



**Public Art Strategy for the Catalina residential development, Tamala Park [draft document]**

**Prepared by Artsource for the Tamala Park Regional Council, November 2011.**

# Executive summary



This public art strategy forms part of the overall planning for the Catalina development. It should be read in conjunction with the *Final Local Structure Plan, September 2009*, explanatory section and appendices; and amended in line with reviews of the structure plan and roll out of the landscaping concept.

The strategy recommends three narratives for Catalina, being

- regeneration
- beach and bush
- trails

These allow the geography and history of the Catalina land to be interpreted in a

contemporary way via public art. It also reflects values that Catalina may wish to develop amongst its residents: those of hope, looking to the future, respect for the environment and healthy living.

Underpinning strategies for the artworks, suggested locations and a recommended budget are included in the strategy.





## Contents

- The project: establishing the project context
- The site: establishing the site context
- The stakeholders: documenting stakeholder engagement
- The narrative: explaining curatorial rationale
- Artwork strategy: establishing visual guidelines
- Locations - overview
  - Precinct 1
  - Precinct 2
  - Precinct 3
  - Precinct 4
  - Tamala Parkway
- Possible stage one artworks
- Commissioning process: exploring options for commissioning artworks
- Delivery: identifying project stages through to implementation
- Budget
- Summary of recommendations

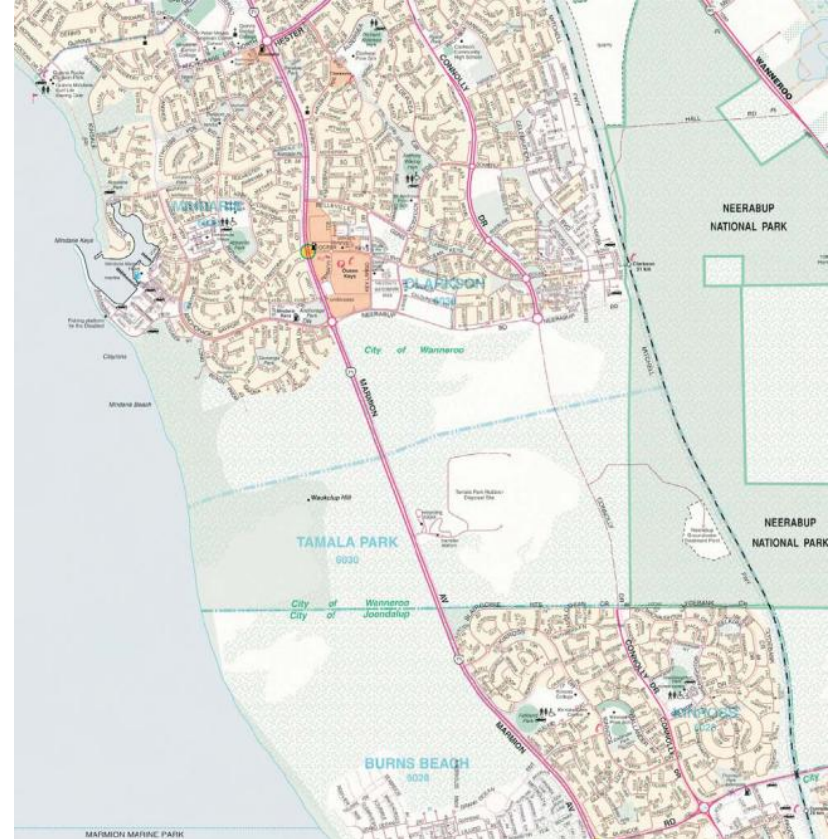
# The project

Establishing the context of the project

The Town of Cambridge; City of Joondalup; City of Perth; City of Stirling; Town of Victoria Park; City of Vincent and the City of Wanneroo: these seven local government authorities in the Perth metropolitan area have come together as the Tamala Park Regional Council.

The Tamala Park Regional Council are the joint owners of Lot 118 Mindarie, which is an area of 432 hectares situated in the local authority district of the City of Wanneroo. Part of the land is used by another Regional Council – the Mindarie Regional Council, as a refuse landfill.

An area of 170 hectares is to be developed for residential housing and is expected to yield over 2,500 lots of land. The land development is being managed by Satterley Property Group, with the subdivision being branded with the name of “Catalina”. Catalina has naming links to an island, World War II seaplanes, yachts, resorts and beach front restaurants, conjuring up notions of a graceful, coastal lifestyle.





# The site

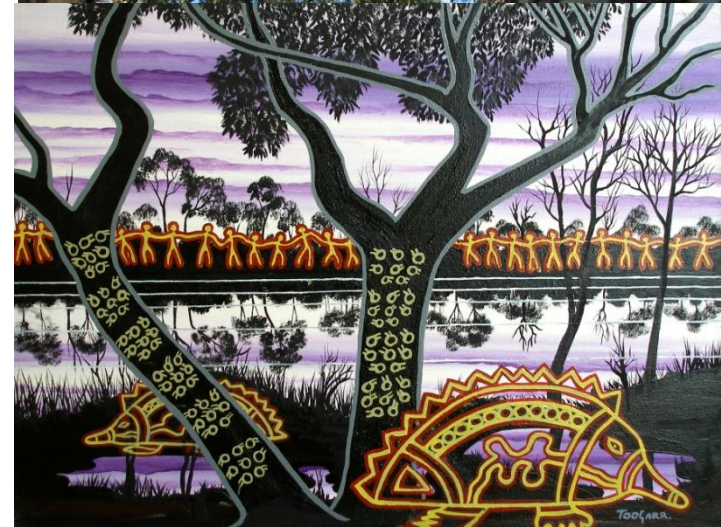
## Details of the site

Catalina is bound to the east by the Neerabup National Park. At just over 1,000 hectares in size, the park follows an old stock route, which in turn follows part of an ancient Aboriginal migration route between Lake Joondalup, in the Yellagonga Regional Park, and Loch McNess, in Yanchep National Park. The route also forms the basis for the 28 kilometer Yaberoo Budjara Heritage Trail, developed in 1988 as one of a network of heritage trails marking the Australian Bicentenary. There are some significant Indigenous sites in the area, although none in the Catalina subdivision itself.

The subdivision is situated between the Neerabup National Park and the proposed Tamala Conservation Park; a class A reserve between Burns Beach and Mindarie. This proposes a coastal reserve with some developmental nodes at beaches directly west of Catalina. Cycle and walk tracks improve accessibility to, and along the coast.

The history of the site's name – Tamala Park – is associated with the nearby waste disposal site which is still visually significant to the south of the site. This history can be reinterpreted to present a positive view of waste management, the role that reusing and recycling can play and the production of green energy.

Surrounding suburbs of Kinross, Mindarie and Clarkson are well established, with Joondalup City nearby. The site is well serviced by the Joondalup train line and the Mitchell Freeway.



# The stakeholders

A strategy for engaging relevant stakeholders



The [Local Structure Plan](#), and in particular “Appendix 10: Community Development Plan”, developed by Creating Communities, details thorough stakeholder consultation which informs this public art strategy in a number of overlapping areas.

A site visit and discussions with Grant Singleton, Senior Project Manager, Satterley Property Group, was instrumental in providing background and site information as well as staged plans for the development roll out.

Discussions were held with Kirsten Dawson from EPCAD regarding the intersection of landscaping and public art, including ensuring that narratives developed through the public art strategy are reasonably consistent with the aesthetics and concepts in the landscaping plan.

Feedback from the Tamala Park Regional Council is provided as part of the review of this draft document.



## City of Wanneroo

During the development of this strategy, the City of Wanneroo were consulted as significant stakeholders. The City of Wanneroo's Public Art Policy states, in part, that public art will be:

*of high artistic and technical standards; diverse in artform and approach; improves the aesthetics of the given locale; [and] supportive of local artists where possible.*

Also of interest to the City of Wanneroo is that sufficient information flows back to them to enable that artworks be correctly maintained, ensure the correct acknowledgement of artists takes place and that information is available to inform the public of the works; information routinely provided in maintenance schedules.

One key factor in the City of Wanneroo's policy includes a local artists' skills programme:

*In its commitment to developing local artists' skills, where appropriate the City will appoint a local artist to assist the commissioned artists throughout the project. This will allow the local artist to gain skills and understanding of public art commissions.*

*This program will benefit local artists by providing them with the opportunity to gain skills and experience necessary to undertake future commissions. The City will benefit by having suitably qualified artists with local insight who can undertake local commissions.*

This commitment is reflected in the "Commissioning strategies" section of this document.

## Options for formal engagement of the City of Wanneroo

Early engagement with a local government authority can be integral to them developing a sense of ownership of the artworks, once handed over to the LGA.

One strategy that we have used with success is to involve an appropriate person from the LGA, for example, from the planning or community development department, in decision making processes based around the public art. This is commonly as part of a selection panel who assess expressions of interest and presentations from artists.

## Local engagement and community development

Partnerships with local government can help enrich the community development outcomes of a residential subdivision. As the Catalina subdivision falls within the City of Wanneroo, the City of Wanneroo's Arts Development Officers, on 9405 5000, would be a good reference point for identifying local community groups, local artists and artists groups who might like to be involved in public art projects in some capacity.

Appendix 10 Community Development Plan of the LSP details a number of local groups who have already been consulted by Creating Communities in the context of the Catalina subdivision. There may already some willingness on behalf of some of these groups to engage further in public art projects with community development outcomes.



# The narrative

A curatorial response to the Catalina subdivision



The Local Structure Plan's explanatory notes state: *A public art strategy will be developed in conjunction with the landscape and interpretation strategies to ensure a coherent integration into the public realm. Public artwork should relate directly to its surroundings in scale and theme and the selection and design of public artwork resonate with the broader spectrum of residents and visitors anticipated in the development. (p83)*

A curatorial response to this site provides the opportunity to discuss the stories and themes that resonate with the Catalina subdivision.

An overriding feature of Catalina relates to its broader geographical context. The subdivision is situated between the Neerabup National Park and the proposed Tamala Conservation Park; a class A reserve between Burns Beach and Mindarie. Supporting these external bush locations are two conservation reserves within the subdivision, which reflect the high conservation values of the region. Bush and beach have a strong visual, as well as geographical, presence at Catalina.

In addition, the very strong visual element of the Tamala Greenway links the site from the high density transport hubs of freeway and train station, through the subdivision to the open spaces of the coast. Proposed cycle ways and walk tracks along and to the coast reinforce the connectivity theme.

Tamala Park's naming association and proximity to a waste management site provides a number of opportunities to explore. The recycling and resale centre and green energy produced from its methane gas production are two positive examples of how such a history can be viewed in positive ways.

From this information, three narratives have been developed. These narratives will act to determine not only the story being told through artwork but can shape the materials used and the locations of works.



**artsource**

Clockwise from left: artwork by Andrew Kay; *Lost* by artist Lee Harrop, 2009



# The narrative

## Narrative 1: Regeneration



### Regeneration

The narrative of regeneration relates both to the site's proximity to, and naming links with, waste management and a desire on behalf of new residents to engage in new beginnings. Regeneration as a concept can not only dictate the theme or story being told through the artwork but can influence working methods and materials as well. It acts as an underpinning philosophy across all sites in the subdivision.

*At Tamala Park there is a golden opportunity to design a range of activities around the encompassing theme of 'regeneration.' The concept accords with the desire of the TPRC to develop Tamala Park as an example of environmental excellence and to incorporate the latest technology in waste reduction, environmentally responsible living and recycling.*

*Although Tamala Park is a name currently linked with a waste disposal facility, an opportunity exists to reframe current thinking in relation to the area. In the 21st century it is increasingly relevant to consider waste management issues in terms of creativity, innovation and environmental responsibility, as well as in the context of sustainable lifestyles. The waste facility can therefore be seen in a positive light as part of the 'heritage' of the area – something the community can develop (page 62). Structure Plan Explanatory Section.*





# The narrative

## Narrative 2: Trails



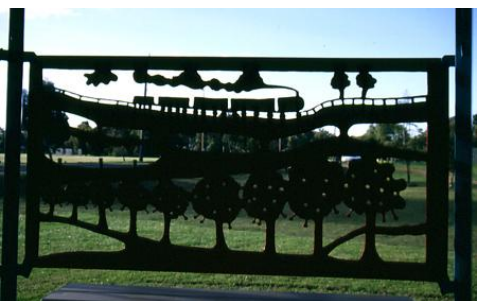
Trails are a significant part of the broader site context with walking trails occurring within the Neerabup National Park. The 10<sup>th</sup> Lighthouse Heritage Trail at the southern edge of Neerabup National Park also reinforces the trails narrative in the region.

To the west, the Burns Beach plan, documented as part of the [Tamala Conservation Park](#) discussion document emphasised the community expectation of shared walking and cycling paths along the beach front with possible extension into Mindarie.

The narrative of “trails” picks up not only the identified theme of access and connectivity but works with the

physical space of the Tamala Parkway, wending its way through Catalina. The landscape plan identifies this area as providing a continual visual and physical link through the space. The greenway is a constant through the changes precincts and housing densities, from the transit oriented development of Precinct 4 through to the coastal Precinct 1.

This narrative can guide the placement of works in, or alongside the Tamala Greenway, in particular, as it accesses activity nodes, neighbourhood centres and residential areas throughout Catalina.





# The narrative

Narrative 3: Beach and bush



## Beach and Bush:

The significant pieces of bush, preserved in the Biodiversity and Conservation Areas, as well as some remnant vegetation within the subdivision, and the presence of the Neerabup National Park, highlight both the presence and the importance of the natural environment to Catalina.

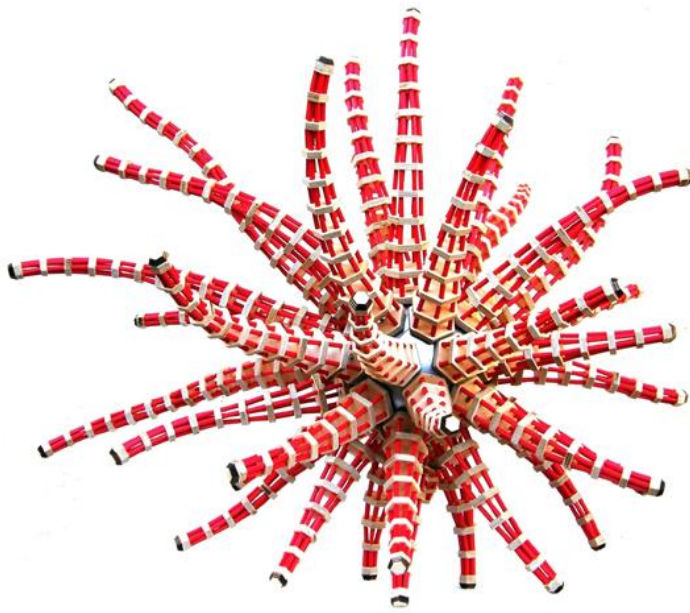
Having the beach as a destination at the western end of the subdivision, and the possibility of ocean views for some residential lots, is a spectacular asset for Catalina and reinforces the naming of the subdivision.

The Tamala Conservation Park: Community Advisory Committee Report for public comment, July 2011 discusses a surf life saving facility at the north western end of the study area, which extends along the coastal edge of Catalina to Clayton's and Rambo's Beaches; and notes that in response to *increased demand from the community for access to safe swimming areas ...* the committee has recommended that road access and facilities be further investigated. This would reinforce the sense of destination for Catalina residents.



# Artwork strategy

Underpinning principles



## Overview

A subdivision such as Catalina offers choices of housing density from high density, apartment living based around transport nodes, commercial spaces, schools and public open spaces, through to lower density single residences, in addition to retail, commercial and educational land uses. Public art within Catalina likewise needs diversity in approach to serve diversity in purpose.

## Sustainability

Artworks can display both form and function. Artwork can promote the concept and practice of environmental sustainability, often through design, materials use, or conceptually. Other artworks can explore environmental issues through interpretation of environmentally sensitive sites such as adjoining the conservation sites. This directly supports the narratives of regeneration and beach and bush.





# Artwork strategy

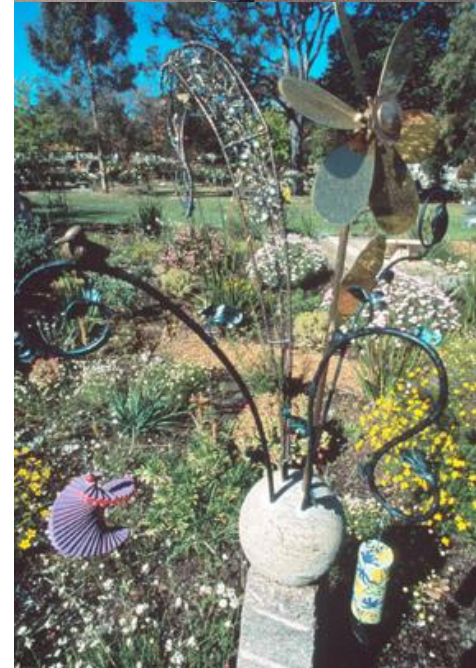
## Underpinning principles



### Diversity

- Incidental works which act as snippets of stories, to provoke an idea or thought;
- Nodes, where a more complex or complete narrative can be explored;
- Functional works, where artistic input into the design of hard landscaping infrastructure such as seating, shelters and paving can enrich places;
- Temporary or event based work: the changing nature of the art adds to activate and enliven space and can be used to engage audiences while other spaces are being developed.

Supporting these types of work can be a digital overlay which can act to support narratives via technological means. This can be driven by simply linking works to a website or through more advanced methods such as listening posts, data matrix barcode data downloads or digital projection works.





# Artwork strategy

## Scale



### Large scale

Large scale works offer an iconic and bold way to mark a place, particularly by the coast, which matches the scale of the environment within which they sit. Large scale art works with the idea that an *enlarged scale in artworks ...changes how you feel in your body.* ([Artlink](#), 25/3, 2005.)

### Medium scale

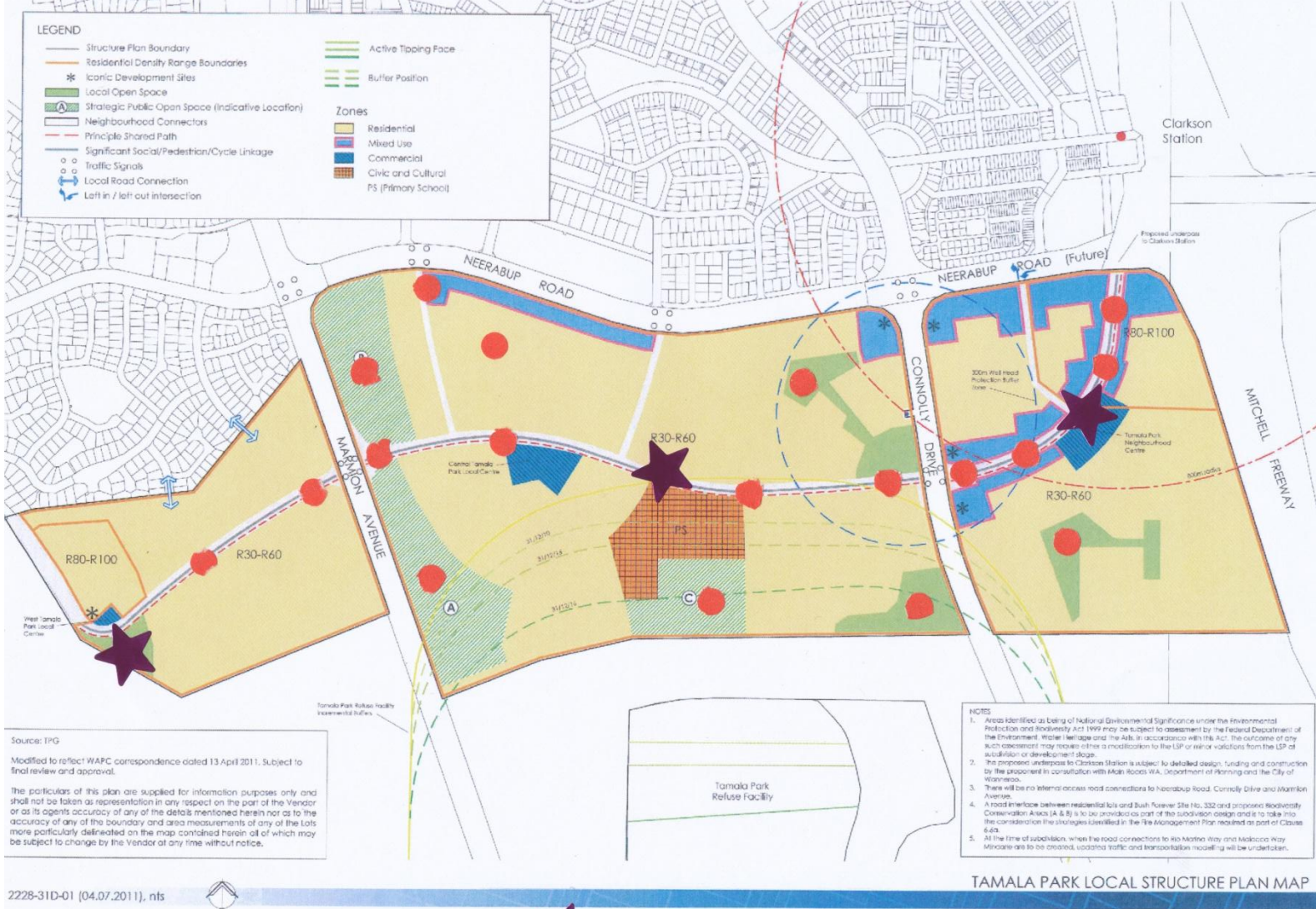
Medium scaled artworks can inject a sense of identity to a smaller and more clearly defined site such as public open spaces and residential spaces. The mid scaled works allows for closer inspection and the consideration of multiple viewpoints by pedestrians and passersby who are travelling at a slower speed; thus producing works that potentially interact more fully with their immediate environment and the viewers. There is a place for these works in the larger spaces of the

Tamala Parkway and other public open spaces.

### Small scale

Artworks need not be large and monumental. The use of smaller works of art, installed in everyday places, add a level of surprise and wonder to the landscape. Their scale encourages people to identify and interact with them in a way not possible with many larger works. Many smaller scaled works have a sense of whimsy or humorous commentary with which people identify. Small works are designed to be viewed closely by an audience, thus creating the opportunity for an intimate and personal engagement between the work and the viewer. Places where people gather in high density areas, places with a sense of confinement and places that suit close contemplation such as walk trails are very suitable for small scale works.





● **Secondary art works**

★ **Primary art works.**

Primary works have been located along the green link at key development sites, where the community is likely to gather. These are intended to be major, iconic works identifiable with the Catalina subdivision. Their location reinforces the green link concept.

Secondary works have been proposed as:

- suites of works along the greenway at the proposed nodes;
- at entry points to Catalina and may form part of civil construction;
- in public open space and may be sculptural or landscaping infrastructure
- temporary or ephemeral works for the village centre.

# Artwork strategy

Locations: Precinct 1 - Western



Precinct1 is marked by its proximity to the coast: it is the western most precinct of the subdivision and borders coastal dunes and vegetation to the west.

The LSP identifies that the subdivision design and built form is to have sympathy with the flow of coastal dunes; this is reinforced in the landscaping plan with the landscaping to emulate natural growth of coastal bushland, and resist the wind and sea spray.

Any public artworks within this precinct would also

have to glory in these harsh conditions and develop a patina over time which accentuates the works.

Due to the obvious connection to coast and the presence of the bush conservation sites to the east of this precinct; a theme of “Beach and Bush” is very relevant here.



# Artwork strategy

Locations: Precinct 1 - Western



The very western edge of the precinct also contains the western tip of the Tamala Parkway, where it is proposed that it open out into broad, precinct wide termination. EPCAD discussed the possibility of boardwalks or pathways extending the concept of the greenway trail, through the foreshore reserve to the destination of the beach.

An activity centre at the western most tip is intended to contain a small amount of commercial/retail activity, including cafes and restaurants mainly to service Catalina's population. It may also support recreational facilities proposed for the beach areas to the west.

There is the opportunity for a large, iconic artwork here, perhaps kinetic: wind driven or solar powered. Art work will need to sit well with the expanses of sky and the recreational focus of this area and provide an opportunity for people to stop and watch the ocean.

# Artwork strategy

Locations: Precinct 1 - Western



Medium to high density residential dwellings around the intersections with Marmion Avenue, along the greenway and along a coastal strip maximises the proximity to the coast and potential coastal views.

Such densities of housing require the humanising effect of small scale intimate sculptures, possibly situated in the Tamala Parkway as public open space. These works can make use of the natural fall of the dunes to promote the idea of discovery. An element of interpretation can work with the concepts of beach and bush flora and fauna to both educate and inform viewers. A child or family focus to the works would also work well here.

A suite of minor works could mark the intersection into this precinct from Marmion Ave and act as leader works, or supporting works for the major work at the activity centre at the western tip of the precinct.



**artsource**

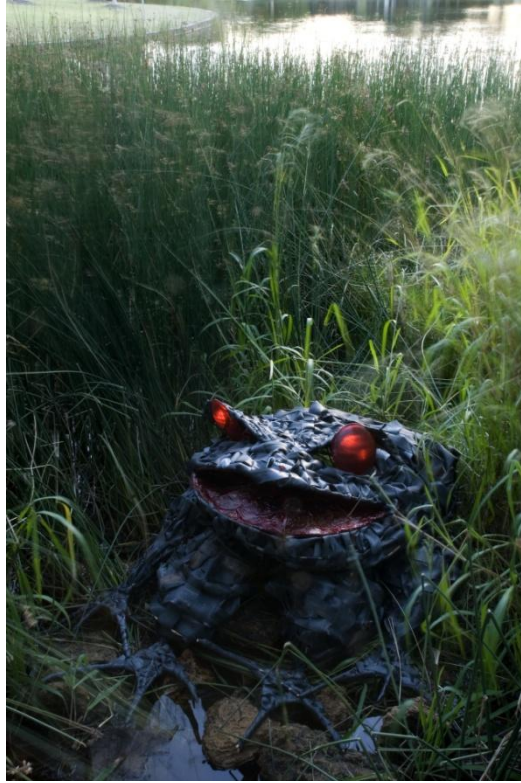


Clockwise from left: works by Pierre Caponi; Catherine Higham; Andrew Kay; Pierre Caponi.



# Artwork strategy

Locations: Precinct 2 – Central Western



Precinct 2 is defined by being the first stage of the subdivision to be constructed. It contains the two significant conservation reserves, separated by the green link, a large medium density residential zone based around an activity centre and a business strip adjoining Neerabup Road.

The “Stage one subdivision” section of this strategy discusses options for public art works in more detail.

The neighbourhood activity centre is planned to provide limited retail and a community focus that works with the

proximity of the primary school to the east. Residential options are diverse, catering to a number of household types.

The high quality remnant vegetation in this precinct promotes the narrative of “Beach to Bush”. The landscaping plan for this area looks at a diverse and transitional type of planting from coastal to woodland.

# Artwork strategy

Locations: Precinct 2 – Central Western



The primary and secondary gateways to the Catalina subdivision are located in this precinct, with the opportunity of public art to provide an appropriate primary and complementary secondary entry statement, either by using the civil construction works at the road's edge through the conservation areas or through some other means.

Artworks dotted along walk trails through the conservation areas can add greatly to the

enjoyment and understanding of local flora and fauna, without being strictly interpretive. This allows for imagination and room to play with ideas on behalf of the viewer.

A pocket park in precinct 2 is planned as the space to commemorate the Tamala Park Regional Council, either through a plaque or an artwork which represents the concepts of the partnership and the narrative of regeneration.



# Artwork strategy

Locations: Precinct 3 – Central Eastern

The presence of a primary school site at the western edge of precinct 3 defines the feel of this precinct: with, in the main, low to medium density housing, a small conservation reserve to the east and a mixed use strip along Neerabup Road. A small circle of high density housing surrounds a pocket park sized public open space at the intersection of Connolly Drive. This strong emphasis on families and children will define the nature of public art in this precinct.

A major, iconic work placed suitably near the activity centre and primary school celebrating the theme of regeneration and based around notions of family would be suitable in this precinct.

Family friendly, quirky and humorous works on both an intimate and medium sized scale can also reflect the narratives of regeneration. Community art projects with children and youth can drive the creation of some of these works, using recycled materials. The school precinct is an ideal location for these works, as the public open spaces within this precinct.

The narrative of trails is also relevant in this precinct, focussing on the idea of journeying to school and perhaps on to the retail centre in precinct 2. Again the Tamala Parkway is the linking mechanism here, with broader nodes around the school providing suitable locations for artworks. These works may involve some element of play or design around landscape infrastructure such as seating or play equipment.



**artsource**

Clockwise from top: Kath Wheatley's *Bicycle Bob*; seating by Jahne Rees, work by Bernard Kaiser



# Artwork strategy

Locations: Precinct 3 – Central Eastern



The mixed use development along Neerabup Road provides an opportunity to talk about regeneration in a broader sense, with medium sized and larger works providing an industrial edge to that narrative.

Concepts such as energy generation through wind, solar and other means or the recycling of industrial materials to make new works could prove an interesting way to work with the history of the site.

Paul Caporn's work, *Slump*, is made from soft fall matting and provides commentary on industry and in particular the resources boom.

Developers building commercial or retail premises would be strongly encouraged to promote public art within their constructions, in line with City of Wanneroo's recommendations in their Public Art Strategy.





# Artwork strategy

## Locations: Precinct 4 - Eastern

As detailed in the Local Structure Plan, Precinct 4 takes advantage of transit options presented by its proximity to the Clarkson station on the Joondalup train line, proposed Mitchell Freeway extension and proposed bus routes. The emphasis on medium and high density living, mixed use buildings and commercial, retail, civic and social uses along a long, thin “Main Street”, lends itself to a variety of urban and inner city public art strategies currently being employed in Perth city, Northbridge and inner city areas such as Subiaco.

Strategies such as the use of temporary or event based public work and small scale, intimate work actively seek to engage the audience and activate spaces.

Works in Precinct 4 can work with narratives of “Trails”, due to the transit connections, and “Regeneration” as a strategy to invigorate the space.

Landscaping strategies for this area include the idea of a village green, opposite the village centre, the use of design oriented hard landscaping and the use of exotic plantings to form an urban orchard.

One major work in the village centre/green area can act to galvanise the precinct. Smaller works in public open space and at entry points to the precinct can support this.



# Artwork strategy

Locations: Precinct 4 - Eastern

The dynamic nature of temporary works means that: *the opportunity is there to continually shift the engagement with a public space and renew the work as time passes to correspond with the shifts in surrounds, demographics and histories (David Turley, Artsource Newsletter, August, 2011.)*

Projects such as City of Perth's Laneway Enhancement Project - Wall Inc, Foodchain and Transart act to enliven public spaces. One strategy is the development of temporary mural work, designed to be easily changed or removed from a place if needed. Murals are often used as a device to cover temporary hoardings around development sites; it is a small shift to apply this concept to walls and surfaces of constructed buildings or other surfaces.

Temporary works can be bold, vivid and challenging; the lack of permanence giving artists a license to play with concepts, materials and construction methods that might not be successful in more permanent public artworks. Temporary sculptural installations and light works are being used by East Perth Redevelopment Authority in the Perth Cultural Centre. This includes artworks in the Urban Orchard, such as Bevan Honey's *Pushmepullyou in Utopia* (2011).

Temporary works are a great way to begin to get people engaging with the space during development stages of the subdivision. For example, the commercial building at 140 William Street (Perth) engaged an artist to act as an artist in residence in empty retail spaces prior to the spaces being leased.

Events such as live art, performance based work, concerts and theatre are another way for people to engage with place.

**artsource**

From top: temporary works in the Perth Cultural Centre by Bevan Honey; artist Clare McFarlane with her Wall Inc mural, as a work in progress, 2011.





# Artwork strategy

Locations: Precinct 4 - Eastern



## Incidental works

As stated in the Structure Plan Explanatory Section, *people are more inclined to walk further if there are continuous points of interest along their path* (page 64). Public art is a fantastic way of providing these continuous points of interest along a Main Street or retail strip. Small scale, quirky and intimate works act to humanise a streetscape, add whimsy and humorous commentary to a place and can spark a small idea in the viewer.

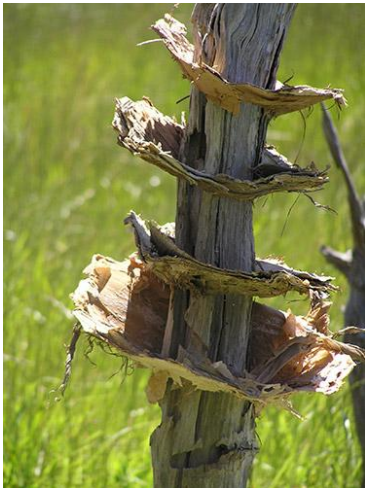
Numerous points along the greenway have been identified for a suite of these sort of works, particularly where the greenway widens into nodes.





# Artwork strategy

Locations: Tamala Parkway



The central green link provided by the Tamala Parkway acts to provide visual and literal linkages throughout the subdivision of Catalina, in effect becoming a linear park. This green link aims to promote innovative design, sustainable principles and community integration with public art and functional art works playing a key role in this meeting this aim.

From the transit hub in precinct 4, bulging into a village green area, further public open space opposite the school and buffers for the biodiversity regions, it terminates in the coastal dunes at the western most edge of precinct 1.

The space will be activated through directional landscaping, supported by public art placement in order to encourage people to move comfortably through the space to a destination of school, village centre or beach.

A mix of native plantings for canopy coverage, with deciduous trees for winter sun penetration, is planned.





# Artwork strategy

Locations: Tamala Parkway



The Tamala Parkway landscaping plan, by EPCAD, supports the concepts of an urban forest and community garden. Both of these landscaping devices are rich with the potential for public art and community engagement strategies.

Urban forests and community gardens act as key components of urban ecosystems and are considered key contributors to high quality urban environments. They help present a vision of an attractive, liveable city that provides economic, ecological and social benefits. Bernard Kaiser's *Ladder to Heaven* in a specially designed butterfly garden provides a contemplative

focus to these gardens. Bevan Honey's animal traps in the Urban Orchard at the Perth Cultural Centre provide a temporary note of humour to the setting.

Creative installations of plants and artwork within urban infrastructure are joyful to discover, such as Simon Gilby's work *Untitled*, a permanent suspension art piece in Florence Hummerston Park, City of Perth.



# Artwork strategy

Locations: Tamala Greenway



The Tamala Parkway provides nodes and places for people to gather, rest, meet and play. Artist designed and built playgrounds and artist input into hard infrastructure such as seating and shelter adds an edge of difference to public space.





# Artwork strategy

## Stage 1 subdivision



The stage 1 subdivision provides great scope to prioritise public artworks that brands Catalina appropriately and explore the narratives that will define the public art within Catalina. An unconfirmed budget of \$150,000 has been allocated to the creation of stage 1 works; with landscaping planned to take place June/July 2012.

### **Location: Primary and Secondary Green Gateway**

There is an opportunity for a public artist to collaborate with EPCAD or civil construction workers to add a design element to civil works that define the gateways. Other entry statements are also an option. The nature of the collaboration will depend on detailed designs being drawn up closer to the implementation of stage 1. Considering designs for both gateways will introduce a harmony and consistency to the sites.

As these gateways adjoin the biodiversity areas, a narrative of “Beach and Bush” would be appropriate here.





# Artwork strategy

## Stage 1 subdivision



### Location: walk trail in the Biodiversity and Conservation area

Once detailed designs from EPCAD become available closer to implementation, there are opportunities for public artworks to act interpretively within the biodiversity area. Another option is for artists to contribute designs to the hard landscaping features such as shelters and seats.

Again, a narrative of “Bush and Beach” is relevant here; an understanding of the flora, fauna and/or geology is implicit in any interpretive work.

Small scaled, intimate works and/or design added functional works are recommended for this site.





# Artwork strategy

## Stage 1 subdivision



### Location: Public open space

Discussions with Grant Singleton, Senior Property Manager, Satterley Property Group, has indicated that the park may be the site of some celebration of the Tamala Park Regional Council partnership. This makes the site ideal for some sculptural work commemorating this partnership.

use of this site, and either a functional work, with commemorative plaque nearby, or a medium scale work, would be appropriate here.

A narrative of “Regeneration”, in celebration of the new

## **Overview**

There are a number of choices in commissioning public artworks. All have certain advantages and drawbacks and should be chosen on that basis. Any commissioning process works best if it is fair, with expectations clearly defined and contractual obligations identified and documented.

In all instances, we would recommend working with an art consultant to take advantage of the very specific expertise they have in working with design professionals, artists and artworks through all stages of a commissioning process.

## **Working with one artist:**

A single artist may be approached and asked to create a public artwork. This can be a cautious approach, as although the client is familiar with what will be created, responses may lack the diversity created through more open commissioning process.

## **Expression of interest:**

A publicly advertised, open competition implemented through a tender or expression of interest process is one way to commission public art works. This is very successful when dealing with high value, iconic land mark works as the competitive process favours experienced practitioners, or groups of practitioners, who are able to suggest a diverse range of responses to site and deliver high quality outcomes.

It is the approach used for all State Government Percent for Art commissions over \$50,000. This process is both rigorous and transparent; with experienced public artists being familiar with the stages, contractual processes and established payment schedules. It can, however, be a lengthy process.

## **Curated shortlist:**

A small number of artists are selected by an art consultant and asked to submit material for review and selection. This method may be used because:

- the commission is under a certain value threshold;
- the project requires a quick turnaround time so the more lengthy expression of interest process can be shortened;
- of the selected artists' affinity and experience with a certain type of work targeted in the strategy; or
- because they represent a group that may be selected to achieve outcomes other than public art, such as community development.

## **Community development outcomes:**

These community development outcomes might relate to opportunities for local artists, younger artists, community artists or Indigenous artists to create individual or suites of works. Successfully meeting these community engagement outcomes paves the way for the use of sensitive, imaginative and supportive implementation strategies.

These type of projects may however, need careful mentoring of artists throughout the public art process.

## **Mentoring local artists:**

The City of Wanneroo promotes the professional development of its local artists by using a mentoring approach to its own public art projects. A mentoring component can be built into suitable projects, with a portion of the budget allocated to a local artist or group of artists to work alongside a more experienced artist and have input into either the design or fabrication of public artworks.

Again, these projects need careful management as the expected outcomes are not solely about public art.



## **Overview**

- Art consultant will liaise with clients, architects, landscape architects, other stakeholders and local government as necessary regarding the artwork project.
- Art consultant will provide mentoring and support for artists during the project.

## **Scoping**

- Art consultant will work with the client to clarify aspects of the project including site information, project timeframe, supporting documents, budget and contracting arrangements.
- Art consultant will clarify marketing strategy with the client.
- Art consultant will work with the client to determine commissioning models for each project. This may range from open competition to identifying artists or artists teams. Stakeholder representation on the selection panel will be determined at this point.
- Art consultant will work with the client to develop a selection process, with reference to the commissioning model.
- Art consultant will work with clients to determine reporting mechanisms
- Art consultant to work with client to determine exact budget breakdown for individual artwork projects including design development fees, artists fee for successful candidate/s
- Art consultant will document an artist brief in consultation and agreement with clients.

## **Artist selection and commissioning**

- Art consultant will commission artists according to the commissioning model.
- The selection panel will meet to select the artists, according to the agreed selection process.
- Art consultant will organise a briefing and site

meeting to be held with the artists.

- The artists will present design concepts to the selection panel and provide feedback to the artist
- Art consultant will formally notify the successful artist, and unsuccessful artists, on behalf of the client.
- Art consultant will prepare contracts which cover issues of copyright specific to the arts industry as well as the normal issues of insurances, transport, engineering certificates, work schedules and payment schedules.
- Art consultant will ensure the artist finalises design documentation to the satisfaction of the client.

## **Fabrication stage**

- Art consultant monitors the progress of the fabrication and works with the artist and client and other stakeholders to clarify any issues as they arise.
- Art consultant and stakeholders will have the opportunity to view the work in progress.
- Art consultant will ratify fabrication stages in order to maintain the project schedule.
- Art consultant will work with the artist and other stakeholders regarding installation.

## **Installation stage**

- Art consultant assists the artist with details regarding transportation and installation, negotiating and liaising with the client as necessary.
- Art consultant ensures that maintenance schedules are prepared by the artist and presented to the client.
- Art consultant documents the process and finalizes reporting to the client.



Within the City of Wanneroo, a 2% levy on all their construction projects is allocated to public art. This indicates a seriousness with which the City of Wanneroo perceives the value of public art to their community.

There is, however, no formal developers' contribution scheme in place within this local government area; with the City of Wanneroo, stating that they:  
*[e]ncourage developers to include appropriate public art in their projects.*

Developers realise that potential residents have high expectations of amenity when they purchase land: public art, either as stand alone pieces, community art or interestingly designed hard

landscaping, is part of this community expectation. This is especially true of subdivisions such as Catalina that can boast proximity to coast, national park, bush, public transport and good road access to the city.

In recognition of high civil construction, site works and infrastructure costs involved with the initial subdivision, we would recommend that the budget be set as a percentage of the landscaping budget, rather than construction costs. We would recommend that this figure be 5% of the landscaping budget, to be drawn from the landscaping budget.



# Summary of key recommendations

We recommend that the Tamala Park Regional Council endorse key content from this Public Art Strategy, including endorsement of:

- the narratives for Catalina, namely *Regeneration, Beach and Bush, and Trails*;
- artwork strategies, namely diversity and sustainability;
- proposed locations as part of the Local Structure Plan (subject to its periodic review);
- the proposed budget, at 5% of the total landscaping budget; and
- the proposed commissioning strategies.



# Contact us

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