

Guidelines for Developer Contributions to *Public Art*

Public Art

in the City of Kwinana

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. The City has adopted a framework for Public Art in Kwinana, including the *Local Planning Policy No. 5 Development Contribution (LPP5) towards Public Art, the Guidelines for Developers and the Public Art Masterplan*. This framework has been developed to ensure that investments in public art provide positive outcomes for the community and the developer. Public Art should create a moment of pause in our daily life, it should question us to think or behave in different ways, it should play on our mind and heart.



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.

Key vision from the City of Kwinana Public Art Masterplan

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.

The policy allows for developers to enhance the legibility of public 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.

The Guidelines for Developer Contributions to Public Art assist planning applicants, artists and arts consultants to understand the City's expectations and processes. These guidelines are to be read in conjunction with Local Planning Policy No. 5 Development Contribution (LPP5) towards Public Art.

The City's philosophy is to encourage and support developers to invest in public artwork that challenges and stimulates the viewer, encouraging us to think outside the box. Public Art is not merely decoration, it reflects and reveals our society, adds meaning to our city and uniqueness to our community. Public Art humanizes the built environment and invigorates public spaces. These qualities will allow the artwork to stand the test of time.

The PARP

The City has established a Public Art Review Panel (PARP) comprised of internal City staff and public arts consultants 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 throughout the City.

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. Developers should begin by reviewing the City's relevant documents (as linked below) and contact City officers to discuss your options.

- *Local Planning Policy No. 5 Development Contribution (LPP5) towards Public Art*
- *Public Art Masterplan*
- *Guidelines For Developers*



Magpies, Helen Ansell



Options

to meet the Policy Requirements

Please refer to Local Planning Policy No. 5 Development Contribution (LPP5) towards Public Art for the contribution amount appropriate to your development (P. 4 and 5), this should be met through one of the following options:

1. Cash in Lieu Financial Contribution

Applicants can provide a cash in lieu contribution that is used by the City towards public art projects guided by the City's Public Art Masterplan.

2. Developer Led Public Art

Applicants are to manage the public art project on site with consideration of the Public Art Masterplan and the City's Policy.

3. A combination of both option 1 and 2.

Detailed information of options

Option 1 - Cash in Lieu Financial Contribution

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. Additionally, some developments may have limited locations for the installation of public art.

The monies collected via cash in lieu will be kept in a reserve account and used by the City for allocation towards public art under the *Public Art Masterplan*. The Masterplan provides an integrated approach to planning public artwork benefiting all stakeholders.

1

Contact the City's Planning and Development Team to confirm the amount of the contribution relevant to your development and organise payment of invoice.

2

The invoice is payable at time of Building Permit Lodgement but can be paid earlier if you wish.

Option 2 - Developer Lead Public Art

1

Talk to the City of Kwinana to discuss your project and process for commissioning Public Art for your development. You should contact the Planning Officer to discuss expectations with your application, and the City's Community Development Officer – Arts and Culture for support in relation to the public art process. Developers may choose to manage the Public Art component internally or contract a Public Art Consultant. For some developments, the expertise

and capacity to manage the Public Art project may be sourced internally. However, engaging a professional art consultant will make a difference to the quality of the artwork and value of your public art investment. Fees for art consultants can be included in the Development Contribution for Public Art budget (Percent for Art) but should not exceed 15% of this budget.

2

Identify public art opportunities in your development by reviewing your plans for the development and the public spaces within the site. Then consider the types of Public Art that might be suitable for these spaces and your overall development. Consider City of Kwinana Curatorial

Themes from the *Public Art Masterplan*, heritage of the site, current community, future users of the development, the surrounding environment, and anything that might be relevant to or impact on a site-specific artwork. These details will form the basis of your *artwork brief*.

3

Prepare an Artwork Brief and source a professional artist to develop concepts.

Only professional practising visual artists will be eligible to carry out public art commissions. Refer to definition in LPP5 (p.3).

Your commissioning approach will depend on your objectives of the project and your procurement requirements. There are a number of methods, including:

- direct commissioning (when a particular artwork is required or a small budget);

- a curated longlist (where an artist works with an architect and design team); or
- an open competition or request for quotation which is best practice and tests the market to ensure good value for money.

At this stage you have the option to present your brief/proposal to the Public Art Review Panel (PARP) prior to submission of the *Public Art Report* if you wish to seek feedback before progressing further.



4

Prepare your Public Art Report with an indicative concept and budget. The City of Kwinana will assess artwork approval based on the general standards and forms of public art as detailed in Parts 4.3 & 4.4 of the LPP5 which revolve around the objectives of the Criteria for Approval (p.7).

Notes on 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.

5

Submit your Public Art Report to the City and schedule a presentation to the PARP. The PARP meets once every 6 weeks, and the report is required at a minimum two weeks prior to the meeting date.

6

PARP assessment and notification. The PARP will provide a written response. This may be an iterative process where amendments may need to be made to the report and returned to the PARP. Once approved, the PARP will make a recommendation for endorsement or refusal to the City's CEO.

7

City of Kwinana approval notification.

8

Contract Artist. Fabrication and installation of artwork.

9

Plaque installed and notification provided. A plaque is to be installed next to the artwork acknowledging the City and the Artist. See Appendix X for template. Written notice of Artwork Completion is to be submitted to the City prior to occupancy permit being issued.

10

Celebrate! You may like to consider a media release, launch, or opening event of the artwork to create a sense of occasion for a newly completed development. These celebrations can provide an excellent publicity opportunity for your development.

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, 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.

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 and consider:

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 the artwork accounts for, relevant architecture, geographical and sociocultural influences, and community identity.

Integration or contrast with the surrounding buildings and/or 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 also refers to using emerging artists from diverse backgrounds.

Appendix 4 provides a series of question and answers which explain the City views on enhancement of public amenity, legibility of public art, sense of place, and the public domain.

City of Kwinana will not approve art proposals that include:

- Not being 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.



Cara Dzubak, Martin, Milne and Stonehouse

Examples of *Public Art*



Project by City of Kwinana

Untitled, Penny Bovell

Darius Wells Community Resource Centre
\$175,000 - 2 components (sandblasted concrete walls and internal printed glass)

The Darius Wells Community Resource Centre within Kwinana's town 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.



Project by City of Kwinana

Hidden Nature/things, Tim Meakins

Wellard Park

\$40 000 – 4 components (sculptural)

Tim has created four playful sculptures located in Wellard park. His work employs a visual grammar drawn from the history (and present) of computer graphics/operating systems and cartoons to create intensely energetic propositions around the evermutating forms, limits, plasticity, optical register and possibilities of digital and analogue states-of-being.



Project by City of Kwinana

Medina Laneway Series, 2022, Melissa McVee
Medina Laneway
\$30,000 – 1 component (mural)

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.



***Jacaranda*, 2019, Paula Hart**
Melville, Perth
Woolworths, triggered by City of Melville Percent
for Art Policy

This artwork, a collaborative commission between the artist, Paula Hart and Dutch based Redfort Architectural Fabrics, with their product Lace Fence celebrates the locally abundant Jacaranda Tree. The close-up investigations of the bell shaped jacaranda blossoms, the vein-like texture of the flowers and the inner stamens have been translated into various stitch types. The 240m2 artwork has been made with SS316 steel wire, powder coated with Interpon D2015 Ultrava and installed as panels to a modularised framing system.



***Varifold*, Stuart Green (Big Spoon)**
City of Melville Percent for Art Policy

This artwork is a series of 4 sculptures for a set of apartments at 43 McGregor Rd, Palmyra.



Untitled, 2010, Mark Datodi
Ardross, Perth
Megara, triggered by City of Melville Percent for Art Policy

This artwork includes freestanding elements, seating and an internal wall-based artwork.

***Protected Memory*, 2019, April Pine**
Geraldton Regional Art Gallery
\$80 000

The 4.5m high sculpture, *Protective Memory*, resembles a human figure and represents GRAG as a place where people gather to celebrate, discuss, debate and express themselves. The building was originally the old Town Hall, the artwork references how the local community fought to keep the building from becoming a car park. The figure is hugging / protecting the building, keeping it safe. The sculpture will be lit at night and at different times of the day the sun will also shine on the figure, casting a grid shadow onto the building.





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