

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:	26 October 2022
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. Cash in lieu contributions for new developments or major extensions in General and Light Industry zones, Port Installation and Railway reserves shall be set aside for exclusive use for public art associated with industry based on the City of Kwinana Masterplan's curatorial theme of 'The heart of industry'.
- 4.1.9. For new developments or major extensions in General and Light Industry zones, Port Installation and Railway reserves, a 10% discount will be applied by the City when calculating the public art contribution to be made should the proponent elect to meet their contribution as cash in lieu.
- 4.1.10. 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.

Appendix 2 – Guidelines for Developer Contributions to Public Art (Guidelines)

These Guidelines were adopted by Council on 26 October 2022 to assist implementation of Local Planning Policy No. 5 – Development Contributions towards Public Art. For clarity, the Guidelines are an adopted document, however do not form part of the local planning policy.

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



STEEL

RMA

AGRIC

Jetty

BURN

UN

MEDINA

CA

OF KWIHANA

Margaret Feilman, Shakey

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 Djubak, 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 Well's 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.





**Community Development
Arts & Culture Officers**

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Appendix 3 – Public Art Masterplan (Masterplan)

The Masterplan was adopted by Council on 26 October 2022 to assist implementation of Local Planning Policy No. 5 – Development Contributions towards Public Art, and guide expenditure of cash payments made in lieu of public art on-site. For clarity, the Masterplan is an adopted document, however does not form part of the local planning policy.



City of Kwinana

Public Art Masterplan

April 2022 | 21-341

element.
the art and science of place

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

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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:

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.

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.

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.

Part One: Context

Coyle
Marrier
Winmar
Isaac
Ugile
Walley
Krakouer
Coomer
Gentle
Nannup
Woods
Bynder
Champion
Bolton
Penny
Wheellock
Abrahams
Ryder
Ballard
Indich
James
Buck
Yorkshire
Thorne
Henry
Rennell

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.

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



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

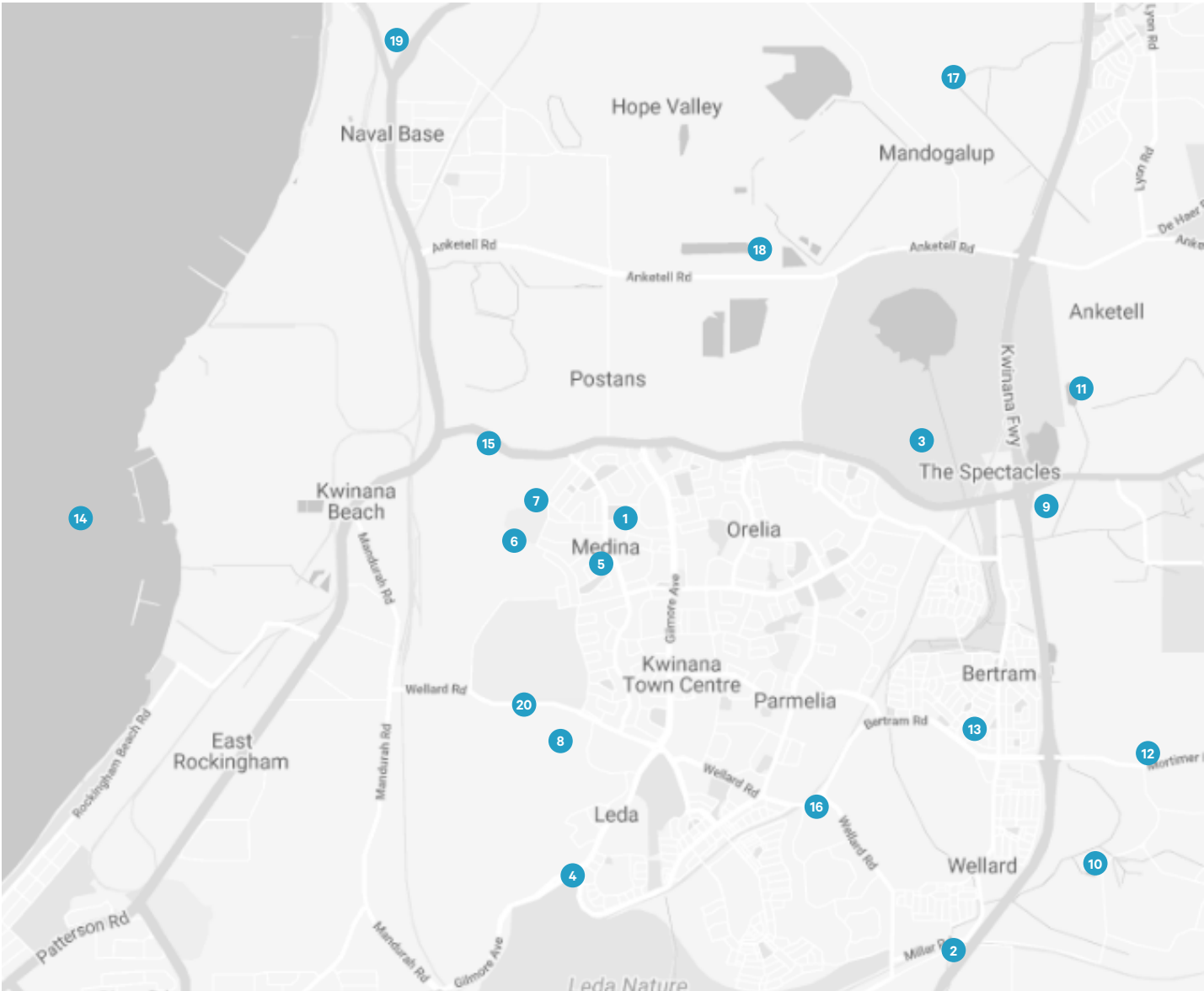


Figure 1. Sites of Nyoongar significance



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.



Anaisa 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.



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.



Darius Wells Library & Resource Centre

DOME

DOME

DOME

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

	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 Alqaraghholi	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	Synape	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, Parnelia
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

● Mural ● Play-based ● Sculpture ● Integrated

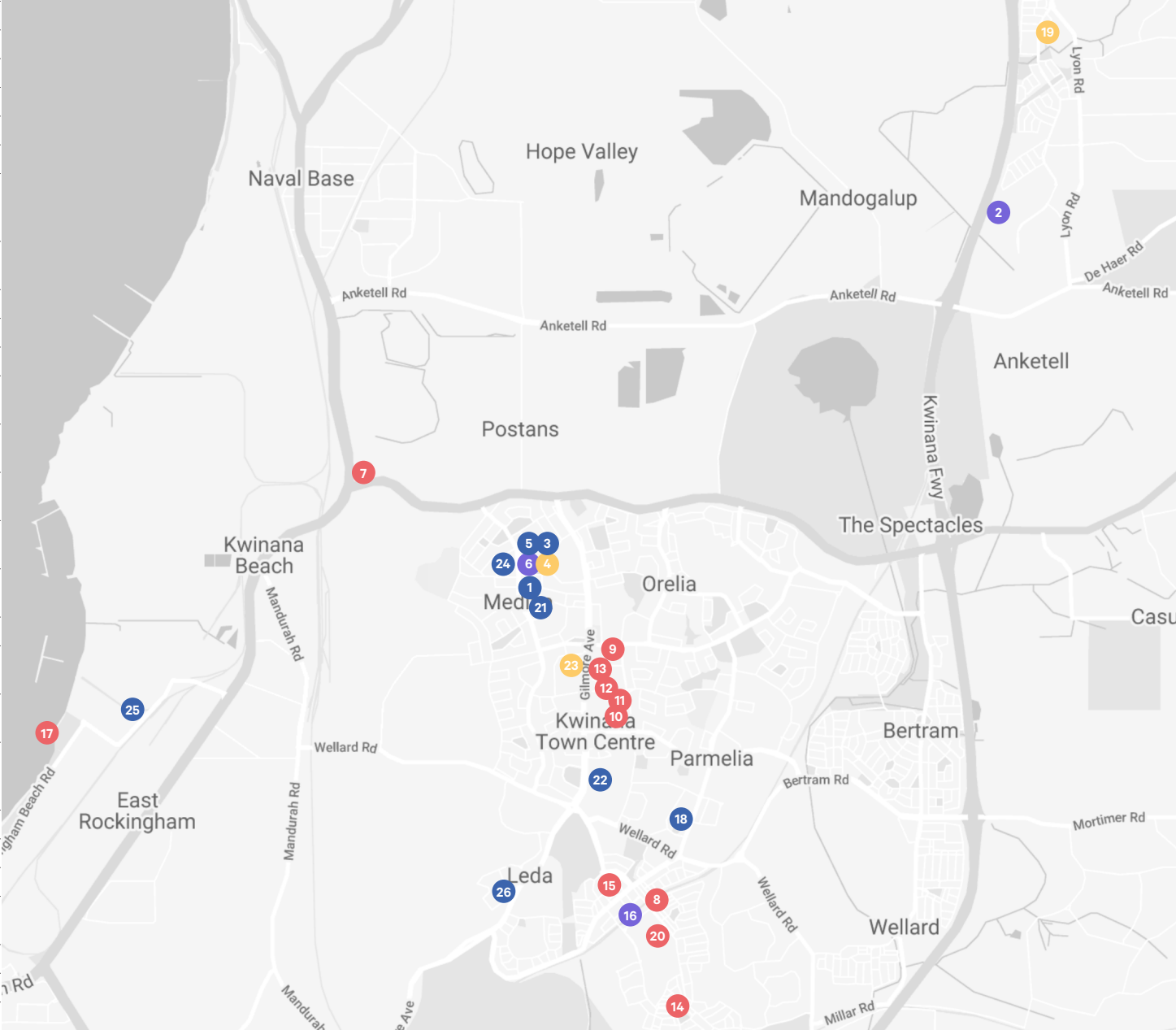


Figure 2. Existing Public Art in the City of Kwinana

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

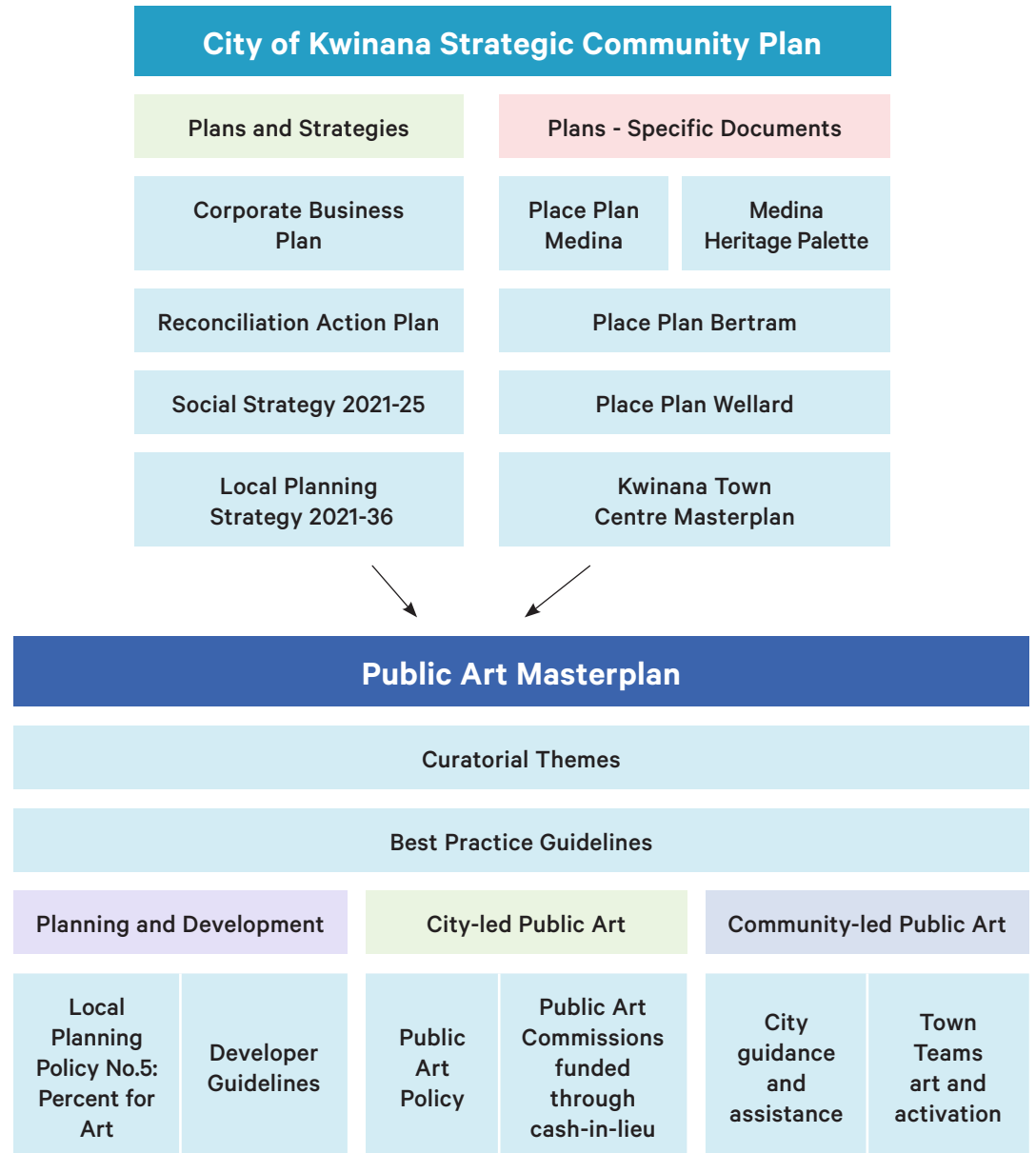
The Public Art Masterplan also addresses a number of objectives in the Social Strategy 2021-25. Community consultation for the Strategy highlighted the importance that community members place on public community spaces, activations and community events, all of which are enhanced by the Public Art Masterplan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

- **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**



Part Two: Public Art Masterplan





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

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

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.

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.

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.

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.

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.

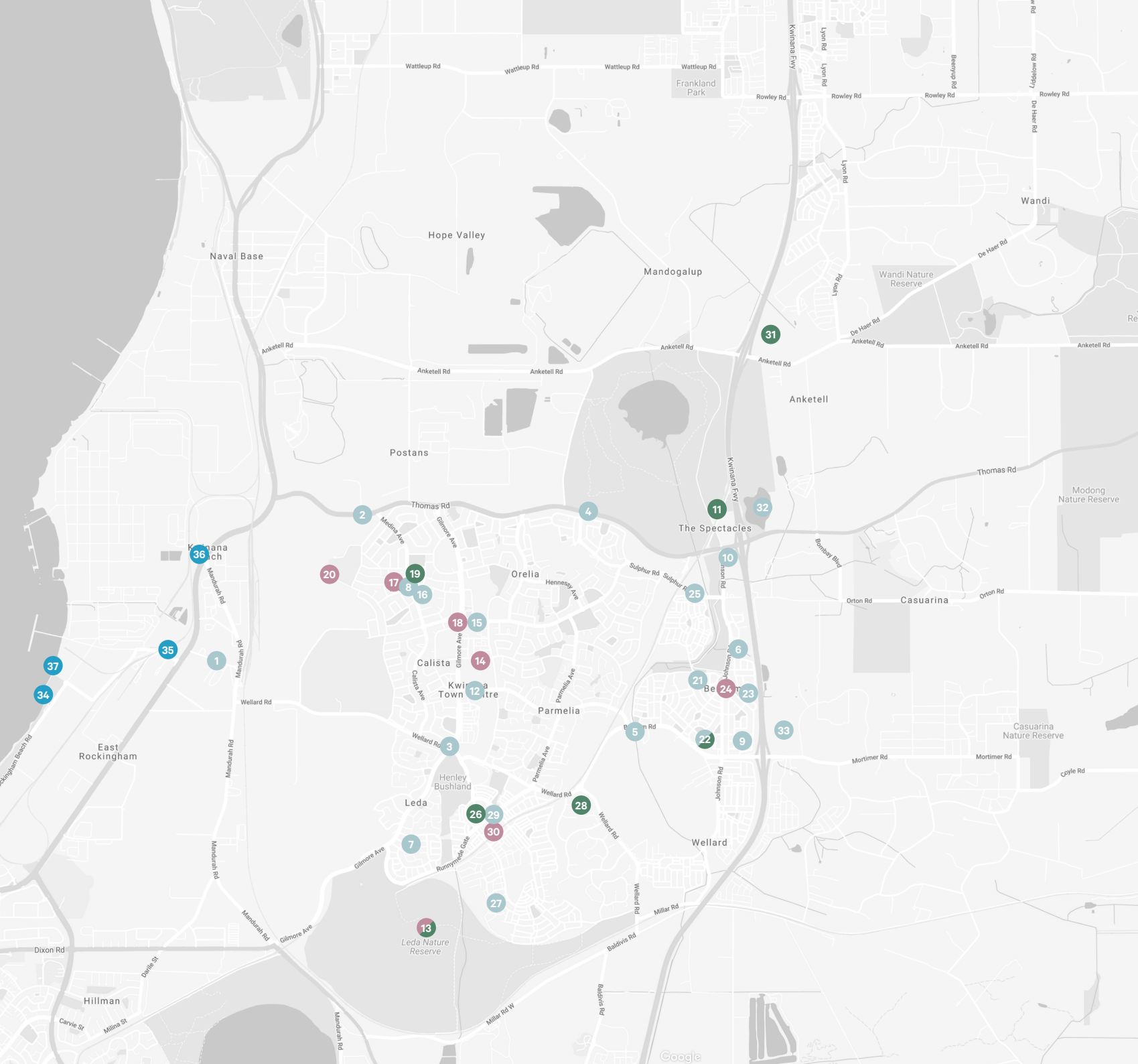
The Industrial area sits on ancient Nyoongar land, on an area of the coastline that was used by the Nyoongar people as a place of vital natural resources. This connection, as well as Nyoongar inclusion in the Industrial Area workforce, can be explored and promoted in public artworks.

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



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"> Replacement of old entry statements in up to 8 locations around the City Creation of new entry statement public artworks in the form of medium-large scale sculptures 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 Engagement of multiple local artists with the potential to collaborate Potential to commission 6 entry statements representing the 6 Nyoongar seasons High level of community engagement in the project, building awareness over the course of the commissions Maximise the potential of City entry statements to truly make a statement about the community behind them
Objectives	<ul style="list-style-type: none"> Create highly unique public artwork entry statements throughout the City which are iconic and instantly recognisable place markers Provide significant paid opportunities for local artists Increase community pride and sense of place Create entry statements which are representative of the community

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

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

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

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

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

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

Medina

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

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

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

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

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

Bertram

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

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

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

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

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

Wellard

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

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

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

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

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

Future Development Site Opportunities

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

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

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

Kwinana Industrial Area Public Art Opportunities

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

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

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

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



Alexander Liberman – Iliad

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



Silo 468 – Lighting Design Collective

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



Part Three: Public Art Processes

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:

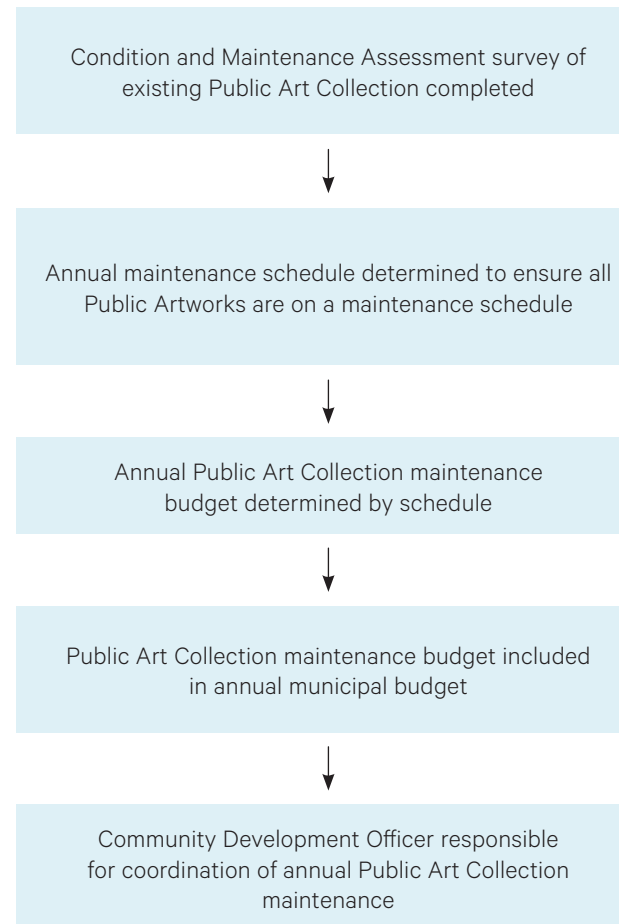
- The Arts Law Centre of Australia's template 'Public Art: Design and Commission Agreement' is used as a basis for the City's contracts with artists for the commission of public artworks. The template is modified to align with City of Kwinana policies and processes.
- The City of Kwinana pays artists 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

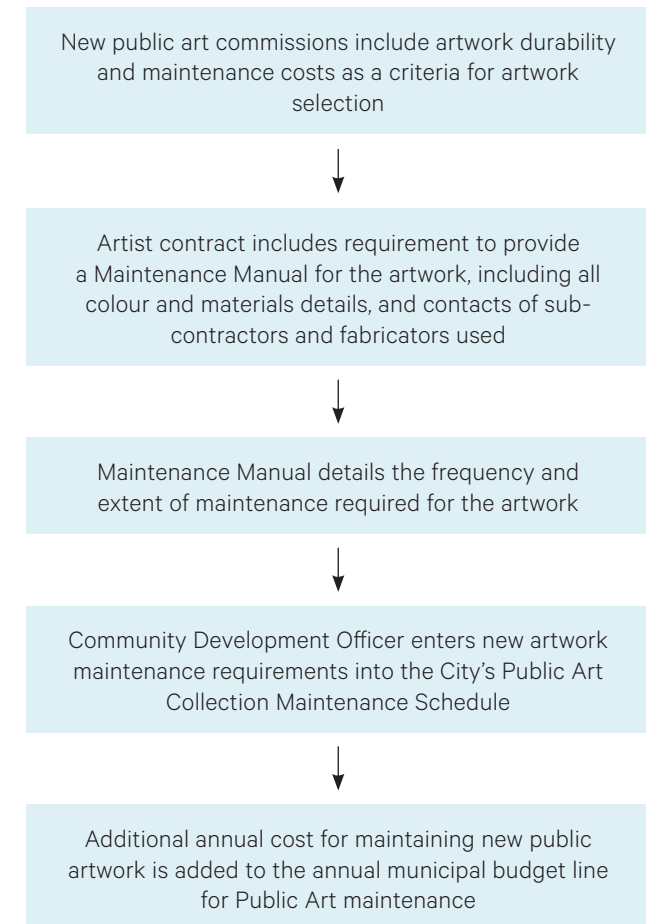
In line with the Public Art Masterplan's guiding principle of Leadership, the City of Kwinana views the Public Art Collection as a valuable and treasured community asset. The Public Art Collection requires ongoing maintenance to ensure the community continues to have appropriate access to the Collection,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



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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