settled. Unless otherwise stated assets or liabilities are classified as current if expected to be settled within the next 12 months, being the Council's operational cycle.



NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022

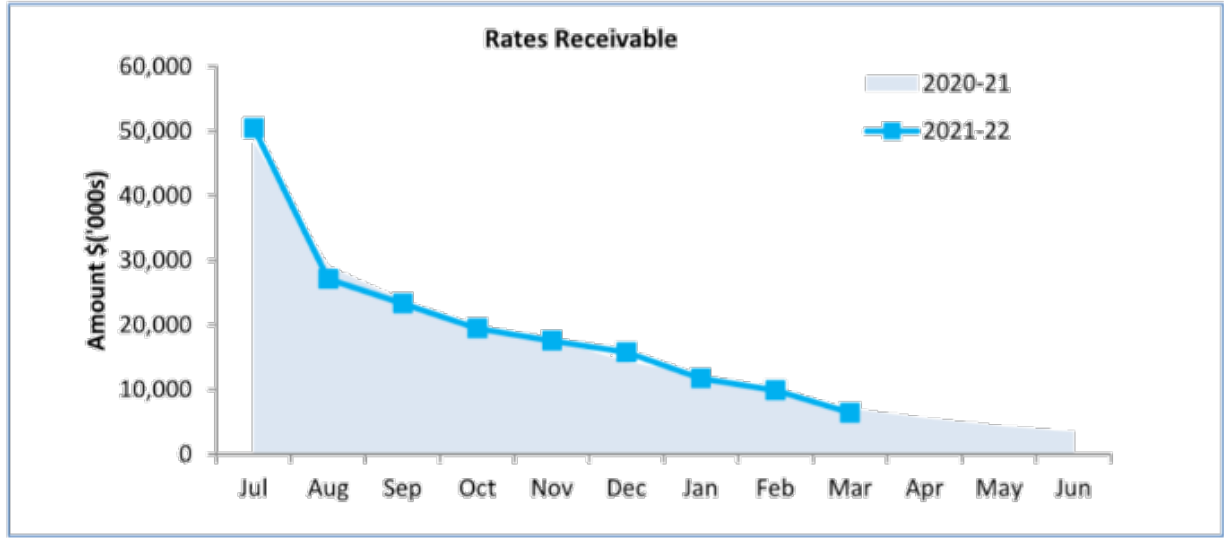
OPERATING ACTIVITIES  
NOTE 3  
CASH AND FINANCIAL ASSETS

Description	Unrestricted	Restricted	Trust	Total Cash	Interest Rate	Institution	S&P Rating	Maturity Date	Days
	\$	\$	\$	\$					
Cash on hand									
BA Municipal Bank Account	3,941,744	2,935,865		6,877,609	Variable	CBA	AA		
BA Online Saver Bank Account	13,012,339			13,012,339	0.20%	CBA	AA		
BA Trust Bank Account			34,862	34,862	N/A	CBA	AA		
Cash On Hand - Petty Cash	3,770			3,770	N/A	PC	N/A		
Reserve Funds Investments (Cash Backed Reserves)									
City Infrastructure Reserve		1,362,207		1,362,207	0.35%	SUN	A	Apr 2021	161
Employee Leave Reserve		2,952,958		2,952,958	0.28%	CBA	AA	May 2022	120
Public Open Space Reserve		321,296		321,296	0.28%	CBA	AA	May 2022	120
Asset Management Reserve		5,231,848		5,231,848	0.40%	NAB	AA	May 2022	91
Plant and Equipment Replacement Reserve		240,880		240,880	0.40%	NAB	AA	May 2022	91
Comm. Serv. & Emergency Relief Reserve (incl. Covid \$250k)		334,244		334,244	0.38%	NAB	AA	May 2022	178
Information Technology Reserve		1,345,336		1,345,336	0.30%	SUN	A	Jun 2022	119
Family Day Care Reserve		1,185,960		1,185,960	0.40%	SUN	A	Jun 2022	210
IPU Reserve		780,962		780,962	0.40%	SUN	A	Jun 2022	210
IP Reserve		225,418		225,418	0.40%	SUN	A	Jun 2022	210
Renewable Energy Efficiency Reserve		50,932		50,932	0.40%	SUN	A	Jun 2022	210
Refuse Reserve		5,483,981		5,483,981	0.33%	NAB	AA	Jul 2022	147
Golf Club Maintenance Reserve		8,923		8,923	0.60%	BEN	AAA	Jul 2022	120
Golf Course Cottage Reserve		29,634		29,634	0.60%	BEN	AAA	Jul 2022	120
Employee Vacancy Reserve		503,961		503,961	0.60%	BEN	AAA	Jul 2022	120
LAG Reserve		279,466		279,466	0.58%	SUN	A	Jul 2022	119
Workers Compensation Reserve		551,863		551,863	0.58%	SUN	A	Jul 2022	119
Settlement Agreement Reserve		169,110		169,110	0.58%	SUN	A	Jul 2022	119
Public Art Reserve		299,976		299,976	0.58%	SUN	A	Jul 2022	119
Reserve Funds Investments (Developer Contributions)									
ICA - 4 Hard Infrastructure - Anketell		1,663,753		1,663,753	0.41%	NAB	AA	Jun 2022	120
ICA 5 - Hard Infrastructure - Wandl		973,486		973,486	0.30%	BEN	AAA	Jun 2022	120
ICA 7 - Hard Infra Mandogalup		79,645		79,645	0.41%	NAB	AA	Jun 2022	120
ICA 8 - Soft Infrastructure - Mandogalup		1,667,794		1,667,794	0.41%	NAB	AA	Jun 2022	120
ICA 9 - Soft Infrastructure - Wandl/Anketell		13,065,880		13,065,880	0.41%	NAB	AA	Jun 2022	120
ICA 10 - Soft Infrastructure - Casuarina/Anketell		197,546		197,546	0.41%	NAB	AA	Jun 2022	120
ICA 13 - Soft Infrastructure - Bertram		269,511		269,511	0.41%	NAB	AA	Jun 2022	120
ICA 14 - Soft Infrastructure - Wellard/Leda		869,581		869,581	0.41%	NAB	AA	Jun 2022	120
ICA 15 - Soft Infrastructure - Townsite		335,836		335,836	0.30%	BEN	AAA	Jun 2022	120
ICA 1 - Hard Infrastructure - Bertram		1,018,163		1,018,163	0.30%	CBA	AAA	Jun 2022	151
ICA 2 - Hard Infrastructure - Wellard		1,834,559		1,834,559	0.30%	CBA	AAA	Jun 2022	151
ICA 6 - Hard Infrastructure - Mandogalup		1,018,357		1,018,357	0.30%	CBA	AAA	Jun 2022	151
ICA 11 - Soft Infrastructure - Wellard East		5,868,304		5,868,304	0.35%	BEN	AAA	Jun 2022	151
ICA 12 - Soft Infrastructure - Wellard West		9,844,305		9,844,305	0.35%	BEN	AAA	Jun 2022	151
Total	16,957,854	63,001,540	34,862	79,994,256	0.37% weighted average interest rate				
	21%	79%	0.0%						
Comprising									
Cash and cash equivalents (Exclude Trust)	16,957,854	2,935,865	0	19,893,719					
Financial assets at amortised cost	0	60,065,676	0	60,065,676					
Trust	0	0	34,862	34,862					
	16,957,854	63,001,540	34,862	79,994,256					
KEY INFORMATION									
Cash and cash equivalents include cash on hand, cash at bank, deposits available on demand with banks and other short term highly liquid investments highly liquid investments with original maturities of three months or less that are readily convertible to known amounts of cash and which are subject to an insignificant risk of changes in value.									
The local government classifies financial assets at amortised cost if both of the following criteria are met:									
the asset is held within a business model whose objective is to collect the contractual cashflows, and									
the contractual terms give rise to cash flows that are solely payments of principal and interest.									
Note 3(b): Cash and Investments - Compliance with Investment Policy									
Portfolio Credit Risk	Funds Held	Actual at Period End	Limit per Policy						
CAA & Bendigo Bank Kwinana Community Branch	21,435,528	27%	100%						
CA	52,303,728	65%	100%						
C	6,251,230	8%	60%						
IBB	-	0%	20%						
Unrated	3,770	0%	20%						
Counterparty Credit Risk	Funds Held	Actual at Period End	Limit per Policy						
CAEN (AAA)	17,564,448	22%	45%						
CAAB (AA)	29,104,664	36%	45%						
CABA (AA)	27,070,144	34%	45%						
CAUN (A)	6,251,230	8%	45%						
CAVBC (AA)	-	0%	45%						



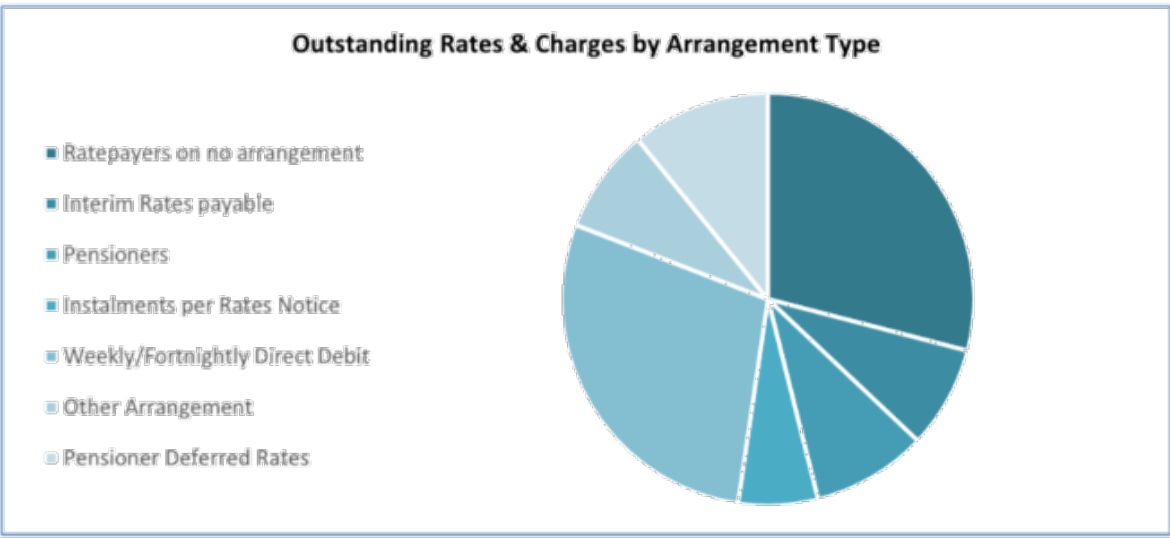
NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022

rates receivable	30 June 2021	31 March 2021	31 Mar 2022
	\$		\$
Opening arrears previous years	3,148,533	3,148,533	3,262,814
Revised this year	52,278,031	52,125,460	54,921,774
<b>rates &amp; Charges to be collected</b>	<b>55,426,565</b>	<b>55,273,993</b>	<b>58,184,588</b>
Less Collections to date	(51,108,490)	(47,519,294)	(50,965,001)
Less Pensioner Deferred Rates	(846,399)	(728,315)	(785,374)
<b>Net Rates &amp; Charges Collectable</b>	<b>3,471,676</b>	<b>7,026,384</b>	<b>6,434,213</b>
% Outstanding	6.26%	12.71%	11.06%
Repaid Rates received (not included above)	(1,055,273)	(791,088)	(790,113)
	4.36%	11.28%	9.70%



OPERATING ACTIVITIES  
NOTE 4  
RECEIVABLES

Outstanding Rates & Charges by Payment Arrangement Type		31 Mar 2022	
	No. of Assessments	\$	%
Ratepayers on no arrangement	695	2,095,576	29%
Interim Rates payable	213	578,920	8%
Pensioners	975	652,637	9%
Instalments per Rates Notice	707	450,311	6%
Weekly/Fortnightly Direct Debit	4,502	2,061,267	29%
Other Arrangement	160	595,502	8%
	<b>7,252</b>	<b>6,434,213</b>	<b>89%</b>
Pensioner Deferred Rates	227	785,374	11%
	<b>7,479</b>	<b>7,219,587</b>	<b>100%</b>

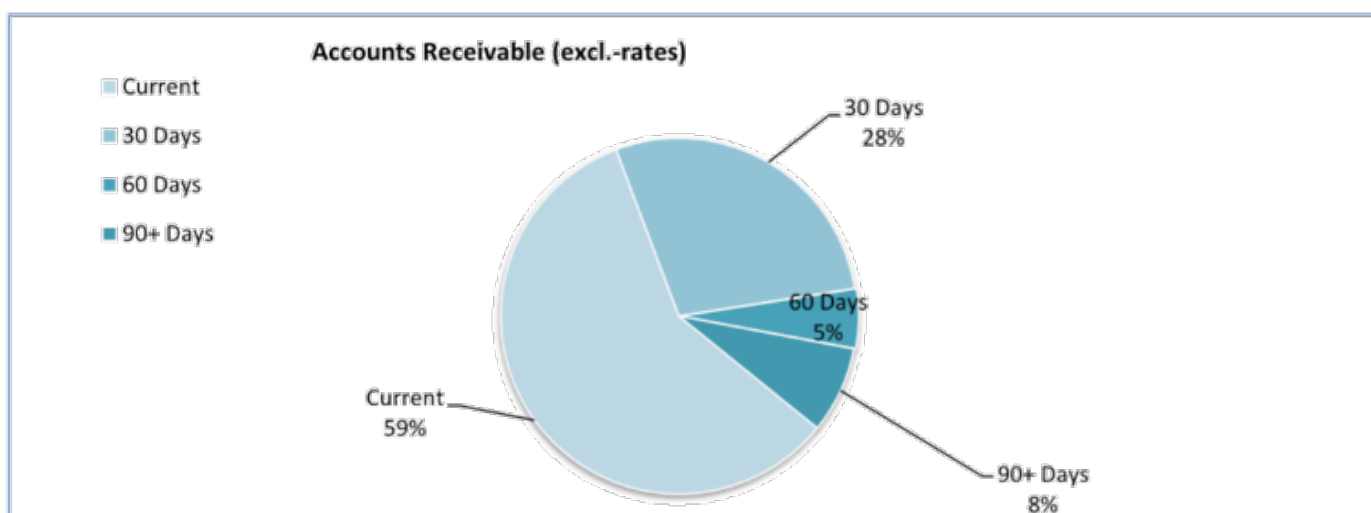


**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**OPERATING ACTIVITIES  
NOTE 4  
RECEIVABLES**

Receivables - general	Current	30 Days	60 Days	90+ Days	Total
<i>Amounts shown below include GST (where applicable)</i>	\$	\$	\$	\$	\$
Sundry receivable	3,118,215	1,508,539	278,191	211,641	5,116,587
Infringements Register	5,835	2,561	11,484	210,390	230,270
<b>Total sundry receivables outstanding</b>	<b>3,124,050</b>	<b>1,511,100</b>	<b>289,675</b>	<b>422,031</b>	<b>5,346,856</b>
<i>Exclude rebates receivable</i>	58%	28%	5%	8%	
Rebates receivable - Rates	614,003	0	0	0	614,003
Rebates receivable - ESL	19,139	0	0	0	19,139
<b>Total general receivables outstanding</b>	<b>3,757,192</b>	<b>1,511,100</b>	<b>289,675</b>	<b>422,031</b>	<b>5,979,998</b>

*Note: 60day debtor includes \$1.2m Developer Contribution - payment to be received upon Project Completion.*



**Sundry Debtors Outstanding Over 90 Days Exceeding \$1,000**

Description	Debtor #	Status	\$
<b>Sundry Debts with Fines Enforcement Registry (FER)</b>			
Prosecution Dog Act 1976	2442.07	Registered with FER. Regular payments being received.	3,644
Prosecution Planning & Development Act	2549.07	Registered with FER. Regular payments being received.	3,118
Prosecution Planning & Development Act	3859.07	Registered with FER. Regular payments being received.	11,875
Prosecution Local Government Act 1995	3909.07	Registered with FER.	3,652
Prosecution Dog Act 1976 Dangerous Dog	4131.07	Registered with FER. Regular payments being received.	1,311
Prosecution Local Law Fencing	4233.07	Registered with FER.	2,500
Prosecution Dog Act 1976	4274.07	Registered with FER. Regular payments being received.	2,107
Prosecution Local Law Urban Environment Nuisance - Disrepair Vehicle	4275.07	Registered with FER.	13,734
Prosecution Dog Act 1976	4387.07	Registered with FER.	10,200
Prosecution Dog Act 1976	4465.07	Registered with FER. Regular payments being received.	3,825
Prosecution Planning & Development Act	4467.07	Registered with FER. Regular payments being received.	8,465
Prosecution Dog Act 1976	4610.07	Registered with FER. Regular payments being received.	25,548
Prosecution Dog Act 1976	4741.07	Registered with FER. Regular payments being received.	2,725
Prosecution Planning & Development Act	4885.07	Registered with FER. Regular payments being received.	18,096
Prosecution Parking Act	5152.07	Registered with FER.	5,250
Prosecution Dog Act 1976	5285.07	Registered with FER. Regular payments being received.	1,592
Prosecution Building Act	5321.07	Registered with FER. Regular payments being received.	2,507
Prosecution Planning & Development Act	5325.07	Registered with FER.	38,463
Prosecution Building Act 2011	5474.07	Registered with FER. Regular payments being received.	36,904
Prosecution Dog Act 1976	5537.07	Registered with FER. Regular payments being received.	7,168
			<b>202,684</b>
<b>Other Sundry Debtors</b>			
Local Government Act 1995 abandoned vehicle	3884.03	Defaulted Payment arrangement. Potential minor case claim.	1,155
Developer Contribution- Hazard Reduction costs	4312.03/06	Property to be sold. Hazard Reduction costs to be transferred to rates.	1,390
Hazard Reduction costs	4355.03	To be transferred to rates - Debtors policy complete.	1,054
<b>Total Debtors 90+ days &gt; \$1,000</b>			<b>206,283</b>

**KEY INFORMATION**

Trade and other receivables include amounts due from ratepayers for unpaid rates and service charges and other amounts due from third parties for goods sold and services performed in the ordinary course of business. Receivables expected to be collected within 12 months of the end of the reporting period are classified as current assets. All other receivables are classified as non-current assets. Collectability of trade and other receivables is reviewed on an ongoing basis. Debts that are known to be uncollectible are written off when identified. An allowance for impairment of receivables is raised when there is objective evidence that they will not be collectible.

NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022

OPERATING ACTIVITIES  
NOTE 5  
DISPOSAL OF ASSETS

	Current Budget				YTD Actual				
Asset description	Net Book Value	Proceeds	Profit	(Loss)	Net Book Value	Proceeds	Profit	(Loss)	Comment
	\$	\$	\$	\$	\$	\$	\$	\$	
Motor Vehicles									
Plant Replacement P495	22,825	20,000	0	(2,825)	0	0	0	0	
Plant Replacement P502	19,800	20,000	200	0	0	0	0	0	
Plant Replacement P512	20,000	20,000	0	0	0	0	0	0	
Plant Replacement P517	22,825	22,825	0	0	0	0	0	0	
Plant Replacement P522	20,000	20,000	0	0	20,190	31,041	10,851	0	
Plant Replacement P519	20,000	20,000	0	0	0	0	0	0	
Plant Replacement P524	22,825	22,825	0	0	22,825	28,182	5,357	0	
Plant Replacement P541	15,822	14,850	0	(972)	0	0	0	0	
Plant Replacement P543	16,164	14,850	0	(1,314)	0	0	0	0	
Plant Replacement P545	23,937	22,825	0	(1,112)	0	0	0	0	
Plant Replacement P548	18,161	14,850	0	(3,311)	0	0	0	0	
Plant Replacement P549	26,211	22,825	0	(3,386)	0	0	0	0	
Plant Replacement P550	24,910	22,825	0	(2,085)	0	0	0	0	
Plant Replacement P523	20,000	20,000	0	0	20,000	32,632	12,632	0	
Plant Replacement P553	26,152	29,905	3,753	0	26,152	29,905	3,753	0	
Plant Replacement P492	22,050	22,050	0	0	22,050	29,215	7,165	0	cfwd from FY21.
Plant & Equipment									
Plant Replacement P260	16,250	13,000	0	(3,250)	0	0	0	0	
Plant Replacement P263	20,560	16,250	0	(4,310)	20,166	21,855	1,689	0	
Plant Replacement P446	40,000	40,000	0	0	0	0	0	0	
Plant Replacement P332	433	2,000	1,567	0	0	0	0	0	
Plant Replacement P419	3,080	1,000	0	(2,080)	0	0	0	0	
Plant Replacement P441	10,000	10,000	0	0	0	0	0	0	
Plant Replacement P442	33,273	25,000	0	(8,273)	0	0	0	0	
Plant Replacement P503	9,934	8,700	0	(1,234)	9,934	8,700	0	(1,234)	
Plant Replacement P531	10,000	10,000	0	0	0	0	0	0	
Plant Replacement P114 - Tandem Axle Tilt Trailer	2,000	3,521	1,521	0	2,000	3,521	1,521	0	cfwd from FY21.
Plant Replacement P351 Mitsubishi Canter Tip Truck	25,000	29,639	4,639	0	25,000	29,639	4,639	0	cfwd from FY21.
Plant Replacement P223 Volvo Loader L70	50,000	87,462	37,462	0	50,000	87,462	37,462	0	cfwd from FY21.
Plant Replacement P557	26,288	35,810	9,523	0	26,288	35,810	9,523	0	cfwd from FY21.
Plant Replacement P228	3,000	6,000	3,000	0			0	0	DFES Exchange
Plant Replacement P331	4,000	6,000	2,000	0			0	0	DFES Exchange
Plant Replacement P155	0	0	0	0	27,711	49,091	21,380	0	DFES Exchange
Plant Replacement P156	0	0	0	0	28,747	50,909	22,162	0	DFES Exchange
Plant Replacement P198	0	0	0	0	29,786	38,000	8,214	0	DFES Exchange
Land									
Moombaki	517,000	517,000	0	0	0	0	0	0	
	1,112,500	1,142,012	63,665	(34,152)	330,849	475,962	146,347	(1,234)	
			Net Profit/(Loss)	29,513			Net Profit/(Loss)	145,114	



**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**














































**INVESTING ACTIVITIES  
NOTE 6  
CAPITAL ACQUISITIONS**

Capital acquisitions	Adopted Budget	Current Budget	YTD Budget	YTD Actual	YTD Variance
	\$	\$	\$	\$	\$
Land and Buildings	6,745,168	8,148,693	4,100,557	2,648,536	(1,452,021)
Plant, Furniture and Equipment	1,269,300	2,739,198	1,057,315	1,355,242	297,927
Intangible Assets	1,407,909	1,407,909	1,618,318	2,039,141	420,823
Infrastructure - Roads	13,386,090	13,466,232	3,162,104	2,512,236	(649,868)
Infrastructure - Parks & Reserves	1,612,892	2,625,270	801,859	153,181	(648,678)
Infrastructure - Footpaths	1,265,975	1,743,095	1,240,290	953,314	(286,976)
Infrastructure - Car Parks	49,717	148,894	49,717	4,520	(45,197)
Infrastructure - Drainage	268,278	623,153	414,444	159,573	(254,871)
Infrastructure - Bus Shelters	29,796	29,796	29,796	0	(29,796)
Infrastructure - Street Lights	194,192	207,977	46,137	142,819	96,682
<b>Payments for Capital Acquisitions</b>	<b>26,229,317</b>	<b>31,140,217</b>	<b>12,520,537</b>	<b>9,968,562</b>	<b>(2,551,975)</b>
Right of use assets	0	0	0	0	0
<b>Total Capital Acquisitions</b>	<b>26,229,317</b>	<b>31,140,217</b>	<b>12,520,537</b>	<b>9,968,562</b>	<b>(2,551,975)</b>
<b>Capital Acquisitions Funded By:</b>					
	\$	\$	\$	\$	\$
Capital grants and contributions	17,515,755	20,216,322	3,736,094	2,651,647	(1,084,447)
Disposal of Assets	943,425	515,500	334,112	359,285	25,173
Cash Backed Reserves	8,684,361	21,286,939	2,525,239	2,462,837	(62,402)
Municipal Funds	(914,224)	(10,878,544)	5,925,092	4,494,793	(1,430,299)
<b>Capital funding total</b>	<b>26,229,317</b>	<b>31,140,217</b>	<b>12,520,537</b>	<b>9,968,562</b>	<b>(2,551,975)</b>













































NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022

INVESTING ACTIVITIES  
NOTE 6  
CAPITAL ACQUISITIONS (CONTINUED)

Capital Expenditure			Adopted Budget	Current Budget	YTD Budget	YTD Actual	YTD Variance	Comments
			\$	\$	\$	\$	\$	
Buildings								
	15030	Recquatic Front Counter - Automated Gates	90,000	90,000	0	81,105	81,105	Works are complete.
	14003	Kwinana South VBFB Station Extensions - Meeting/Training Room,	699,600	1,853,204	0	14,263	14,263	Demolition has commenced.
	15023	Sloans Heritage (Caretaker) Cottage Accessibility Works	44,000	44,000	44,000	0	(44,000)	LRCI Round 1 funding extended to June 2022. Design has commenced.
	14002	Kwinana South VBFB - Additional work	25,000	25,000	0	0	0	Work to commence once Kwinana South VBFB Station Extensions (14003) is complete.
	15002	Administration Building - New / Upgrade	50,000	132,500	50,000	28,887	(21,113)	Additional \$165k carried forward from FY21.
	15002	Administration Building - Renewal	50,000	132,500	50,000	28,887	(21,113)	Painting completed August, awaiting finalisation of drawings.
	15004	Building & Parks Contingency	100,000	100,000	70,000	27,349	(42,651)	
	15014	DCA 9 - Local Sports Ground Clubroom - Honeywood	3,718,203	3,718,203	1,859,100	1,339,676	(519,424)	Site clearing has commenced.
	15029	Operations Centre Extension - New / Upgrade	578,947	578,947	549,039	443,590	(105,449)	Work commenced September 2021. Delayed by a month.
	15029	Operations Centre Extension - Renewal	578,947	578,947	578,947	443,590	(135,357)	Work commenced September 2021. Delayed by a month.
	15005	Building Renewals - 18 Maydwell Way - window screens	4,988	0	4,988	238	(4,750)	
	15006	Building Renewals - Administration Building - fire alarm sensors	12,968	12,968	12,968	618	(12,350)	
	15008	Building Renewals - asbestos removal Bright Futures	6,983	4,222	6,983	4,222	(2,761)	
	15007	Building Renewals - Administration Building - front counter window tint	5,985	5,985	5,985	3,196	(2,789)	
	15010	Building Renewals - asbestos removal 156 Medina Avenue	12,469	12,469	12,469	594	(11,875)	
	15012	Building Renewals - Business Incubator - security screens	14,963	14,963	14,963	713	(14,250)	
	15013	Building Renewals - Business Incubator - ablutions renovation	24,938	24,938	24,938	3,990	(20,948)	
	15009	Building Renewals - Bright Futures Family Day Care Office - AC units	7,980	7,980	7,980	380	(7,600)	
	15015	Building Renewals - John Wellard Community Centre - creche softfall	24,938	24,938	24,938	1,188	(23,750)	
	15033	Building Renewals - Recquatic Centre - stadium floor strip and seal	12,469	12,469	12,469	10,734	(1,735)	
	15034	Building Renewals - Recquatic Centre - mechanical	59,850	59,850	59,850	2,850	(57,000)	
	15035	Building Renewals - Recquatic Centre - emergency exit doors	13,466	13,466	13,466	8,522	(4,944)	
	15037	Building Renewals - Senior Citizens Centre	39,900	39,900	39,900	24,040	(15,860)	Works are in progress.
	15016	Building Renewals - Sloan Heritage House (1950's) - external repairs	14,963	14,963	14,963	12,158	(2,805)	
	15017	Building Renewals - Sloan Cottage - renewal and accessibility works	49,875	49,875	49,875	2,375	(47,500)	Work to commence December 2021.
	15018	Building Renewals - Smirks Cottage Museum - drainage	9,975	9,975	9,975	4,425	(5,550)	
	15019	Building Renewals - Tennis Club	9,975	9,975	9,975	13,350	3,375	
	15020	Building Renewals - Wandi Schoolrooms	14,963	14,963	14,963	15,287	324	Work to commence December 2021.
	15021	Building Renewals - Wheatfield Cottage	49,875	49,875	49,875	2,375	(47,500)	Work to commence March/April 2022.
	15022	Building Renewals - Koorliny Arts Centre	34,913	34,913	34,913	1,663	(33,250)	Works to commence December 2021.
	15024	Darius Wells Library and Resource Centre - Electrical Works	80,000	80,000	80,000	0	(80,000)	LRCI Grant Round 2.
	15025	Darius Wells Library and Resource Centre - Ken Jackman hall flooring	45,000	45,000	45,000	35,280	(9,720)	LRCI Grant Round 2.
	15026	John Wellard Community Centre - Repair solar panels connection to	10,000	10,000	10,000	0	(10,000)	LRCI Grant Round 2.
	15027	Koorliny Community Arts Centre - Air conditioner and exhaust fan	8,500	8,500	8,500	0	(8,500)	LRCI Grant Round 2.
	15031	Recquatic Centre - Front Admin east and Reception area - Air Conditioner	67,000	67,000	67,000	0	(67,000)	LRCI Grant Round 2.
	15038	Zone Youth Centre - repaint basketball court	30,000	13,950	30,000	13,950	(16,050)	LRCI Grant Round 2. Work completed September 2021.
	15028	Thomas Oval Pavilion(Old) - Roof Restoration including gutters and downpipes	20,000	20,000	20,000	0	(20,000)	LRCI Grant Round 2. Work to commence December2021.
	15032	Recquatic Centre - Stadium Floor Replacement - Insurance claim	38,065	37,785	38,065	37,785	(280)	
	15036	Animal Care Facility Refurbishment	85,470	85,470	85,470	17,561	(67,909)	Fence installed. Cattery almost complete, dog area scheduled for January 2022.
	15249	Shade Structure - Honeywood Oval - funded by Honeywood Primary School Contribution	0	50,000	50,000	3,091	(46,909)	Budget Variation 27 October 2021.
	15263	Medina Hall - Main Hall fan replacement - LRCI Round 3 - Project# 11	0	15,000	15,000	0	(15,000)	Budget Variation 27 October 2021.
	15264	Recquatic Yoga Room - Office Conversion - LRCI Round 3 - Project# 12	0	20,000	0	0	0	Budget Variation 27 October 2021.
	15265	Feilman Building - Level 1, 18 Darius Drive (DFES) - Lighting Upgrade	0	24,000	24,000	20,607	(3,393)	Budget Variation pending 15 December 2021.
	15376	Mini Golf Course Kiosk and Toilets	0	270,000	0	0	0	Budget Review March 2022.
	Buildings Total		6,745,168	8,418,693	4,100,557	2,648,536	(1,452,021)	

NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022





































INVESTING ACTIVITIES  
NOTE 6  
CAPITAL ACQUISITIONS (CONTINUED)

Capital Expenditure				Adopted Budget	Current Budget	YTD Budget	YTD Actual	YTD Variance	Comments
				\$	\$	\$	\$	\$	
<b>Plant, Furniture and Equipment</b>									
<b>Furniture and Equipment</b>									
	15059	Furniture and Fittings Renewal		20,000	20,000	20,000	17,821	(2,179)	
	15207	Furniture - Councillors Lounge		0	35,000	22,938	20,437	(2,501)	Carried forward from FY21.
<b>Computing Equipment</b>									
	15042	CFWD City Website Redevelopment		22,909	55,000	0	27,688	27,688	Additional \$23k carry forward from FY21. Budget Variation 15 December 2021.
	15043	OneCouncil Implementation		1,385,000	2,518,660	1,618,318	2,011,453	393,135	Go Live planned for July 2022.
<b>Plant and Equipment</b>									
	15088	City Assist - Animal Enclosures		12,000	14,468	14,468	15,630	1,162	
	15089	Recquatic Equipment renewal - 25m pool stairs and trolley		30,000	30,000	30,000	5,474	(24,526)	
	15090	Recquatic Plant renewal		27,300	27,300	27,300	16,107	(11,193)	
	15091	Variable Message Sign - Fire & Emergency Services		35,000	35,000	35,000	0	(35,000)	
	15190	Plant Replacement P353		4,000	0	0	0	0	Purchase complete. Under \$5k - has been expensed
	15092	Plant Replacement P438		5,000	5,550	5,550	5,486	(64)	Purchase complete.
	15093	Plant Replacement P147		4,500	4,500	4,500	4,077	(423)	Purchase complete. To be moved to operating as under capitalisation threshold.
	15094	Plant Replacement P260		60,000	58,000	0	0	0	
	15095	Plant Replacement P263		65,000	0	0	0	0	
	15096	Plant Replacement P446		240,000	266,068	0	0	0	
	15097	Plant Replacement P332		7,500	7,500	7,500	5,820	(1,680)	Purchase complete.
	15098	Plant Replacement P419		36,500	36,500	36,500	31,100	(5,400)	Purchase complete.
	15099	Plant Replacement P441		29,000	29,000	29,000	0	(29,000)	
	15100	Plant Replacement P442		100,000	113,000	0	0	0	Budget Variation OCM 15 December 2021.
	15101	Plant Replacement P503		22,000	28,000	22,000	28,000	6,000	Purchase complete.
	15102	Plant Replacement P530		6,000	6,000	6,000	7,940	1,940	Purchase complete.
	15103	Plant Replacement P531		38,000	38,000	38,000	0	(38,000)	
	15104	Plant Replacement P532		6,500	6,500	6,500	0	(6,500)	
	15216	Plant Replacement P531		0	5,440	5,440	0	(5,440)	Carried forward from FY21.
	15217	Plant Replacement P114		0	14,750	14,750	0	(14,750)	Carried forward from FY21.
	15218	Plant Replacement P557		0	99,350	99,350	99,350	0	Carried forward from FY21. Purchase complete. Budget Variation OCM 13 October 2021 for actuals.
	15220	Plant Replacement P351		0	135,050	135,050	134,410	(640)	Carried forward from FY21. Purchase complete.
	15377	City Operations - Weed Control Spray Unit - Funded by proceeds from sale of P228 & P331		0	20,000	0	0	0	Budget Review March 2022.
	15394	Transfer of Various Fire Vehicles from DFES to City of Kwinana P155, P156 and P198		0	0	0	706,168	706,168	DFES Vehicle exchange only.
<b>Motor Vehicles</b>									
	15107	Plant Replacement P495		41,500	41,500	41,500	0	(41,500)	
	15109	Plant Replacement P502		45,000	39,784	39,784	39,784	(0)	Purchase complete.
	15110	Plant Replacement P512		41,000	43,371	43,371	43,052	(319)	
	15111	Plant Replacement P517		41,500	44,790	44,790	0	(44,790)	
	15114	Plant Replacement P522		41,000	46,698	46,698	46,395	(303)	Purchase complete.
	15108	Plant Replacement P519		41,000	41,516	41,516	41,198	(318)	Purchase complete.
	15112	Plant Replacement P524		41,500	41,943	41,943	41,943	0	Purchase complete.
	15115	Plant Replacement P541		27,500	27,500	27,500	0	(27,500)	
	15117	Plant Replacement P543		27,500	27,500	27,500	0	(27,500)	
	15116	Plant Replacement P545		35,000	35,000	35,000	0	(35,000)	
	15118	Plant Replacement P548		27,500	27,500	27,500	0	(27,500)	
	15120	Plant Replacement P549		35,000	35,000	35,000	0	(35,000)	
	15121	Plant Replacement P550		35,000	41,000	0	0	0	Sale only.
	15113	Plant Replacement P523		41,000	45,367	45,367	45,051	(316)	Purchase complete.
<b>Plant, Furniture and Equipment Total</b>				<b>2,677,209</b>	<b>4,147,105</b>	<b>2,675,633</b>	<b>3,394,383</b>	<b>718,750</b>	






































NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022

INVESTING ACTIVITIES  
NOTE 6  
CAPITAL ACQUISITIONS (CONTINUED)

Capital Expenditure			Adopted Budget	Current Budget	YTD Budget	YTD Actual	YTD Variance	Comments
			\$	\$	\$	\$	\$	
<b>Park and Reserves</b>								
	15061	Kwinana Loop Trail Upgrade	350,000	350,000	0	0	0	
	15062	Parks Upgrade Strategy - Ascot Park	160,000	180,000	160,000	21,313	(138,687)	Works programed for January to March.
	15063	Public Open Space/Parks & Reserves Renewals	697,892	500,000	420,711	81,871	(338,840)	
	15064	Streetscape Strategy - Gilmore Ave	150,000	150,000	13,636	17,136	3,500	Under design/consultation.
	15065	Streetscape Strategy - Sulphur Road	70,000	70,000	6,364	10,213	3,849	Under design/consultation. Works programmed for June.
	15066	Urban Tree Planting - Sulphur Road	185,000	185,000	16,818	16,818	0	Under design/consultation. Works programmed for May/June.
	15221	Calista Oval Bike Track	0	350,000	150,000	0	(150,000)	
	15223	Bird Waterer for administration building grounds	0	5,830	5,890	5,830	(60)	Carried forward from FY21. Installation complete.
	15256	Honeywood POS - Disability Access - LRCI Round 3 - Project# 4	0	9,440	9,440	0	(9,440)	Budget Variation OCM 27 October 2021.
	15257	Ascot Park Playground - paths, shelter, seating, shade - LRCI Round 3 - Project# 6	0	0	0	0	0	Budget Variation OCM 27 October 2021.
	15258	Homestead Ridge Park Shelter - LRCI Round 3 - Project# 7	0	6,000	6,000	0	(6,000)	Budget Variation OCM 27 October 2021.
	15259	Softfall Replacements - various non-compliant - LRCI Round 3 - Project# 10	0	60,000	0	0	0	Budget Variation OCM 27 October 2021.
	15260	Wellard Oval Lighting Installation - LRCI Round 3 - Project# 9	0	450,000	0	0	0	Budget Variation OCM 27 October 2021.
	15261	Bertram Oval Cricket Pitch Upgrade - LRCI Round 3 - Project# 13	0	7,000	7,000	0	(7,000)	Budget Variation OCM 27 October 2021.
	15262	Kelly Park Soccer Goal Replacements - LRCI Round 3 - Project# 14	0	6,000	6,000	0	(6,000)	Budget Variation OCM 27 October 2021.
	15383	Places for People - Revitalising The Strand in Wellard	0	26,000	0	0	0	Budget Variation OCM 23 March 2022.
<b>Parks and Reserves Total</b>			<b>1,612,892</b>	<b>2,355,270</b>	<b>801,859</b>	<b>153,181</b>	<b>(648,678)</b>	
<b>Roads</b>								
<b>Urban Road Grant Construction</b>								
	15070	MRRG Road Renewals Gilmore Ave	450,836	447,332	450,836	365,833	(85,003)	Works scheduled for January.
	15071	MRRG Road Renewals Wellard Road A	514,640	510,173	514,640	456,113	(58,527)	Works completed November, awaiting outstanding invoices.
	15072	MRRG Road Renewals Hope Valley	340,684	336,198	340,684	327,307	(13,378)	Works completed November, awaiting outstanding invoices.
	15374	MRRG Road Renewals Wellard Road B	0	382,576	0	0	0	Budget Review March 2022.
	15375	MRRG Road Renewals Mandurah Road	0	249,902	0	0	0	Budget Review March 2022.
<b>Black Spot Grant Construction</b>								
	15068	Wellard Road & Henley Boulevard Pre-deflection	470,000	71,500	42,727	93,492	50,765	Under design/consultation.
<b>Roads to Recovery Grant Construction</b>								
	15083	Roads to Recovery Westcott Road	480,000	480,000	480,000	468,151	(11,849)	Work in progress, anticipated completion February.
<b>DCA Funded Construction</b>								
	15069	DCA 3,4 - Thomas Road	9,009,930	9,009,930	0	0	0	
<b>LRCI Projects</b>								
	15079	LRCI Phase 2 Sicklemore Road	760,000	599,920	760,000	584,647	(175,353)	Works completed September, awaiting outstanding invoices.
	15080	LRCI Phase 2 Joiner Place	150,000	0	0	0	0	
	15081	LRCI Phase 2 Summerton Rd and Gilmore Ave Intersection crossing	50,000	53,701	50,000	53,701	3,701	Works completed August.
	15252	Anketell Road - Resealing - LRCI Round 3 - Project# 1	0	100,000	0	2,351	2,351	Budget Variation OCM 27 October 2021.
<b>Municipal Road Construction</b>								
	15073	Road Renewals Hefron Way	275,000	275,000	147,808	26,795	(121,013)	Works programmed for March.
	15074	Road Renewals Munday Way	205,000	205,000	203,136	18,636	(184,500)	Works programmed for April.
	15075	Road Renewals Derbal St	185,000	185,000	16,818	16,818	0	Works programmed for April.
	15076	Road Renewals Powel Ct	135,000	135,000	12,273	12,273	0	Works programmed for May.
	15077	Road Renewals Inglis Ct	135,000	135,000	12,273	12,273	0	Works programmed for May.
	15078	Road Renewals Dent Court	125,000	125,000	11,364	12,514	1,150	Works programmed for June.
	15082	Traffic Management Projects	100,000	100,000	54,545	24,176	(30,369)	Under design/consultation.
	15248	Leath/Donaldson Rd Intersection Upgrade - Contribution from Kleenheat/Evol LNG for Road Train driveway access	0	65,000	65,000	37,157	(27,843)	Budget Variation 15 December 2021.
<b>Roads Total</b>			<b>13,386,090</b>	<b>13,466,232</b>	<b>3,162,104</b>	<b>2,512,236</b>	<b>(649,868)</b>	

NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022

INVESTING ACTIVITIES  
NOTE 6  
CAPITAL ACQUISITIONS (CONTINUED)

Capital Expenditure				Adopted Budget	Current Budget	YTD Budget	YTD Actual	YTD Variance	Comments
				\$	\$	\$	\$	\$	
<b>Street Lighting</b>									
	15084	Challenger Ave Street light construction - Warner to Bertram Road		135,000	135,000	0	112,029	112,029	Works completed January, awaiting outstanding invoices.
	15085	Street Lighting New		40,000	40,000	28,000	29,046	1,046	
	15086	Street Lighting Renewal per Asset Management Plan		19,192	19,192	4,353	1,745	(2,608)	
	15250	Replacement Street Light Gilmore Avenue PR0033520 - To be funded by Insurance Proceeds		0	13,784	13,784	0	(13,784)	Budget Variation 15 December 2021.
<b>Street Lighting Total</b>				<b>194,192</b>	<b>207,976</b>	<b>46,137</b>	<b>142,819</b>	<b>96,682</b>	
<b>Bus Shelter Construction</b>									
	15039	Bus Shelters - New		12,000	12,000	12,000	0	(12,000)	Under design/consultation.
	15040	Bus Shelters - Renewal		17,796	17,796	17,796	0	(17,796)	
<b>Bus Shelter Construction Total</b>				<b>29,796</b>	<b>29,796</b>	<b>29,796</b>	<b>0</b>	<b>(29,796)</b>	
<b>Footpath Construction</b>									
	15046	Footpath Renewals		109,669	109,669	109,669	75,917	(33,752)	
	15058	Gilmore Ave Shared path Construction - Thomas Rd to Chisham Ave		850,000	950,000	620,315	281,983	(338,332)	Includes Budget Variation OCM 27 October 2021. \$50k LRCI Round 3 funding.
	15047	LRCI Phase 2 - Hunt Place Footpath		35,000	18,909	35,000	18,908	(16,092)	Works completed September, awaiting outstanding invoices.
	15048	LRCI Phase 2 - Cowling Way Footpath		55,000	49,282	55,000	49,282	(5,718)	Works completed September.
	15049	LRCI phase 2 - Mulligan Way Footpath		55,000	0	55,000	0	(55,000)	Completed last financial year.
	15050	LRCI phase 2 - Napoleon Way Footpath		20,000	22,733	20,000	22,558	2,558	Works completed September.
	15051	LRCI phase 2 - Warrior Pass Footpath		25,000	26,928	25,000	26,780	1,780	Works completed September, awaiting outstanding invoices.
	15052	LRCI phase 2 - Tranby Way Footpath		30,000	39,288	30,000	28,205	(1,795)	Works completed September.
	15053	LRCI phase 2 - Ameer Cres Footpath		25,000	31,878	25,000	30,551	5,551	Works completed September, awaiting outstanding invoices.
	15054	LRCI phase 2 - Roach Place Footpath		25,000	60,627	25,000	45,812	20,812	Works completed November, awaiting outstanding invoices.
	15055	LRCI phase 2 - Sub N Drain Footpath		22,000	29,322	22,000	28,788	6,788	Works completed November.
	15057	LRCI phase 2 - Trusty Way West, Bertram - New 1.5m footpath construction		14,306	23,000	14,306	23,174	8,868	Works commenced December.
	15209	LRCI phase 2 - Gamble Place Footpath		0	60,000	0	41,599	41,599	Works completed December, awaiting outstanding invoices.
	15210	LRCI phase 2 - Waddingham Way Footpath		0	70,598	0	53,467	53,467	Works completed November, awaiting outstanding invoices.
	15211	LRCI phase 2 - Pudney Place Footpath		0	26,776	0	26,229	26,229	Works completed September.
	15212	LRCI phase 2 - Joiner Place Footpath		0	170,088	150,000	170,088	20,088	Works completed October.
	15240	Gilmore Ave Shared Path Stage 2 Design - Chisham Ave to Henley Blvd		0	54,000	54,000	29,971	(24,029)	Budget Variation OCM 13 October 2021. PBN LG Grants Program. Under design/consultation.
<b>Footpath Construction Total</b>				<b>1,265,975</b>	<b>1,743,098</b>	<b>1,240,290</b>	<b>953,314</b>	<b>(286,976)</b>	
<b>Drainage Construction</b>									
	15044	Tanson Road Drainage Upgrade		250,000	250,000	250,000	30,130	(219,870)	Works programmed for March/April 2022.
	15045	Drainage Renewals per Asset Management Plan		18,278	18,278	18,278	4,811	(13,467)	
	15227	DCA 1 Stormwater Management Infrastructure		0	328,874	120,166	124,632	4,466	Carried forward from FY21. Project complete, awaiting outstanding invoices.
	15255	Cimbor Way - Drainage Upgrade - LRCI Round 3 - Project# 2		0	26,000	26,000	0	(26,000)	Budget Variation OCM 27 October 2021.
<b>Drainage Construction Total</b>				<b>268,278</b>	<b>623,152</b>	<b>414,444</b>	<b>159,573</b>	<b>(254,871)</b>	
<b>Car Park Construction</b>									
	15041	Car Park Renewal		49,717	148,894	49,717	4,520	(45,197)	Includes Budget Variation OCM 27 October 2021. \$50k LRCI Round 3 funding. Design is in progress.
<b>Capital Expenditure Total</b>				<b>26,229,317</b>	<b>31,140,217</b>	<b>12,520,537</b>	<b>9,968,562</b>	<b>(2,551,975)</b>	
<b>Level of Completion Indicators (Percentage YTD Actual to Annual Budget)</b>									
	0%								
	20%								
	40%								
	60%								
	80%								
	100%								
	Over 100%								



**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**FINANCING ACTIVITIES  
NOTE 7  
BORROWINGS**

**Repayments - borrowings**

**Information on borrowings**

Particulars	Finalisation of Loan	1 July 2021	New Loans		Principal Repayments		Principal Outstanding		Interest Repayments	
			Actual	Current Budget	Actual	Current Budget	Actual	Current Budget	Actual	Current Budget
		\$	\$	\$	\$	\$	\$	\$	\$	\$
<b>Governance</b>										
Loan 99 - Administration Building Renovations	2024/25	474,796	0	0	53,158	107,976	421,639	366,820	16,632	31,413
<b>Education and welfare</b>										
Loan 96 - Youth Specific Space	2022/23	65,755	0	0	15,539	31,663	50,216.16	34,092	2,745	4,855
Loan 100 - Youth Specific Space	2027/28	1,136,128	0	0	69,545	140,713	1,066,584	995,415	30,505	59,110
<b>Recreation and culture</b>										
Loan 94 - Wellard Sports Pavilion	2021/22	56,126	0	0	27,622	56,126	28,504	0	2,059	2,841
Loan 95 - Orelia Oval Pavilion	2022/23	157,813	0	0	37,294	75,991	120,519	81,822	6,589	11,652
Loan 97 - Orelia Oval Pavilion Extension	2024/25	1,050,587	0	0	117,622	238,920	932,965	811,667	36,802	69,512
Loan 102 - Library & Resource Centre	2028/29	6,191,172	0	0	325,251	657,885	5,865,921	5,533,287	161,897	315,089
Loan 104 - Recquatic Refurbishment	2029/30	3,072,151	0	0	143,159	289,216	2,928,992	2,782,935	73,044	142,512
Loan 105 - Bertram Community Centre	2029/30	1,156,743	0	0	86,820	116,232	1,069,923	1,040,511	31,399	43,760
Loan 106 - Destination Park - Calista	2030/31	1,218,976	0	0	52,353	105,528	1,166,623	1,113,448	23,431	45,790
<b>Transport</b>										
Loan 98 - Streetscape Beautification	2024/25	640,975	0	0	71,763	145,768	569,213	495,207	22,453	42,420
Loan 101 - City Centre Redevelopment	2021/22*	2,500,000	0	0	2,500,000	2,500,000	0	0	0	0
Loan 101B - City Centre Redevelopment	TBA*	0	2,500,000	2,500,000	117,285	117,285	2,382,715	2,382,715	56,324	60,880
<b>B/Fwd Balance</b>		17,721,222	2,500,000	2,500,000	3,617,410	4,583,303	16,603,812	15,637,919	463,881	829,834
<b>Self supporting loans</b>										
<b>Recreation and culture</b>										
Loan 103B - Golf Club Refurbishment	2031/32	232,704	0	0	8,850	17,847	223,854	214,857	4,680	9,169
		232,704	0	0	8,850	17,847	223,854	214,857	4,680	9,169
<b>**Share of SMRC Loan</b>		435,600	0	0	0	0	435,600	435,600	0	0
<b>Total</b>		18,389,526	2,500,000	2,500,000	3,626,260	4,601,150	17,263,266	16,288,376	468,561	839,003
Current borrowings		4,601,150					2,537,530			
Non-current borrowings		13,788,376					14,725,736			
		18,389,526					17,263,266			

\*City Centre Redevelopment loan has been refinanced Sep 21.

NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY

FOR THE PERIOD ENDED 31 MARCH 2022

OPERATING ACTIVITIES

NOTE 8

CASH RESERVES

Cash backed reserve									
Reserve name	Opening Balance	Budget Interest Earned	Actual Interest Earned	Budget Transfers In (+)	Actual Transfers In (+)	Budget Transfers Out (-)	Actual Transfers Out (-)	Budget Closing Balance	Actual Closing Balance
Municipal Reserves	\$	\$	\$	\$	\$	\$	\$	\$	\$
Aged Persons Units Reserve	772,744	3,768	962	197,186	0	(190,000)	0	783,698	773,706
Asset Management Reserve	5,190,293	63,740	9,448	1,824,777	0	(3,539,031)	0	3,539,779	5,199,741
Banksia Park Reserve	209,270	278	278	88,293	0	(90,000)	0	207,841	209,547
City Infrastructure Reserve	1,360,526	5,064	1,677	0	0	(450,673)	0	914,917	1,362,204
Community Services & Emergency Relief Reserve	334,163	1,720	328	0	0	(205,000)	0	130,883	334,491
Contiguous Local Authorities Group Reserve	278,785	1,356	682	23,840	0	(38,800)	0	265,181	279,466.10
Employee Leave Reserve	2,946,683	0	6,273	0	0	0	0	2,946,683	2,952,956
Employee Vacancy Reserve	502,648	2,544	1,311	0	0	0	0	505,192	503,959
Family Day Care Reserve	1,040,525	6,020	1,460	256,335	0	(12,202)	0	1,290,678	1,041,985
Golf Course Cottage Reserve	29,557	148	77	0	0	0	0	29,705	29,634
Golf Club Maintenance Reserve	17,145	44	23	5,004	0	(5,004)	0	17,189	17,168
Information Technology Reserve	2,546,176	10,680	4,384	493,893	80,000	(2,518,660)	(1,125,413)	532,089	1,505,147
Plant and Equipment Replacement Reserve	378,327	2,880	435	825,667	341,619	(958,783)	(220,869)	248,091	499,511
Public Art Reserve	29,900	152	76	270,000	270,000	0	0	300,052	299,976
Public Open Space Reserve	320,613	0	683	0	0	0	0	320,613	321,296
Refuse Reserve	5,524,521	6,523	10,981	0	0	(523,879)	0	5,007,165	5,535,502
Renewable Energy Efficiency Reserve	34,354	172	42	16,535	0	(9,035)	0	42,026	34,397
Restricted Grants & Contributions Reserve	3,157,387	0	0	591,520	231,520	(3,076,840)	(1,132,485)	672,067	2,256,422
Settlement Agreement Reserve	168,670	856	430	0	0	0	0	169,526	169,100
Strategic Property Reserve	0	0	0	512,000	0	(270,000)	0	242,000	0
Workers Compensation Reserve	324,699	732	828	226,090	0	0	0	551,521	325,527
Sub-Total Municipal Reserves	25,166,985	106,677	40,378	5,331,140	923,139	(11,887,907)	(2,478,767)	18,716,895	23,651,735
Developer Contribution Reserves									
DCA 1 - Hard Infrastructure - Bertram	738,950	5,652	400	500,000	318,335	(278,324)	0	966,278	1,057,685
DCA 2 - Hard Infrastructure - Wellard	1,720,913	9,012	486	50,000	109,944	(22,950)	0	1,756,975	1,831,343
DCA 3 - Hard Infrastructure - Casuarina	0	0	0	6,000,000	0	(5,530,735)	0	469,265	0
DCA 4 - Hard Infrastructure - Anketell	1,194,025	5,420	1,949	3,200,000	467,778	(3,498,095)	0	901,350	1,663,753
DCA 5 - Hard Infrastructure - Wandi	972,057	4,436	1,429	500,000	0	(9,450)	0	1,467,043	973,486
DCA 6 - Hard Infrastructure - Mandogalup	753,955	2,564	252	400,000	262,752	(9,450)	0	1,147,069	1,016,959
DCA 7 - Hard Infrastructure - Wellard West	52,703	224	85	5,000	26,857	(9,450)	0	48,477	79,645
DCA 8 - Soft Infrastructure - Mandogalup	1,418,990	5,876	2,274	200,000	246,531	(9,450)	0	1,615,416	1,667,794
DCA 9 - Soft Infrastructure - Wandi/Anketell	12,810,629	58,108	20,909	5,000	727,510	(3,327,653)	(493,168)	9,546,084	13,065,881
DCA 10 - Soft Infrastructure - Casuarina/Anketell	197,221	920	324	5,000	0	(9,450)	0	193,691	197,545
DCA 11 - Soft Infrastructure - Wellard East	6,478,479	29,020	45	5,000	17,092	(9,450)	0	6,503,049	6,495,616
DCA 12 - Soft Infrastructure - Wellard West	9,488,144	42,468	79	5,000	336,947	(9,450)	0	9,526,162	9,825,170
DCA 13 - Soft Infrastructure - Bertram	269,075	1,184	436	5,000	0	(9,450)	0	265,809	269,511
DCA 14 - Soft Infrastructure - Wellard/Leda	813,783	3,708	1,330	5,000	54,468	(9,450)	0	813,041	869,581
DCA 15 - Soft Infrastructure - City Site	306,909	1,408	450	5,000	28,476	(9,450)	0	303,867	335,836
Sub-Total Developer Contribution Reserves	37,215,834	170,000	30,448	10,890,000	2,596,691	(12,752,257)	(493,168)	35,523,577	39,349,805
Total Reserves	62,382,819	276,677	70,826	16,221,140	3,519,830	(24,640,164)	(2,971,935)	54,240,472	63,001,540

**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 9  
OPERATING GRANTS AND CONTRIBUTIONS**

Operating grants, subsidies and contributions	Contract Liability	Current Budget Revenue	Budget YTD Revenue	Actual YTD Revenue	Comments
Provider	\$	\$		\$	
<b>Governance</b>					
Local Government General Purpose Grant		483,480	362,610	362,611	Qtr 1 FY22 received June 2021.
Local Government General Purpose Grant - Roads		360,436	270,327	270,327	Qtr 1 FY22 received June 2021.
Non Rateable Property - Dampier to Bunbury Natural Gas Pipeline Corridor		175,000	175,000	205,822	Received March 2022.
<b>Law, order, public safety</b>					
Department Fire and Emergency Services - ESL	0	194,137	99,825	104,134	
Department Fire and Emergency Services - ESL 2022	52,067	15,170	0	15,170	Qtr 1 FY22 received June 2021.
DFES Mitigation Activity Grant 20/21 Round 2	0	376,250	268,126	188,126	Round 1 received July 21.
<b>Health</b>					
Mosquito Management Contributions (CLAG)	0	21,840	21,526	22,630	
Department of Health - Larvicide	0	2,000	1,881	1,881	
<b>Education and welfare</b>					
Banksia Park Operating Cost Contribution	0	348,260	264,600	265,356	
Family Daycare - Mainstream Childcare Benefit Subsidy		2,640,000	1,950,163	1,847,604	
Family Daycare - Inclusion Subsidy Scheme		5,004	1,251	0	
In-Home Care - CCB Subsidy		900,000	621,784	598,983	
In-Home Care - Subsidy - Department of Communities		10,320	2,580	0	
Family Day Care Sustainability Grant	(0)	0	0	0	Unspent balance to be refunded.
NGALA My Time Program	0	10,560	9,328	10,032	
Operational Subsidy - Aboriginal Resource Worker		31,500	31,500	30,514	
Library Contributions and Donations		2,096	685	726	
Childrens Bookweek - CBC of Australia		1,100	1,100	2,100	
Youth Social Justice Program	0	174,000	135,813	135,814	
Youth Leadership and Development LYRIK	10,000	30,000	0	23,845	
Youth Intervention Program		20,000	20,000	0	
Youth Spaces Activation	0	5,000	5,000	0	
Outdoor Adventure Group - Conservation Action Project	0	618	0	0	
DLGSCI Grant - Creative Communities - Artist in Residence		25,537	25,537	0	
KIC - Silver Sponsorship 2021 Lolly Run Event		0	0	10,000	
<b>Community amenities</b>					
PTA Bus Shelter Subsidy		10,000	0	0	
SMCC - BP Coastcare		0	0	0	
SMCC - Tronox Adopt a Beach		0	0	0	
SMCC - Suez/ProAlliance Adopt a Beach		0	0	0	
Greening fund	23,201	23,200	0	0	
<b>Recreation and culture</b>					
Shared Use Agreements		127,500	60,320	95,586	
Every Club Funding - Dept. Gaming and Waging		30,000	0	30,000	
Good Things Foundation Grant - Get Online Week		1,000	1,000	0	
Event Sponsorship		60,000	44,251	0	
Community Development Fund - Kwinana Industries Council		40,000	20,000	19,000	
DLGSC - Community Arts & Storytelling	25,537	0	0	0	
<b>Transport</b>					
Main Roads Annual Direct Grant		205,684	205,684	205,684	Received July, budgeted in June.
Main Roads Street Light Subsidy		6,200	0	0	
Main Roads Maintenance Contribution		134,000	0	65,890	
<b>TOTALS</b>	<b>110,805</b>	<b>6,469,892</b>	<b>4,599,891</b>	<b>4,511,834</b>	



NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY						NOTE 10
FOR THE PERIOD ENDED 31 MARCH 2022						NON-OPERATING GRANTS AND CONTRIBUTIONS
Non-operating grants, subsidies and contributions	Unspent Funding	Adopted Budget	Current Budget	Budget	Actual	
Provider	Liability	Revenue	Revenue	YTD Revenue	YTD Revenue	Comments
	\$		\$		\$	
Law, order, public safety						
Department Fire and Emergency Services - Kwinana South VBFB extensions	349,800	699,600	1,453,204	699,600	0	Budget Variation OCM 15 December 2021.
Local Roads and Community Infrastructure Program - Round 3						
Kwinana South Volunteer Bushfire Brigade Station - Demolition and rebuild	0	0	400,000	200,000	0	
DFES Vehicle Transfer						
Provision of Fire Vehicles P651, P652 & P653 and return of P155, P156 & P198	0	0	0	0	568,168	DFES Vehicle transfer
Recreation and culture						
Honeywood Oval - Sports Ground Clubroom - Dept. Local Government	100,000	400,000	400,000	0	0	CSRF first claim received Sep21.
Honeywood Oval - Shade Structure - Honewood Primary School	0	0	50,000	50,000	0	
Local Government Canopy Grant Program - WALGA - Sulphur Road Tree Planting	18,480	36,960	36,960	0	0	
Calista Oval Jnr Bike Rd Safety Track - Dept. Local Government	350,000	0	350,000	55,000	0	
Cash in lieu of Public Art	20,000	0	0	0	0	Funds held in Public Art Reserve.
Cash in lieu of Public Art	250,000	0	0	0	0	Funds held in Public Art Reserve.
Local Roads and Community Infrastructure Program - Round 1						
Sloan House (1950s) + Balance of funds unspent	46,305	44,000	44,000	44,000	0	
Local Roads and Community Infrastructure Program - Round 2						
Darius Wells Library - electrical works	40,000	80,000	80,000	80,000	0	
Darius Wells - Ken Jackman Hall flooring	22,500	45,000	45,000	45,000	0	
John Wellard Community Centre - Repair solar panel connections	5,000	10,000	10,000	10,000	0	
Koorliny Arts Centre - air conditioner replacement	4,250	8,500	8,500	8,500	0	
Thomas Oval Pavilion (old) roof restoration	10,000	20,000	20,000	20,000	0	
Recquatic Centre - front admin east and reception area airconditioner replacement	33,500	67,000	67,000	67,000	0	
Zone Youth Centre - repaint basketball court	7,516	30,000	13,950	13,950	6,467	
Local Roads and Community Infrastructure Program - Round 3						
Medina Hall - Main Hall fan replacement	0	0	15,000	7,500	0	
Recquatic Yoga Room - office conversion	0	0	20,000	10,000	0	
Wellard Oval Lighting Installation	0	0	300,000	150,000	0	
Softfall Replacements - various non-compliant	0	0	60,000	30,000	0	
Ascot Park Playground - paths, shelter, seating, shade	0	0	20,000	10,000	0	
Bertram Oval Cricket Pitch upgrade	0	0	7,000	3,500	0	
Kelly Park Soccer Goal Replacements	0	0	6,000	3,000	0	
Homestead Ridge Park Shelter	0	0	6,000	3,000	0	
Honeywood POS - disability access	0	0	9,440	4,720	0	
Transport	0					
Perth Bicycle Network LG Grant - Gilmore Avenue Shared Path Stage 1 Design	293,040	425,000	475,000	425,000	(0)	
Perth Bicycle Network LG Grant - Gilmore Avenue Shared Path Stage 2 Design	18,000	0	27,000	27,000	(0)	
Kwinana Loop Trail	0	175,000	175,000	175,000	0	
Leath/Donaldson Rd Intersection Upgrade - Contribution from Kleenheat/Evol LNG	0	0	65,000	65,000	65,000	Budget Variation OCM 15 December 2021.
Local Roads and Community Infrastructure Program - Round 2						
Footpaths - Gamble Place, Orelia	15,000	30,000	60,000	0	0	
Footpaths - Joiner Place, Parmelia	(68,991)	180,000	167,891	167,891	83,991	
Footpaths - Hunt Place (with Cowling Way), Parmelia	726	20,000	18,547	18,547	9,274	
Footpaths - Cowling Way (with Hunt Place ), Parmelia	487	50,000	49,026	0	24,513	
Footpaths - Mulligan Way, Orelia	0	0	0	0	0	
Footpaths - Waddingham Way (formerly Porter Garden, Leda)	30,000	60,000	70,598	0	0	
Footpaths - Pudney Place, Orelia	(3,115)	20,000	26,776	0	13,115	
Footpaths - Napoleon Way, Bertram	(3,279)	16,000	22,732	22,732	11,279	
Footpaths - Warrior Pass, Bertram	(4,390)	18,000	26,927	26,927	13,390	
Footpaths - Tranby Way, Bertram	(1,603)	25,000	39,287	39,287	14,103	
Footpaths - Ameer Cres, Bertram	11,500	23,000	31,758	0	0	
Footpaths - Trusty Way West, Bertram	(15,753)	14,306	23,000	23,000	22,906	
Footpaths - Roach Place	(2,732)	0	60,625	60,625	12,732	
Footpaths - Sub N Drain	14,750	0	25,463	25,463	0	
Roads - Sicklemore Road, Parmelia	137,676	760,000	599,920	107,378	292,324	
Roads - Summerton Road, Calista	(5,206)	50,000	53,701	53,701	26,851	
Local Roads and Community Infrastructure Program - Round 3						
Carpark - Pace Road Carpark reconstruction	0	0	50,000	25,000	0	
Drainage - Cimbor Way Parmelia - Drainage Upgrade	0	0	26,000	13,000	0	
Footpaths - Gilmore Ave Shared Path Stage 1 - Bike Path Construction	0	0	50,000	25,000	0	
Roads - Anketell Road - Resealing	0	0	100,000	50,000	0	
Main Roads MRRG Funding						
MRRG Road Renewals Gilmore Ave	0	300,557	300,557	300,557	119,288	40% claim received, work scheduled for January.
MRRG Road Renewals Wellard Road A	0	343,093	343,093	343,093	391,380	40% claim received, work completed.
MRRG Road Renewals Hope Valley	0	227,123	227,123	227,123	218,204	Final claim invoice, work completed.
MRRG Reserve - Rehab Project - Wellard Rd (B) - W Calista - W Gilmore Aves - single carriageway	0	0	231,864	0	92,746	40% claim invoiced.
MRRG Reserve - Rehab Project - Mandurah Rd - Mounsey Rd Inters - Wellard Rd - single carriageway	0	0	151,456	0	60,583	40% claim invoiced.
Roads to Recovery						
Roads to Recovery Westcott Road	0	480,000	480,000	0	480,000	Received March 2022.
Blackspot						
Blackspot - Wellard Road & Henley Boulevard Pre-Deflection	0	313,333	47,667	0	125,333	
RAC Grant - Places for People						
Revitalising The Strand in Wellard - Street Furniture, Lighting, activation & beautification	16,000	0	16,000	0	0	
Community amenities						
DCA 1 - Hard Infrastructure - Bertram	594,461	14,410	291,824	0	0	
DCA 2 - Hard Infrastructure - Wellard	1,427,235	14,410	9,450	0	0	
DCA 3 - Hard Infrastructure - Casuarina	0	5,535,695	5,530,735	0	0	
DCA 4 - Hard Infrastructure - Anketell	2,028,485	3,503,055	3,498,095	0	0	
DCA 5 - Hard Infrastructure - Wandl	1,499,723	14,410	9,450	0	0	
DCA 6 - Hard Infrastructure - Mandogalup	3,922,735	14,410	9,450	0	0	
DCA 7 - Hard Infrastructure - Mandogalup (west)	83,006	14,410	9,450	0	0	Revenue is recognised upon meeting performance obligations
DCA 8 - Soft Infrastructure - Mandogalup	2,951,861	14,410	9,450	0	0	
DCA 9 - Soft Infrastructure - Wandl / Anketell	11,669,749	3,332,613	3,327,653	0	0	(in-line with expenditure on DCA infrastructure).
DCA 10 - Soft Infrastructure - Casuarina/Anketell	186,550	14,410	9,450	0	0	
DCA 11 - Soft Infrastructure - Wellard East	5,729,312	14,410	9,450	0	0	
DCA 12 - Soft Infrastructure - Wellard West	9,212,948	14,410	9,450	0	0	
DCA 13 - Soft Infrastructure - Bertram	174,169	14,410	9,450	0	0	
DCA 14 - Soft Infrastructure - Wellard / Leda	751,887	14,410	9,450	0	0	
DCA 15 - Soft Infrastructure - Townsite	354,273	14,410	9,450	0	0	
TOTALS	42,275,856	17,515,755	20,216,322	3,736,094	2,651,647	



**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
FOR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 11  
TRUST FUND**

Funds held at balance date over which the City has no control and which are not included in this statement are as follows:

Description	Opening Balance 1 July 2021	Amount Received	Amount Paid	Closing Balance 31 Mar 2022
	\$	\$	\$	\$
APU Security Bonds	21,434	1,500	(580)	22,354
Contiguous Local Authorities Group (CLAG)	5,161	601	0	5,762
Off Road Vehicles	0	0	0	0
Uncollected Vehicles	4,829	1,917	0	6,747
	31,424	4,018	(580)	34,862

**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
OR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 12  
BUDGET VARIATIONS**

mendments to original budget since budget adoption. Surplus/(Deficit)

Date	Description	Increase / (Decrease) to Net Surplus	Amended Budget Running Balance
		\$	\$
<b>23/06/2021 Annual Budget adoption</b>		<b>0</b>	<b>0</b>
<b>14/07/2021 FY21 Carry Forward Projects</b>			
	Capital Expenditure - Buildings - Administration Building refurbishment	(165,000)	
	Brought forward surplus	165,000	<b>0</b>
	Capital Expenditure - Computing Infrastructure - City Website Project	(23,091)	
	Reserve Transfer - Restricted Grants and Contributions Reserve - City Website Project	23,091	<b>0</b>
	Capital Revenue - Sales Proceeds - Sale of P492- Fleet Vehicle	22,050	
	Reserve Transfer - Plant & Equipment Replacement Reserve	(22,050)	<b>0</b>
	Capital Expenditure - Plant & Equipment - Plant Replacement P531 - Toro Ride on Mower deck only	(5,440)	
	Reserve Transfer - Plant & Equipment Replacement Reserve	5,440	<b>0</b>
	Capital Expenditure - Plant & Equipment - Plant Replacement P114 - Tandem Axle Trailer	(14,750)	
	Capital Revenue - Sales Proceeds - Sale of P114 - Tandem Axle Tilt Trailer	2,000	
	Reserve Transfer - Plant & Equipment Replacement Reserve	12,750	<b>0</b>
	Capital Revenue - Sales Proceeds - Sale of P351 Mitsubishi Canter Truck	25,000	
	Reserve Transfer - Plant & Equipment Replacement Reserve	(25,000)	<b>0</b>
	Capital Expenditure - Plant & Equipment - Plant Replacement P557 - Mitsubishi Canter Truck	(99,610)	
	Capital Revenue - Sales Proceeds - Sale of P557 Mitsubishi Canter Truck	25,000	
	Reserve Transfer - Plant & Equipment Replacement Reserve	74,610	<b>0</b>
	Capital Revenue - Sales Proceeds - Sale of P223 Volvo Loader L70	80,000	
	Reserve Transfer - Plant & Equipment Replacement Reserve	(80,000)	<b>0</b>
<b>14/07/2021 Calista Oval Bike Track - State Government Grant</b>			
	Capital Expenditure - Reserve Development - Calista Oval Bike track	(350,000)	
	Non-Operating Grant - Other Liability - Department of Local Government, Sport and Cultural Industries	350,000	<b>0</b>
<b>28/07/2021 Carried forward Project - Councillors Lounge Furniture</b>			
	Capital Expenditure - Furniture & Equipment - Councillor Lounge furniture	(35,000)	<b>0</b>
	Brought forward surplus	35,000	<b>0</b>
			<b>0</b>
	<b>Reallocation of LRCI Round 2 funding</b>		
	Non-Operating Grant - LRCI 2	110,000	
	Capital Expenditure - Footpaths - Various LRCI 2 Projects	(110,000)	<b>0</b>
<b>11/08/2021</b>			
	<b>DFES Mitigation Grant</b>		
	Revenue - Operating Grant	296,250	
	Operating Expenditure - Consultancy - Fire & Emergency Management	80,000	
	Operating Expenditure - Mitigation Works - Fire & Emergency Management	(376,250)	<b>0</b>
<b>24/08/2021</b>			
	<b>Increase to Special Projects Officer role (OCM not required)</b>		
	Operating Expenditure - Salaries	(20,783)	
	Operating Expenditure - Materials & Contracts	20,783	<b>0</b>
<b>8/09/2021 Carried forward Project - Stormwater Drainage</b>			
	Capital Expenditure - Drainage	(328,874)	
	Reserve Transfer - Restricted Grants & Contributions Reserve	60,000	
	Reserve Transfer - DCA 1 Reserve	268,874	<b>0</b>
	<b>Carried forward Project - Bird Watering Station - Admin Building Grounds</b>		
	Capital Expenditure - Reserves	(5,890)	
	Brought forward surplus	5,890	<b>0</b>

**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
OR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 12  
BUDGET VARIATIONS**

Amendments to original budget since budget adoption. Surplus/(Deficit)

Date	Description	Increase / (Decrease) to Net Surplus	Amended Budget Running Balance
		\$	\$
<b>22/09/2021</b>	<b>Carried forward Project - Plant Replacement P351</b>		
	Capital Expenditure - Plant & Equipment	(135,050)	
	Proceeds from sale of asset	25,000	
	Reserve Transfer - Plant & Equipment Replacement Reserve	110,050	0
<b>13/10/2021</b>	<b>Gilmore Ave Shared Path Stage 2 Design - Chisham Ave to Henley Blvd - West Australia Bicycle Network Grants Program</b>		
	Capital Expenditure - Plant & Equipment	(54,000)	
	Non Operating Grant - West Australia Bicycle Network	27,000	
	Corporate Overheads Recovered - Project Management Fees	27,000	0
	<b>Change of asset replacement - Plant Replacement P557 to P392 (includes adjustment for actual expenditure and proceeds)</b>		
	Capital Expenditure - Plant & Equipment	260	
	Proceeds from sale of asset	7,603	
	Reserve Transfer - Plant & Equipment Replacement Reserve	(7,863)	0
<b>27/10/2021</b>	<b>Honeywood Oval Shade Structure - recognition of construction by Honeywood Primary School</b>		
	Capital Expenditure - Infrastructure Buildings	(50,000)	
	Non Operating Contribution - Honeywood Primary School	50,000	0
	<b>Allocation of Local Roads and Community Infrastructure Phase Three and Community Project Quarantined Funds</b>		
	Capital Expenditure - Various (refer Note 6 for further details).	(1,219,440)	
	Operating Expenditure - Community Events	(25,000)	
	Non-Operating Grant - LRCI 3	1,069,440	
	Reserve Transfer - Restricted Grants and Contributions Reserve	175,000	0
<b>24/11/2021</b>	<b>Recquatic - Transfer from expendable equipment for additional gate for creche</b>		
	Operating Expenditure - Recquatic Administration	(2,322)	
	Operating Expenditure - Recquatic Centre Building Expenses	2,322	0
<b>6/12/2021</b>	<b>Recquatic - Transfer from various operating expense for additional staff uniforms</b>		
	Operating Expenditure - Recquatic Administration	(22,400)	
	Operating Expenditure - Recquatic Marketing	10,400	
	Operating Expenditure - Recquatic Centre Operations	8,000	
	Operating Expenditure - Recquatic Health & Fitness	4,000	0
<b>15/12/2021</b>	<b>City Website Development Project - transfer of additional budget from operating for Phase 3 for the Recquatic sub-site</b>		
	Capital Expenditure - Infrastructure Buildings	(9,000)	
	Operating Expenditure - Recquatic Marketing	7,000	
	Operating Expenditure - Marketing & Communication	2,000	0
	<b>Gilmore Avenue Footpath - Additional funding approval received from DOT for LRCI phase 3 project</b>		
	Capital Expenditure - Gilmore Ave Footpath	(50,000)	
	Non-Operating Grant - LRCI 3	50,000	0
	<b>Replacement of Street lighting - City of Kwinana Property Claim - Street Light hit by vehicle, extra budget needed for excess difference</b>		
	Capital Expenditure - Replacement Street Light	13,784	
	Operating Expenditure - Maintenance Roads - Street Lights	(10,000)	
	Non-Operating Reimbursement - LGIS Insurance Claim	(3,784)	0
	<b>Kwinana South Volunteer Fire Brigade Station Rebuild - additional DFES grant funding</b>		
	Capital Expenditure - Kwinana South Volunteer Fire Brigade Station Rebuild	(753,604)	
	Non-Operating Grant - DFES	753,604	0

**NOTES TO THE STATEMENT OF FINANCIAL ACTIVITY  
OR THE PERIOD ENDED 31 MARCH 2022**

**NOTE 12  
BUDGET VARIATIONS**

Amendments to original budget since budget adoption. Surplus/(Deficit)

Date	Description	Increase / (Decrease) to Net Surplus	Amended Budget Running Balance
		\$	\$
<b>15/12/2021</b>	<b>Leath/Donaldson Rd Intersection Upgrade - Road Train Driveway Access contribution received</b>		
	Capital Expenditure - Roads	(65,000)	
	Non-Operating Contribution - Kleenheat	65,000	0
	<b>Plant Replacement P442 - budget increased due to current economic conditions (funds from Plant and Equipment Replacement Reserve)</b>		
	Capital Expenditure - Plant & Equipment	(11,000)	
	Reserve Transfer - Plant and Equipment Replacement Reserve	11,000	0
	<b>Feilman Building - Level 1, 18 Darius Drive lighting upgrade as part of DFES lease renewal</b>		
	Capital Expenditure - Buildings	(24,000)	
	Brought forward surplus	24,000	
	<b>Annual seedling subsidy - project was omitted from the Adopted Budget.</b>		
	Operating Expenditure - Natural Environment	(9,000)	
	Brought forward surplus	9,000	0
	<b>CCTV Subsidy Scheme (funded from Restricted Grants &amp; Contributions Reserve)</b>		
	Operating Expenditure - City Engagement	(50,000)	
	Reserve Transfer - Restricted Grants and Contributions Reserve	50,000	0
<b>9/03/2022</b>	<b>Mid Year Budget Review</b>		
	Opening surplus brought forward	2,874,335	
	Revenue from operating activities	116,709	
	Expenditure from operating activities	(1,509,567)	
	Non-cash amounts excluded from operating activities	(163,945)	
	Investing activities	(2,463,955)	
	Financing activities	1,899,419	
	Reserve Transfers - various.	(752,996)	0
<b>9/03/2022</b>	<b>Donation to the Qld and NSW Floods Appeal 2022 through the Red Cross to be funded from the Community Services and Emergency Relief Reserve</b>		
	Operating Expenditure - Other Welfare	(5,000)	
	Reserve Transfer - Community Services and Emergency Relief Reserve	5,000	0
<b>23/03/2022</b>	<b>RAC Grant and City Contribution towards the public open spaces streetscapes project to revitalise The Strand in Wellard.</b>		
	Capital Expenditure - Reserve Development	(26,000)	
	Capital Grant - RAC Reconnect WA	16,000	
	Operating Expenditure - Place Approach Plan Implementation	10,000	0
		0	



## KEY TERMS AND DESCRIPTIONS FOR THE PERIOD ENDED 31 MARCH 2022

### REVENUE

#### RATES

Rates levied under the *Local Government Act 1995*. Includes general, differential, specified area rates, minimum rates, interim rates, back rates, ex-gratia rates, less discounts and concessions offered. Exclude administration fees, interest on instalments, interest on arrears, service charges and sewerage rates.

#### NON-OPERATING GRANTS, SUBSIDIES AND CONTRIBUTIONS

Refers to all amounts received as grants, subsidies and contributions that are not non-operating grants.

#### NON-OPERATING GRANTS, SUBSIDIES AND CONTRIBUTIONS

Amounts received specifically for the acquisition, construction or the upgrading of identifiable non financial assets paid to a local government, irrespective of whether these amounts are received as capital grants, subsidies, contributions or donations.

#### REVENUE FROM CONTRACTS WITH CUSTOMERS

Revenue from contracts with customers is recognised when the local government satisfies its performance obligations under the contract.

#### FEES AND CHARGES

Revenues (other than service charges) from the use of facilities and charges made for local government services, sewerage fees, rentals, hire charges, fee for service, photocopying charges, licences, sale of goods or information, fines, penalties and administration fees. Local governments may wish to disclose more detail such as rubbish collection fees, rental of property, fines and penalties, other fees and charges.

#### SERVICE CHARGES

Service charges imposed under *Division 6 of Part 6 of the Local Government Act 1995*. *Regulation 54 of the Local Government Financial Management Regulations 1996* identifies these as television and radio broadcasting, underground electricity and neighbourhood surveillance services. Exclude rubbish removal charges. Interest and other items of a similar nature received from bank and investment accounts, interest on rate instalments, interest on rate arrears and interest on debtors.

#### INTEREST EARNINGS

Interest and other items of a similar nature received from bank and investment accounts, interest on rate instalments, interest on rate arrears and interest on debtors.

#### OTHER REVENUE / INCOME

Other revenue, which can not be classified under the above headings, includes dividends, discounts, rebates etc.

#### LOSS ON ASSET DISPOSAL

Excess of assets received over the net book value for assets on their disposal.

## NATURE OR TYPE DESCRIPTIONS

### EXPENSES

#### EMPLOYEE COSTS

All costs associated with the employment of person such as salaries, wages, allowances, benefits such as vehicle and housing, superannuation, employment expenses, removal expenses, relocation expenses, worker's compensation insurance, training costs, conferences, safety expenses, medical examinations, fringe benefit tax, etc.

#### MATERIALS AND CONTRACTS

All expenditures on materials, supplies and contracts not classified under other headings. These include supply of goods and materials, legal expenses, consultancy, maintenance agreements, communication expenses, advertising expenses, membership, periodicals, publications, hire expenses, rental, leases, postage and freight etc. Local governments may wish to disclose more detail such as contract services, consultancy, information technology, rental or lease expenditures.

#### UTILITIES (GAS, ELECTRICITY, WATER, ETC.)

Expenditures made to the respective agencies for the provision of power, gas or water. Exclude expenditures incurred for the reinstatement of roadwork on behalf of these agencies.

#### INSURANCE

All insurance other than worker's compensation and health benefit insurance included as a cost of employment.

#### LOSS ON ASSET DISPOSAL

Shortfall between the value of assets received over the net book value for assets on their disposal.

#### DEPRECIATION ON NON-CURRENT ASSETS

Depreciation expense raised on all classes of assets.

#### INTEREST EXPENSES

Interest and other costs of finance paid, including costs of finance for loan debentures, overdraft accommodation and refinancing expenses.

#### OTHER EXPENDITURE

Statutory fees, taxes, allowance for impairment of assets, member's fees or State taxes. Donations and subsidies made to community groups.

**18.2 BUDGET VARIATIONS****SUMMARY**

To amend the 2021/2022 budget to reflect various adjustments to the General Ledger as detailed below.

**OFFICER RECOMMENDATION**

That Council approves the required budget variations to the Current Budget for 2021/2022 as follows:

ITEM #	DESCRIPTION	CURRENT BUDGET	INCREASE/ DECREASE	REVISED BUDGET
1	Capital Works - The Grove	0	(46,102)	(46,102)
	Children's Festival – Other Expenses	(80,000)	76,102	(3,898)
	Children's Festival – Sponsorships	30,000	(30,000)	0
2	Family Day Care – Legal Expenses	0	(20,000)	(20,000)
	Transfer from FDC Reserve	0	20,000	20,000
3	Kellam Way, Medina – Footpath and Kerbing upgrade	0	(190,581)	(190,581)
	LRCIP capital grants - Federal Government (savings from completed projects)	0	67,854	67,854
	Powell court road reseal / renewal	(122,727)	122,727	0
	Project Management Fees	(12,273)	12,273	0
	Infrastructure management overheads	494,809	(12,273)	482,536

**DISCUSSION**

ITEM #	DESCRIPTION	CURRENT BUDGET	INCREASE/ DECREASE	REVISED BUDGET
1	Capital Works - The Grove	0	(46,102)	(46,102)
	Children's Festival – Other Expenses	(80,000)	76,102	(3,898)
	Children's Festival – Sponsorships	30,000	(30,000)	0
	The purpose of this budget variation is to transfer unused funds from the community events budget to "The Grove" infrastructure project. The Children's Festival is cancelled due to COVID pandemic. The funds allocated to this event are required to upgrade the event infrastructure site for the Grove event to make the space more usable/accessible for the future usage.			
2	Family Day Care – Legal Expenses	0	(20,000)	(20,000)
	Transfer from FDC Reserve	0	20,000	20,000

	The purpose of this budget variation is to provide funds for the legal advice regarding Bright Future contractor arrangements specific to the superannuation guarantee. The Family Day Care (FDC) reserve are funds set aside to provide for the maintenance and operations of the FDC facility.																																																																																								
3	Kellam Way, Medina – Footpath and Kerbing upgrade	0	(190,581)	(190,581)																																																																																					
	LRCIP capital grants - Federal Government (savings from various LRCI projects as per listed below)	0	67,854	67,854																																																																																					
	Powell Court road reseal / renewal	(122,727)	122,727	0																																																																																					
	Powell Court road - Project Management Fees	(12,273)	12,273	0																																																																																					
	Infrastructure management overheads	494,809	(12,273)	482,536																																																																																					
	<p>The purpose of this budget variation is to allocate funds for the Kellam Way, Medina road surface resealing and footpath &amp; kerbing upgrade. \$135k of the project is funded by the Asset Management Reserve, funds being made available due to the postponement of the Powell Court Road renewal project. The remaining \$67,854 will be funded by Local Roads &amp; Community Infrastructure Program (LRCI). There have been a number of projects finalised as per the below table that have contributed towards an overall surplus of LRCI funds. These funds have been approved for the additional project of Kellam Way.</p> <table> <tr> <th>Budget Account</th><th>Account Description</th><th>Current Budget</th><th>Variation Amount</th><th>Revised Budget</th></tr> <tr> <td>W15079</td><td>Sicklemore Rd</td><td>(59,920)</td><td>15,273</td><td>(44,647)</td></tr> <tr> <td>W15209</td><td>Gamble PI Footpath</td><td>(60,000)</td><td>16,929</td><td>(43,071)</td></tr> <tr> <td>W15212</td><td>Joiner PI</td><td>(167,891)</td><td>(2,197)</td><td>(170,088)</td></tr> <tr> <td>W15047</td><td>Hunt PI Footpath</td><td>(18,547)</td><td>(361)</td><td>(18,908)</td></tr> <tr> <td>W15048</td><td>Cowling Wy Footpath</td><td>(49,026)</td><td>(256)</td><td>(49,282)</td></tr> <tr> <td>W15211</td><td>Pudney PI Footpath</td><td>(26,776)</td><td>547</td><td>(26,229)</td></tr> <tr> <td>W15050</td><td>Napolean Wy</td><td>(22,732)</td><td>174</td><td>(22,558)</td></tr> <tr> <td>W15051</td><td>Warrior Pass Footpath</td><td>(26,927)</td><td>147</td><td>(26,780)</td></tr> <tr> <td>W15052</td><td>Tranby Wy Footpath</td><td>(39,287)</td><td>11,082</td><td>(28,205)</td></tr> <tr> <td>W15053</td><td>Ameer Cres Footpath</td><td>(31,758)</td><td>1,019</td><td>(30,739)</td></tr> <tr> <td>W15057</td><td>Trusty Wy Footpath</td><td>(23,000)</td><td>(2,105)</td><td>(25,105)</td></tr> <tr> <td>W15054</td><td>Roach PI Footpath</td><td>(60,625)</td><td>14,813</td><td>(45,812)</td></tr> <tr> <td>W15055</td><td>Sub N Drain Footpath</td><td>(25,463)</td><td>(3,325)</td><td>(28,788)</td></tr> <tr> <td>W15038</td><td>Zone BB Crt</td><td>(13,983)</td><td>(1,017)</td><td>(15,000)</td></tr> <tr> <td>W15210</td><td>Waddingham Wy</td><td>(70,598)</td><td>17,131</td><td>(53,467)</td></tr> <tr> <td colspan="3"><b>Total Savings</b></td><td><b>67,854</b></td><td></td></tr> </table>				Budget Account	Account Description	Current Budget	Variation Amount	Revised Budget	W15079	Sicklemore Rd	(59,920)	15,273	(44,647)	W15209	Gamble PI Footpath	(60,000)	16,929	(43,071)	W15212	Joiner PI	(167,891)	(2,197)	(170,088)	W15047	Hunt PI Footpath	(18,547)	(361)	(18,908)	W15048	Cowling Wy Footpath	(49,026)	(256)	(49,282)	W15211	Pudney PI Footpath	(26,776)	547	(26,229)	W15050	Napolean Wy	(22,732)	174	(22,558)	W15051	Warrior Pass Footpath	(26,927)	147	(26,780)	W15052	Tranby Wy Footpath	(39,287)	11,082	(28,205)	W15053	Ameer Cres Footpath	(31,758)	1,019	(30,739)	W15057	Trusty Wy Footpath	(23,000)	(2,105)	(25,105)	W15054	Roach PI Footpath	(60,625)	14,813	(45,812)	W15055	Sub N Drain Footpath	(25,463)	(3,325)	(28,788)	W15038	Zone BB Crt	(13,983)	(1,017)	(15,000)	W15210	Waddingham Wy	(70,598)	17,131	(53,467)	<b>Total Savings</b>			<b>67,854</b>	
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W15054	Roach PI Footpath	(60,625)	14,813	(45,812)																																																																																					
W15055	Sub N Drain Footpath	(25,463)	(3,325)	(28,788)																																																																																					
W15038	Zone BB Crt	(13,983)	(1,017)	(15,000)																																																																																					
W15210	Waddingham Wy	(70,598)	17,131	(53,467)																																																																																					
<b>Total Savings</b>			<b>67,854</b>																																																																																						

## STRATEGIC IMPLICATIONS

This proposal will support the achievement of the following outcome/s and objective/s detailed in the Strategic Community Plan and Corporate Business Plan.

Strategic Community Plan			
Outcome	Strategic Objective	Action in CBP (if applicable)	How does this proposal achieve the outcomes and strategic objectives?
5 – Visionary leadership dedicated to acting for its community	5.1 – Model accountable and ethical governance, strengthening trust with the community	N/A – There is no specific action in the CBP, yet this report will help achieve the indicated outcomes and strategic objectives	Model accountable and ethical governance, strengthening trust with the community.
4 – A unique, vibrant and healthy City that is safe, connected and socially diverse	4.1 – Create, activate and manage places and local centres that are inviting, unique and accessible	4.1.3 – Develop Place Plans	Create, activate and manage places and local centres that are inviting, unique and accessible
	4.3 – Enhance opportunities for community to meet, socialise, recreate and build local connections	4.3.3 – Implement the Disability Access and Inclusion Plan	Enhance opportunities for community to meet, socialise, recreate and build local connections

## SOCIAL IMPLICATIONS

There are no social implications as a result of this proposal.

## LEGAL/POLICY IMPLICATIONS

There are no legal/policy implications as a result of this proposal.

## FINANCIAL/BUDGET IMPLICATIONS

The next year's budget 2022/23 will require adjustment due to the additional funding required for Powell Court Road renewals

## ASSET MANAGEMENT IMPLICATIONS

There are no Asset Management implications as a result of this proposal.

## ENVIRONMENTAL/PUBLIC HEALTH IMPLICATIONS

There are no Environmental/Public implications as a result of this proposal.



**COMMUNITY ENGAGEMENT**

There are no Community Engagement implications as a result of this proposal.

**ATTACHMENTS**

Nil

**19 NOTICES OF MOTIONS OF WHICH PREVIOUS NOTICE HAS BEEN GIVEN**

Nil

**20 NOTICE OF MOTIONS FOR CONSIDERATION AT THE FOLLOWING MEETING  
IF GIVEN DURING THE MEETING**

**21 LATE AND URGENT BUSINESS**

Note: In accordance with Clauses 3.13 and 3.14 of Council's Standing Orders, only items resolved by Council to be Urgent Business will be considered.

**22 REPORTS OF ELECTED MEMBERS**

**23 ANSWERS TO QUESTIONS WHICH WERE TAKEN ON NOTICE**

**24 MAYORAL ANNOUNCEMENTS**

**25 CONFIDENTIAL ITEMS****25.1 KERBSIDE WASTE AND RECYCLING CONTRACT EXTENSION AND SCHEDULED VARIATION TO RECYCLING PRICE RATES****Reason for Confidentiality**

This report and its attachments are confidential in accordance with Section 5.23(2)(c) of the *Local Government Act 1995*, which permits the meeting to be closed to the public for business relating to the following:

- (c) a contract entered into, or which may be entered into, by the local government and which relates to a matter to be discussed at the meeting

**26      CLOSE OF MEETING**