



# PUBLIC

# ART

# STRATEGY

2020-2025





## ACKNOWLEDGEMENT OF SHELLHARBOUR CITY'S TRADITIONAL OWNERS

Shellharbour City Council acknowledges the Traditional Custodians of the Dharawal and Yuin Nations as the first Peoples of this region. We pay our respects to Elders past, present and emerging and recognise the value and contributions of all Aboriginal and Torres Strait Islander peoples to the local community.

# MESSAGE FROM THE MAYOR



Public art is a highly visible indicator of a city's creativity and plays a vital role in the development of a sense of identity and belonging, crucial to the design and enrichment of public spaces and places.

Artwork can highlight the history and characteristics of a place, shape landscape and perception, while also influencing the environment and stimulating new experiences and interactions.

Shellharbour's public art collection currently consists of numerous artworks which have been acquired through artist commissions, purchases, community art projects and private developer contributions. Public art has been integrated into functional elements such as street furniture, building designs and parks across the city.

Shellharbour City Council values the positive impact of creativity on our city and recognises that art and culture are an expression of the region's identity. The City's first Public Art Strategy formally recognises the large role public art plays in achieving our community's desire for a "vibrant, safe, creative and inclusive" city. We are committed to ensuring that art is an everyday experience for residents and visitors and to creating unique opportunities for artists.

Through this strategy we will build upon the existing public art collection, ensure that newly acquired artworks are of high quality and that the collection is well maintained while exploring new opportunities for art in public spaces.

This document aims to provide a bold vision for the future of Shellharbour's public art program. The need to develop this strategy was identified as a key action within the arts and cultural development strategy Make, Play Grow: a strategy for a more creative Shellharbour. The development of the Public Art Strategy was informed with significant community engagement and I would like to thank all who have contributed to this document throughout the process, helping us plan for a more vibrant and creative City.

We hope that this Strategy will provide inspiration to artists and the community in the narratives and themes of artwork and a technical framework to support the City in the planning and achievement of public art that is cohesive, engaging, innovative and authentic to Shellharbour.



*Marianne Saliba*

**Cr Marianne Saliba**

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# WHY HAVE A PUBLIC ART STRATEGY?

Art in public spaces takes many forms. It may be traditional or contemporary in style and can incorporate a wide range of materials and constantly evolving approaches, including sound and visual installation, digital and performance art. Public art is for everyone.

Public Art encourages people to engage more deeply with a place, its people and unique stories. It can be an experience, a memory, a landmark or meeting place. Art stimulates expression, provokes surprise at the unexpected and celebrates the creativity and skill of artists, while encouraging the public to discover their own capacity for exploration and imagination.

Public Art has the power to inspire and transform and plays a key role in shaping our spaces, our experience of place, enhancing or responding to the environment, creating a focus for storytelling, navigation and community engagement, connecting people and places. Art can stimulate the local economy, provide opportunities for artists and creative people and contribute to a shared sense of identity. Council celebrates the enduring positive impact on the cultural, social and physical fabric of the city that public art provides when it forms part of the everyday experience.

The primary purpose of this strategy is to clearly articulate Shellharbour's public art goals and provide a basis for a considered approach to the acquisition and management of our current and future public art collection. The strategy will facilitate effective planning, advocacy and promotion to maximise high quality public art opportunities that reflect the unique and diverse characteristics of the City.

# ABOUT THE STRATEGY

This Strategy enables and cultivates a collection of inspiring, accessible and dynamic public art experiences in the city. A curated, cohesive and planned process will provide opportunities for artistic expression that are original, innovative and recognised by industry peers and professionals as being of high quality.

This document provides a curatorial and technical framework for new acquisitions that will inform all decision-making related to public art in Shellharbour, including resources and funding. Adherence to the strategy will ensure that the City upholds its role of guardian to the continually growing collection to a standard that is in line with industry best-practice.

The strategy is set out in four parts as below:

## PART ONE

The Strategy outlines the guiding principles, curatorial themes and context for public art within Shellharbour;

## PART TWO

Identifies focus and priority areas for future public art investment, resource allocation and explores potential additional areas for consideration;

## PART THREE

Outlines industry best practice processes for public art procurement and management;

## PART FOUR

The Action Plan sets out steps and timeframes for the implementation of the strategy.



While Council will be the main driver of this strategy, developers, artists and our communities are encouraged to engage with the document. The following may provide some insight into why it may interest you:



## DEVELOPERS:

Developers are encouraged to consider the cultural, aesthetic, social and economic benefits of public artworks as an investment and a point of difference. Art has been shown to increase the liveability and ultimately the desirability and value of properties or destinations. Private developers and art consultants are encouraged to consider the curatorial themes and principles found in the strategy when developing their project guidelines.

## ARTISTS:

Artists who are creating art in the public realm are encouraged to reference the curatorial themes and principles to assist in developing artwork. Inspiration may be taken from the strategy to ensure that artworks build upon existing public art and design elements, are site-specific and contribute to the public realm in a positive way.

## COMMUNITY:

The strategic inclusion of artwork in the public realm benefits all members of the community. Community members are encouraged to utilise this strategy to better understand how public artwork can contribute to and reflect place and how they can engage with this form of creative expression. When public art projects are initiated within the community, Council will encourage and support these to align to the principles and aims of this strategy. Staff will be available to provide advice and guidance and, where possible, assist in fostering beneficial relationships and partnerships to bring projects to fruition.

# CONTEXT

Council has many public artworks in the current collection.

Artwork can be found in our community spaces such as libraries and Civic Centre, parks, recreation areas and on the facades of buildings.

This reflects Council's current commitment to public art. Several recent and ongoing projects are:

## LAKE ILLAWARRA ART TRAIL:

The trail is currently home to six sculptural artworks which reflect the lake, its history and its people. The trail will be extended in the coming years with the view to transform the coastline with artwork from Boonerah Point to Shellharbour Village.

## URBAN ART PROGRAM:

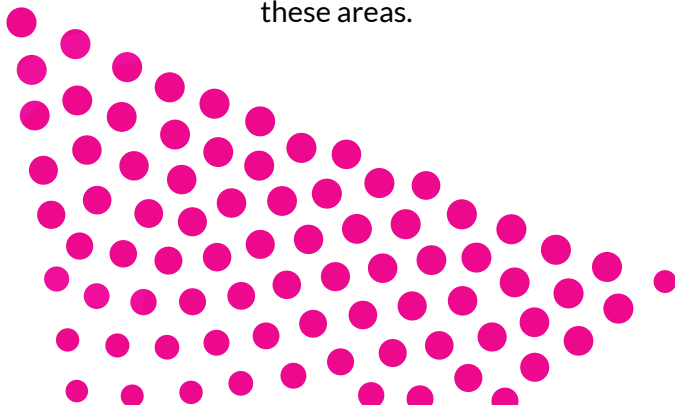
The Urban Art Program has been ongoing since 2016, resulting in several large-scale murals by professional artists across the city. This program is the result of the cooperation of local business and property owners and has successfully reduced incidents of vandalism in these areas.

## NEW DEVELOPMENT AREAS:

Public Art Strategies have been developed in collaboration with Council for both the Calderwood Valley and Waterfront Shell Cove developments. These documents ensure that artwork is considered at the earliest stages of development, resulting in quality outcomes for our new communities.

## TREAD SHELLHARBOUR:

This mobile application allows users to access information about public art on the Lake Illawarra Art Trail and at the Civic Centre, alongside historical information and accounts of Shellharbour's past. The app is updated with new artworks as they are installed and includes heritage walks in some of the city's most beautiful locations and a virtual tour of the Shellharbour City Museum.







## SHELLHARBOUR CIVIC CENTRE:

The Shellharbour Civic Centre was identified as a significant opportunity for the city to achieve high quality public artwork in an integrated way. There are five public artworks at the Civic Centre, several of which included substantial engagement with our communities throughout the design process.

It is important that the implementation of the Public Art Strategy is integrated with Council's other strategic planning and policy documents.

Some of the most relevant of these include:

- Community Strategic Plan 2018-2028
- Arts and Cultural Development Strategy
- Shellharbour Development Control Plan
- Local Strategic Planning Statement
- Town Centre Plans
- Asset Management Plans
- Open Space and Recreation Needs Strategy
- Masterplan documents for Council-managed Reserves
- Event Strategy 2018-2021
- Shellharbour's Safety Strategy 2016-2021
- Shellharbour Youth Plan 2018-2021

# COMMUNITY ENGAGEMENT

This Strategy has been informed by a comprehensive consultation process that explored expectations and priorities around public art in Shellharbour. The information gathered during the consultation period forms the foundation of the Principles, Curatorial Themes and Opportunities in the Strategy.

This consultation revealed that the community want to see a variety of public art outcomes; long and short-term installations, works that are large and small in scale, art that is integrated into buildings, functional and standalone. You wanted to see a bit of everything!

## WHAT WE LEARNED:

Public art is **best suited** to Parks and Open Spaces, Town and City Centres, Community and Civic facilities

The city's artwork should be **planned** and considered

Public art should create **memorable spaces** that you can be proud of

Successful public art is site specific, sensitive to the surrounding landscape and **tells stories of place**

Artworks should be thought provoking, **surprising and playful**

fun

TACTILE

connected

unexpected

THOUGHT  
PROVOKING  
MEMORABLE

BOLD

SITE  
SPECIFIC

VEA

unique

interesting

TIMELESS

ICONIC

diversity

PART

ONE

STRATEGY



# PRINCIPLES

Drawing on what we heard during engagement with residents, visitors and stakeholders, and in line with industry best practice approaches, the following principles have been developed to reflect Shellharbour's intrinsic values and the shared experiences of our communities. The development and implementation of all public art projects and initiatives in Shellharbour City will be inherently guided by the following principles:

## AUTHENTICITY

Artwork will reflect Shellharbour's unique identity by drawing inspiration from local people and places. The strongest public art outcomes are achieved through the installation of works developed specifically in response to each unique site. We will work to ensure that artwork is representative of Shellharbour's diverse cultures, values and communities, acknowledging local stories, histories and environments.

## EXCELLENCE

We will approach public artwork with processes that align with industry and local government standards to deliver quality artistic outcomes for the City. All projects will be carried out in a fair and transparent manner, delivering a program that is intentional, well-managed and sustainable. A diversity of commissioning models will be used to encourage a variety of artistic methods and public art outcomes.

## OPPORTUNITY

We will facilitate and support inclusive opportunities that evoke meaningful conversations about public art, the artistic process and its outcomes. These experiences will shape a deeper understanding of the creative experience and empower a more confident exploration of artwork in public spaces.

We will encourage artistic excellence and growth for artists at all stages of their career by providing platforms to learn, experiment, connect and create in a public setting.

## EXPRESSION

Artwork is subjective – Council will encourage artistic bravery. Public art is not always immediately comfortable and at times may spark important debate. Public art should challenge, stimulate and provide meaningful contributions to our experience of our surroundings. Successful public art should always evoke a response.

Artwork will be created by artists and designers who are professionals in their selected medium, resulting in authentic artistic interpretations that are contemporary, innovative and diverse.

## COLLABORATION

We will foster the growth of new and existing relationships by working together to expand our public art collection. Through leadership and support we will enable creative collaborations between artists, industry professionals and project partners, recognising that successful public art is a collective undertaking encompassing expertise, creativity and passion.

# CURATORIAL THEMES

The following curatorial themes have been developed in response to Shellharbour's culture, values, community, landscape and history. They are reflective of what we learned during community engagement.

These curatorial prompts are intended to provide inspiration for artists and to maintain artistic excellence, contextual appropriateness and cohesiveness throughout all new commissions.

## CONNECTION

Public art provides a platform where narratives of our shared and individual experiences, heritage and cultures can unfold, strengthening our sense of connection to each other, to our community, our past and our futures. Our cultural landscape is layered with local stories and knowledge that connect across time and place.

Artists and commissioners are encouraged to uncover and celebrate the existing storylines of the area, reveal the diversity and breadth of our communities and reflect on our histories. Artwork can provide a visualisation of local stories, memories and values that shape relationships through shared experiences and collective imagination.

## PLACE

Our surroundings anchor us to place; strengthening our experience of being, of belonging and nurturing our collective identity. Artwork should respect and emphasise the unique and varied character of our natural environments, villages and neighbourhoods, acknowledge the dialogue between built and natural spaces and tell the stories, both familiar and hidden, of the places we call home.

## EXPERIENCE

Artwork in public space has the potential to connect, inspire, challenge and intrigue, adding to the everyday experience of our surroundings. It can encourage us to explore and discover, make us curious, generate surprise and prompt our imagination. Public art can provide a moment for pause, for reflection, playfulness or enjoyment.

Artists and commissioners are encouraged to explore artworks that are uniquely local, that captivate our senses and invite new perspectives. Artworks should encourage interaction and engagement and create an experiential encounter accessible to a diverse range of people. Artwork may intervene in public spaces through bold or unexpected elements that can surprise, reimagine or revitalise and provide colour and vibrancy to place.

PART

FOCUS

OPPORTUNITIES

WORK



Council will focus our resources for public art projects in areas of high civic use and seek opportunities to align public art to the City's priorities, placing the consideration of artwork at the forefront of organisational planning and providing significant outcomes for the community.

We recognise that there are many opportunities to integrate public art as part of infrastructure projects, open space planning, streetscape and urban design and master planning projects. A shift in planning processes is required to ensure that public art is an integral part of these activities, if, and when, relevant. An integrated and collaborative approach is a critical component to ensure that that opportunities for public art are recognised and confidently planned for, rather than a retrospective addition or worse, a missed opportunity.





Permanent public artworks in Shellharbour will be delivered and managed within the scope of four broad areas of focus:

- The Lake Illawarra Art Trail & Coastal Environment;
- Town Centres;
- Open Spaces and Recreation; and
- Capital Infrastructure Program.

Defining principles have been identified in consultation with Council and the community. These take into account existing artworks, priority areas and areas of significant public use in the city. Each focus area includes considerations of:

- Character;
- Site Specific Environment;
- Aspirations; and
- Potential Opportunities.

Each public artwork project and initiative within the following focus areas will reflect and be intrinsically linked to the guiding Principles and Curatorial Themes outlined within this Strategy.





# ART TRAIL AND COASTAL FRINGE

## CHARACTER:

The Lake Illawarra Art Trail began in 2014 and currently consists of a series of six artworks which are installed along the Lake foreshore area, between Mount Warrigal and Warilla. Lake Illawarra and the coastal area of Shellharbour has numerous sites of Aboriginal heritage including sites linked to significant Dreaming stories, shell middens, corroboree and campsites. This area of the Lake foreshore is a major tourist destination for the region and is important in maintaining the local active, outdoor lifestyle. The ongoing Lake Illawarra Art Trail project will continue to develop the coastal fringe as a key component of the City's cultural and social life, eventually stretching from Mount Warrigal to Shellharbour Village.

## SITE SPECIFIC ENVIRONMENT:

Artwork in this area should:

- Take into consideration the existing public artworks to ensure new additions fit with established curatorial themes, scale and appropriateness of the site;
- Celebrate Connection, consider local stories and history, particularly the abundance of Aboriginal heritage and cultural sites that are evident throughout the area;
- Consider the impact of harsh climactic conditions including salt, wind, humidity and UV exposure on material choice;
- Benefit and enhance the experience of annual events and ongoing programming occurring across the site;
- Retain existing active and passive uses of coastal reserves; and
- Minimise impact on pedestrian and cyclist access through the area.

## ASPIRATIONS:

Artwork within this area should:

- Acknowledge, reference or consider the existing artworks in the area to contribute to a cohesive collection and curated experience;
- Encourage an explorative experience and connect places that the trail encompasses through a common narrative;
- Strengthen the role of the City's foreshore as a destination for recreation and leisure activities;
- Be authentically connected to place. Artwork should build upon the uniqueness of the area's history and cultural significance with interpretation that is interesting, stimulating, and expressive;
- Be of a large scale to assist in wayfinding and add to the collective feel of the area;
- Aid in safety and amenity of the public realm during all hours; and
- Enhance ongoing programming and activation initiatives within the area.

## POTENTIAL OPPORTUNITIES:

Future artwork opportunities should consider:

- Key locations along the coastal walk between Oak Flats and Shellharbour Village;
- The Reddall Reserve Masterplan;
- Links to the Aboriginal Interpretive Signage project;
- Links to the Shell Cove Waterfront, existing Public Art Strategy for that precinct and the opportunity for major tourist events and attractions; and
- Integration with major events held along the coastal reserve.





## TOWN AND CITY CENTRES

### CHARACTER:

Shellharbour City has identified five distinct town centre precincts, including the city centre, with two new precincts set to become activated in the coming years. These locations are bustling, purpose-driven and high profile, comprising of strong, vibrant retail strips, community spaces, high-density built form and a need to cater to both vehicular and pedestrian audiences.

### SITE SPECIFIC ENVIRONMENT:

Artwork in this area should:

- Directly reference Town Centre Plan documents particularly in relation to the distinct character of each precinct;
- Support the objectives of the relevant Town Centre Plan to enhance the character, streetscape and public spaces in the area, with a focus on the pedestrian areas;
- Engage directly with the various users and functionality of the precinct and ensure existing uses, events and future programming are not affected; and
- Provide opportunities to facilitate ongoing public art experiences and programming, such as changing, short-term artworks.



## ASPIRATIONS:

Artwork in this area should:

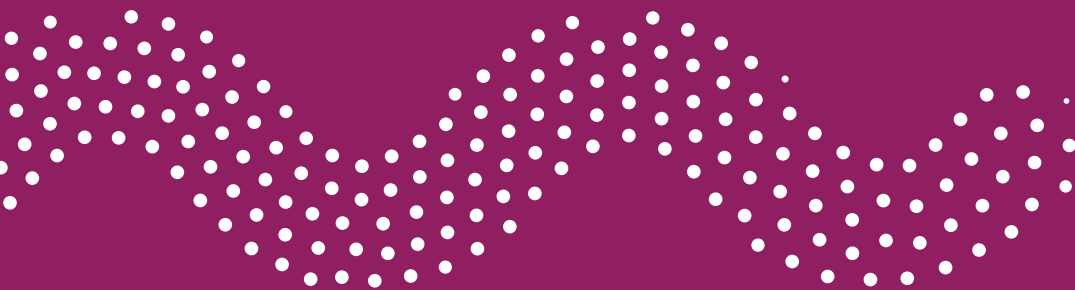
- Lead the revitalisation and cultural transformation of our community centres through the introduction of vibrant, dynamic artistic expression;
- Feature colour and playfulness to aid in enhancing the experience of the urban nature of place, providing moments of delight for pedestrian and vehicular traffic;
- Aid in wayfinding, creating moments of familiarity for visitors wishing to establish their location;
- Provide innovative opportunities for moments of intrigue, points for meeting and rest, promoting a desire to revisit and linger in these spaces;
- Have an appropriate composition and scale with relation to the 'feel' of the precinct;
- Create vibrant, changing experiences through a mix of permanent and temporary works;
- Contribute to the streetscape, and interface with built form in a contemporary and innovative manner;
- Provide opportunities for sensory or experiential artwork, designed for people of all abilities; and
- Enhance ongoing future programming and activation initiatives within the area.

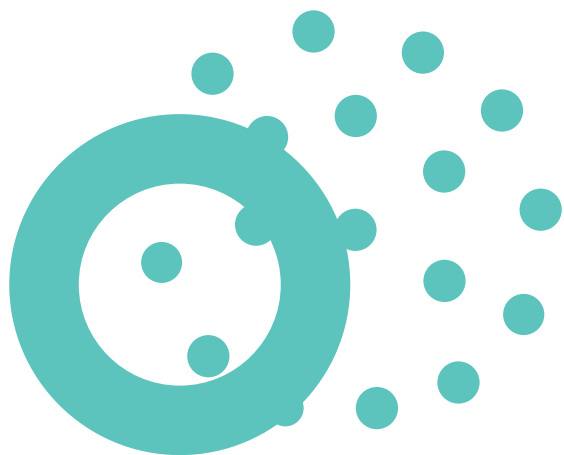


## POTENTIAL OPPORTUNITIES:

Future artwork opportunities should consider:

- Integration with Council's Capital Works Program;
- The potential for collaboration with business and industry to enhance public art outcomes;
- Addressing large scale expanses of concrete and brick walls;
- Improving the level of usability through the provision of integrated public art (built structures, street furnishing, lighting, paving, landscaping etc.);
- A pedestrian focus, aiding in streetscape enhancements that reflect local character and connection;
- Provision of opportunities for public art infrastructure to facilitate ongoing public art programming; showcasing artistic expression and artworks in a more transient manner;
- The element of surprise and delight through the curation of short-term artwork;
- Gateway markers that signal the arrival to the town centre precinct, providing landmark and wayfinding opportunities; and
- Major intersections and road reserves which present a variety of opportunities and scales for artworks.





# OPEN SPACE AND RECREATION

## CHARACTER:

The communities of Shellharbour City enjoy a predominately outdoor, active lifestyle. Parks and open spaces around the city offer the community both passive and active recreational pursuits. These areas include a diverse mix of play spaces, sports infrastructure, gathering spaces and natural environments. Open space and recreational spaces in the City have a relaxed and fun atmosphere, providing a neutral environment for the application of public art.

## SITE SPECIFIC ENVIRONMENT:

Artwork in this area should:

- Retain existing active and passive uses of public reserves and open spaces;
- Comply with environmental planning and protection guidelines;
- Celebrate Connection, consider local stories and history, particularly the abundance of Aboriginal heritage and cultural sites that are evident throughout the area;
- Consider the diversity of natural and built form in reserves and recreational areas;
- Consider the diversity of focussed use in these spaces, including sporting, playground, picnics etc;
- Benefit and enhance the experience of annual events and ongoing programming occurring across the site; and
- Be guided by the Open Space and Recreation Needs Strategy.

## ASPIRATIONS:

Artwork within this area should:

- Layer the site with local stories and histories, authentically connecting with place;
- Provide opportunities for playful, interactive, sensory or experiential artwork, designed for people of all abilities;
- Complement the existing natural elements and usage of place;
- Strengthen the role of the city's open space areas as destinations for recreation and leisure;
- Integrate lighting and other tools to aid in safety and amenity of the public realm during all hours;
- Connect with the various users and functionality of the reserve, celebrating the recreational and sporting activities; and
- Improve the level of public amenity by providing artworks which add to the existing functionality and contribute to the creation of an attractive, safe and enjoyable place.

## POTENTIAL OPPORTUNITIES:

Future artwork opportunities should consider:

- Integration with the Open Space and Recreation Needs Strategy;
- Integration with playground and other asset renewal projects;
- Collaboration with private industry in new development areas;
- Integration with existing events through the curation of temporary activations;
- The addition of artworks to public amenities development and renewal to decrease vandalism and increase public safety; and
- Standalone public artworks at a scale suitable to the area.



# INFRASTRUCTURE PROJECTS

## CHARACTER:

Council delivers millions of dollars in capital infrastructure projects annually which result in the design and construction of new buildings and/or public environments. These diverse projects include community spaces such as libraries, recreational facilities such as playgrounds and skate parks, urban design and infrastructure improvements including streetscape and town centre revitalisation or public amenities.

## SITE SPECIFIC ENVIRONMENT:

The commissioning of artwork in this area should:

- Consider each project for its unique characteristics; and
- Identify opportunities for the integration of public art at the earliest possible project planning stage, as part of annual planning for the capital works and program.



## ASPIRATIONS:

The commissioning of artwork in this area should:

- Reflect continual improvement towards best practice public art integration, acquisition and management;
- Develop an organisational culture of support and advocacy for public art integration;
- Identify and prioritise integrated public art in the City's capital works program;
- Value the advice and expertise of public art industry professionals as a contributor to all relevant projects at the early stages of project planning;
- Set aside an approved percentage of the total capital works expenditure for public art, to be allocated across identified projects;
- Where appropriate, include artists as part of the design team, working in collaboration with architects, landscape and urban designers, in order to deliver the best outcome for the public from an aesthetic, functional and economic basis;
- Improve the level of usability of public spaces, through the provision of integrated public art such as street furnishing, lighting, paving, landscaping etc; and
- Provide opportunities for public art infrastructure to facilitate ongoing public art programming, showcasing artists and artworks in a more transient manner.

## POTENTIAL OPPORTUNITIES:

Future artwork opportunities should consider:

- Long term planning through capital infrastructure and urban design projects;
- Asset Renewal Program;
- Development contributions funding allocation for public art;
- The review of public art planning, procurement, delivery and maintenance processes within Council.

# ADDITIONAL OPPORTUNITIES

While permanent installations of public art are the core focus of this strategy, we acknowledge that there are additional opportunities for art in public spaces which are equally valuable. These projects can range from temporary installations to ephemeral activation projects, community engagement projects and professional development opportunities for practitioners. It is hoped that the principles and curatorial themes in this strategy will provide inspiration for diverse applications and approaches to public art that will lead Shellharbour to explore a range of arts practices in public space.

## TEMPORARY PUBLIC ART PROJECTS

This strategy envisages opportunities for temporary public art projects in order to enliven unusual spaces across the City and respond, with flexibility, to the innovations of artists and contemporary local issues. Temporary art works are generally designed to last between 0-5 years and are sometimes a one-off event. These artworks may include performance, installation, façade treatments, light, sound and new technologies. Commissioning of temporary art may occur as a one-off project, through an ongoing curated platform, or be delivered within an event or festival framework.

Short-term public art adds an extra dimension to the public realm, transforming places and providing passers-by with engaging art experiences, interrupting life as we know it. Temporary works of public art and public art events provide dynamic opportunities for diverse artists and communities to intersect and interact in the city's public spaces. Temporary or one-off projects also provide excellent opportunity to showcase and develop local emerging artists.

A vibrant mural of two blue and green parrots on a brick wall. The parrots are facing each other, with their heads close together. The background is a blue brick wall, and the parrots have bright blue heads and chests with green wings and backs. The ground in front of the wall is a mix of green grass and brown soil.

## URBAN ART, STREET ART AND MURALS

Urban art, street art and murals are an important art-form with the ability to respond to architecture, culture and social contexts. Council currently has a service provision role in graffiti management projects, particularly in coordination with property owners, and a facilitation role in providing information and guidance alongside a commissioning role. Council will continue to commission murals and façade treatments to improve amenity and streetscapes, where resources allow. There is scope to formalise and expand the Urban Art Program. Council will explore opportunity for additional regular funding and the possibility of incorporating development opportunities for emerging artists.

## SUPPORT FOR ARTISTS AND ARTS PRACTITIONERS

In order to achieve high quality public art outcomes, it is essential that information, advice and support is provided to local arts practitioners. In implementing this strategy, Council will increase development opportunities for artists working in public space and support artists working on public art commissions. This will strengthen new and emerging talent, and both diversify and increase the number of local artists working in the public realm. Advice will also be provided to public art commissioners, including developers, who wish to procure art using best practice methods.

# PART THER LE

TECHNICAL  
STANDARDS

Organisations such as the National Association for Visual Artists, Museums Australia and the Arts Law Centre of Australia provide industry standards of practice for those commissioning and managing public artworks. The City's Public Art Policy guidelines and public art processes will be reviewed in order to ensure that these standards form the basis of Council's public art acquisition and management procedures.

# COMMISSIONING PROCESSES

In order to foster and support the diverse practice of contemporary public art, it is important to undertake a range of commissioning processes. This provides flexibility to achieve differing objectives according to project ideas, budget, site and scale. Council will ensure that the process conforms with local government legislation, the City's Public Art Policy and Procurement Policy in order to ensure fairness and transparency.

In all cases, and particularly in infrastructure projects, the involvement of artists and industry professionals in the early stages of project planning is key to successful and meaningful public art outcomes.

## INDIGENOUS CONTEXT

Council recognises the role of public art in promoting Shellharbour's distinct Aboriginal and Torres Strait Islander culture and heritage, as well as the significance of local cultural and spiritual connections to land.

Indigenous Artists who hold a connection to the area bring meaningful and intrinsic value to a site. In the procurement of artwork for Shellharbour City, submissions by Indigenous Artists will be actively sought. Indigenous Artists and advisors can also contribute to projects in alternative capacities, including through the format of mentorship of, or collaboration with other Indigenous or non-Indigenous artists.

## ARTIST PROCUREMENT

Council has three principle methods for commissioning public art, Expression of Interest (EOI), Limited Competition and Direct Engagement. There are also other methods for procuring artwork, including purchase and donation, however these do not require a commissioning process to take place.

1. Expression of Interest (EOI)/Open Call: In an EOI process the artwork opportunity is widely advertised and artists are invited to state their interest in competing for the opportunity. Artists provide information about their artistic practice and previous work. Depending on the artwork opportunity, concept proposals may or may not be requested at the EOI stage.
2. Limited Competition: In a limited competition process a small number of artists are invited to develop and submit a concept proposal in response to the artist brief. A concept design fee is paid to each submitting artist.
3. Direct Engagement: in a direct engagement process, one artist is selected from a curated shortlist to develop a concept design in response to an artwork opportunity. The artist's concept design is presented to the selection panel for approval to continue to the design development stage. The artist is paid a concept design fee. This model is useful where the project timescale may make it difficult for widespread advertising or where the project or development would benefit due to the working style or reputation of the artist.



# TYPICAL PROCUREMENT METHODOLOGY

The below is an outline  
of the typical methodology  
for commissioning  
a public artwork:

## 3. DOCUMENTATION

- Artist develops full construction documentation including engineering certification, where necessary, safety certifications and prototypes where required;
- Artist submits final installation methodology.

## 1. PROCUREMENT

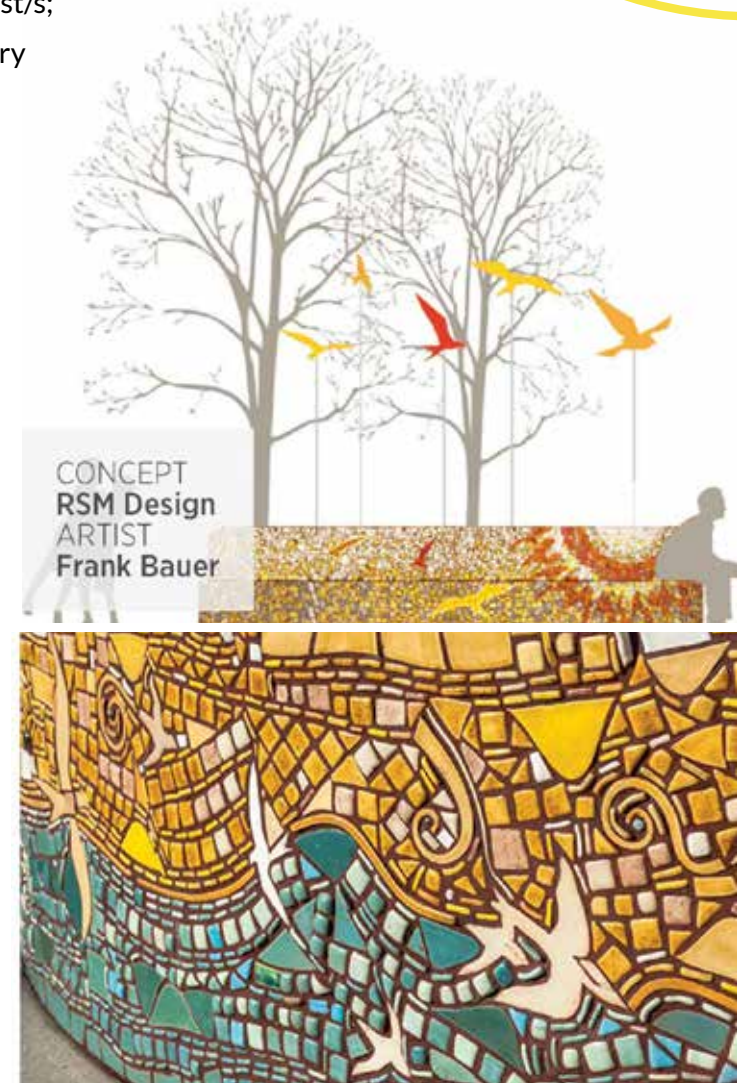
- Establish artwork opportunity and selection criteria;
- Develop Artist Brief, based on information found in the Public Art Strategy;
- Identify artist procurement method;
- Advertise opportunity, or send brief to invited artist/s;
- Receive Concept Designs from artist/s (it is industry standard to pay an artist fee for concept designs);
- Final concept design is selected, based on selection criteria;
- Artist is contracted to complete the project.

## 2. DESIGN DEVELOPMENT

- Artist is provided feedback on the concept design;
- Artist is briefed in detail on the site/ project and given an update on installation timeframes;
- Artist further develops design, based on feedback and briefing.

## 4. FABRICATION AND INSTALLATION

- Artist fabricates the work;
- Artist installs work;
- Artist provides official handover and completion of the project to Council;
- Artist submits maintenance manual;
- Artist attribution signage is installed.



## DONATIONS

Donation and transfer of artwork is a valuable way for Council to realise public artwork in the city. While there are mutual benefits to these acquisition methods, Council needs to ensure that artworks meet the objectives and principles of this strategy, and that appropriate resources are available to maintain and protect the artworks.

## PUBLIC ARTWORK PROPOSALS

Council encourages artists and other creatives to make proposals for public art to animate and enliven the City in line with the principles in this Public Art Strategy. While projects can vary, individuals and groups are encouraged to follow similar processes to engage and commission artists as indicated above. All proposals will be subject to an assessment and consideration process undertaken by the Public Art Reference Group and Council staff.

Council staff can provide support where requested. It is recommended that opportunities for resourcing are explored through Council's annual funding programs.

## PUBLIC ART REFERENCE GROUP

A Public Art Reference Group, composed of stakeholder representatives and industry peers, will be convened by Council to provide independent advice and make recommendations on the implementation of the Public Art Strategy and the acquisition and management of public art projects in Shellharbour.

The responsibility of the Public Art Reference Group will be guided by an appropriate term of reference and is to guide:

- the review of policies relevant to public art and related plans, strategies and operational guidelines;
- the development and revision of assessment criteria and measures appropriate for the evaluation of public art proposals;
- the acquisition, commissioning and procurement of public art; and
- the restoration, relocation or de-accessioning of public art assets.

The structure and terms of reference of this group will require further consideration by Council as part of the implementation of the Public Art Strategy.



# MANAGEMENT OF PUBLIC ART

## RESOURCING PUBLIC ART

### FUNDING

Resourcing a robust public art strategy takes investment and acknowledgement that urban and public art programs drive economic tourism, social interactivity and investment. Council acknowledges that this is a challenge and seeks resources through various funding avenues.

Currently, Council funds public art through its Capital Works Program, development contributions and a small amount from arts and cultural and asset management programs. These funds will continue to be utilised alongside advocacy for increased budget allocation and improved opportunity for cross-organisational partnerships.

Several additional resourcing opportunities will be pursued, including:

- Government and community grants;
- Sponsorship and private funding, including philanthropic funds;
- Donations and bequests; and
- Development contributions.

### PARTNERSHIPS

Council recognises the importance of partnerships and engagement with key stakeholders in the development and presentation of public art. There are a wide range of opportunities for partnerships which are vital in increasing the level of resourcing for public art.

Shellharbour City is experiencing rapid change and transformation, through increasing population, ongoing development and changing demography. Developing relationships and working partnerships with development authorities, businesses, project managers, community members, entrepreneurs, institutions and organisations is crucial to attain skills, knowledge and an increase in resources and opportunity for public art in the city. There is a need to strategically ensure the inclusion of public art in preplanning application processes, to partner with the private and public sector in the provision of funding and ongoing maintenance for public art and to bring our artists and arts organisations early to the planning table.



## MAINTENANCE

Council recognises the importance of adequate and appropriate maintenance in the long-term care and quality of public artworks. As such, the life of the work and any ongoing maintenance requirements should be considered in the concept and design development phases of the commissioning process.

The development of a regular monitoring and maintenance program as well as the appropriate allocation of maintenance resources through Asset Management Plans will ensure that the benefits generated by public art can be enjoyed over a long period and that maintenance costs can be kept to a minimum. Essential fabrication processes and maintenance requirements are captured in the Artwork Maintenance Manual which forms the final handover of ownership of an artwork.

Council also recognises the ephemeral nature of some works, especially in the area of murals and street art works, and outside exceptional circumstances, adopts a five-year lifespan for murals and street art commissions. Council understands that many works may have an even shorter lifespan.

The Public Art Policy will set out processes and procedures for all aspects of the maintenance and repair of artworks in the Public Art collection, according to best practice standards.

## DEACCESSIONING

Generally, public artworks remain in situ while they retain their physical integrity and authenticity and while they continue to reinforce the City's Public Art Strategy. Generally, the proposed lifespan of the artwork will be outlined in the artist contract during commissioning.

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

Deaccessioning refers to the process undertaken to remove a work of art from public display, or from a public collection. The decision to decommission public artwork will be informed by the asset management and maintenance framework relevant to each public artwork and conditions outlined in the original contract. The Public Art Policy will set out processes and procedures for the relocation or deaccessioning of artworks in the Public Art collection, according to best practice standards.

## RESPECTING CREATORS

### ARTWORK OWNERSHIP

Ownership of the artwork is dependent on the commissioning process, contract and the land where it is located. In most cases, the contract with the artist/s identifies that the artwork be owned by the commissioning body once the artwork is installed and final payments made. Artwork located on private land is owned and maintained by the landowner. Artwork located on public land is owned and maintained by Council unless arranged otherwise.

### ARTWORK COPYRIGHT AND MORAL RIGHTS

Australian Copyright Law requires all original public art to be attributed to the artist. Signage must be installed near to the artwork/s to acknowledge the artist. Artists are also to be acknowledged when images of their work are published. Artworks should only be modified for conservation or restoration reasons. The artist must be consulted prior to any works taking place. Reasonable steps must be taken to contact the artist ahead of any relocation, sale, removal or destruction of any works, in line with Council's Public Art Policy.

## PROMOTION

Council's Public Art Collection is a significant asset of community and artistic value, which speaks to many audiences. Public Art boosts tourism and visitor experiences and adds to the city's identity and character. The promotion of public art is also important in advocating for art in public spaces, increasing awareness and enjoyment of art and developing the public's understanding of contemporary arts practice.

Council will explore mechanisms and partnerships to ensure that the Public Art Collection is accessible and effectively promoted. This may include online and social media, partnerships with visitor economy stakeholders and further development of the Tread Shellharbour mobile application.

# PART FOUR

## ACTION PLAN



**PUBLIC ART  
IS WELL  
RESOURCED,  
COLLABORATIVE  
AND  
SUSTAINABLE**

|   |      |
|---|------|
| Work in partnership with stakeholders from other levels of government, private industry and community in developing creative outcomes for the public art collection                                   | O    |
| Encourage and support community and business initiatives that increase opportunities for art in public spaces   | O    |
| Encourage the integration of public art in private developments   | O    |
| Consider options for the development of a Public Art Contribution Scheme, or a percent for art on development costs that would support future commissioning of art in key precincts across the City   | L    |
| Review Council's budgetary and human resource commitment to the commissioning and ongoing management of public art to reflect and enable growth of the program and effective delivery of the Strategy | S    |
| Explore and pursue external funding opportunities, including grants, philanthropic and sponsorship arrangements   | O    |
| Ensure public art opportunities are considered within Council's capital infrastructure program, master-planning processes, open space projects and precinct developments                              | S, O |
| Identify future artwork commissions in key locations already endorsed through master-planning and strategic planning processes  | S    |
| Establish an annual funding stream for the Urban Art Program, while also seeking matching support from local businesses and property owners   | S    |

**TIMEFRAMES**

|   |                           |
|---|---------------------------|
| O | ONGOING                   |
| S | SHORT TERM (0 - 2 YEARS)  |
| M | MEDIUM TERM (2 - 4 YEARS) |
| L | LONG TERM (5 YEARS)       |

**PUBLIC ART  
IS WELL  
MANAGED  
AND  
MAINTAINED**

Establish a Public Art Reference Group, comprising of Council staff, industry and community representatives

S

Review Council's Public Art Policy to reflect industry best practice in the acquisition and implementation of public art initiatives, management and maintenance of the collection

S

Ensure that all public art has a valuation assessment undertaken and is registered on Council's asset management system, including Urban Art projects

M, O

Involve and value artists by engaging them in the earliest stages of planning, development and delivery of Council led projects

O

**PUBLIC ART  
IS ENGAGING,  
ACCESSIBLE  
AND LOCALLY  
RELEVANT**

Develop programs, professional development and mentorship opportunities to support the development of skills and capacity of local artists and curators

M

Develop and support a program of short-term art interventions to create diverse, changing experiences in the City's public spaces

L

Add value to the City's cultural and community events by ensuring that creative opportunities are an integrated part of event delivery, in line with the City's Event Strategy

S

Catalogue and map all existing works of public art in Shellharbour and develop a strategic approach to promoting the collection and increasing its accessibility

M

Produce a fact sheet as a resource for residents, property owners, businesses and artists who are interested in mural and urban art commissions

M

# WHERE TO FROM HERE?

**This Strategy provides an opportunity for Shellharbour City to plan, provide and advocate for best practice public art for the benefit of our communities and visitors. The strategy will be aligned with Council's Delivery Program. Achievements and activity will be reported through the Integrated Planning and Reporting framework, including our Annual Report.**

## MEASURING SUCCESS:

An evaluation of the Public Art Strategy will be informed by the following indicators:

- An increase in the number of high-quality public art projects and initiatives in the City
- More vibrant town centres and open spaces throughout the City, resulting in increased economic growth
- An increase in the number and diversity of creative initiatives integrated into our cultural and community events
- Improvement in the way public art projects are integrated into Council-led capital works projects
- An increase in the number and quality of public art in new developments
- Artwork acquisition processes model best practice guidelines
- Improved management and maintenance of the public art collection

The experience and expertise of the Public Art Reference Group is crucial in determining the level of success of these qualitative measures.

# ARTWORKS BY PAGE



Cover: Rhinoceros Mural by Arlin Graff in Jackson, Michigan (Bright Walls Mural Festival)



Page 2: Split by David Ball (2018)  
Image by Chris Frape



Page 4: Aquifer by Kim Williams (2018)  
Image by Chris Frape



Page 7: Mural by Claire Foxton (2016)  
Image by Chris Frape



Page 9: Aquifer by Kim Williams (2018)  
Image by Chris Frape



Page 9: Biotica by Justin Sayarath (2018)  
Image by Chris Frape



Page 15: Blue-Banded Bee by Trait (2019)



Page 16: Mural by Mikey Freedom (2019)



Page 19: Ghost Trees for Spirit of Place by Lizzie Buckmaster Dove and Robert Nancarrow (2016)



Page 20: Dragonettes by Vera Moller



Page 23: Leatherback by Jane Cavanaugh (2017)





Page 24: Coastal Botanic by Claire Foxton (2020)



Page 27: Two Heads are better than One by Poncho Army (2018)



Page 28: Fluidity by Orlando Norrish (2019)



Page 30: Bright Walls Mural Festival in Jackson, Michigan



Page 32: Artwork unknown



Page 34: Artwork unknown



Page 36: Who's got the chippies by David Doyle



Page 37: Artwork unknown



Page 38: Bright Walls Mural Festival in Jackson, Michigan



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