

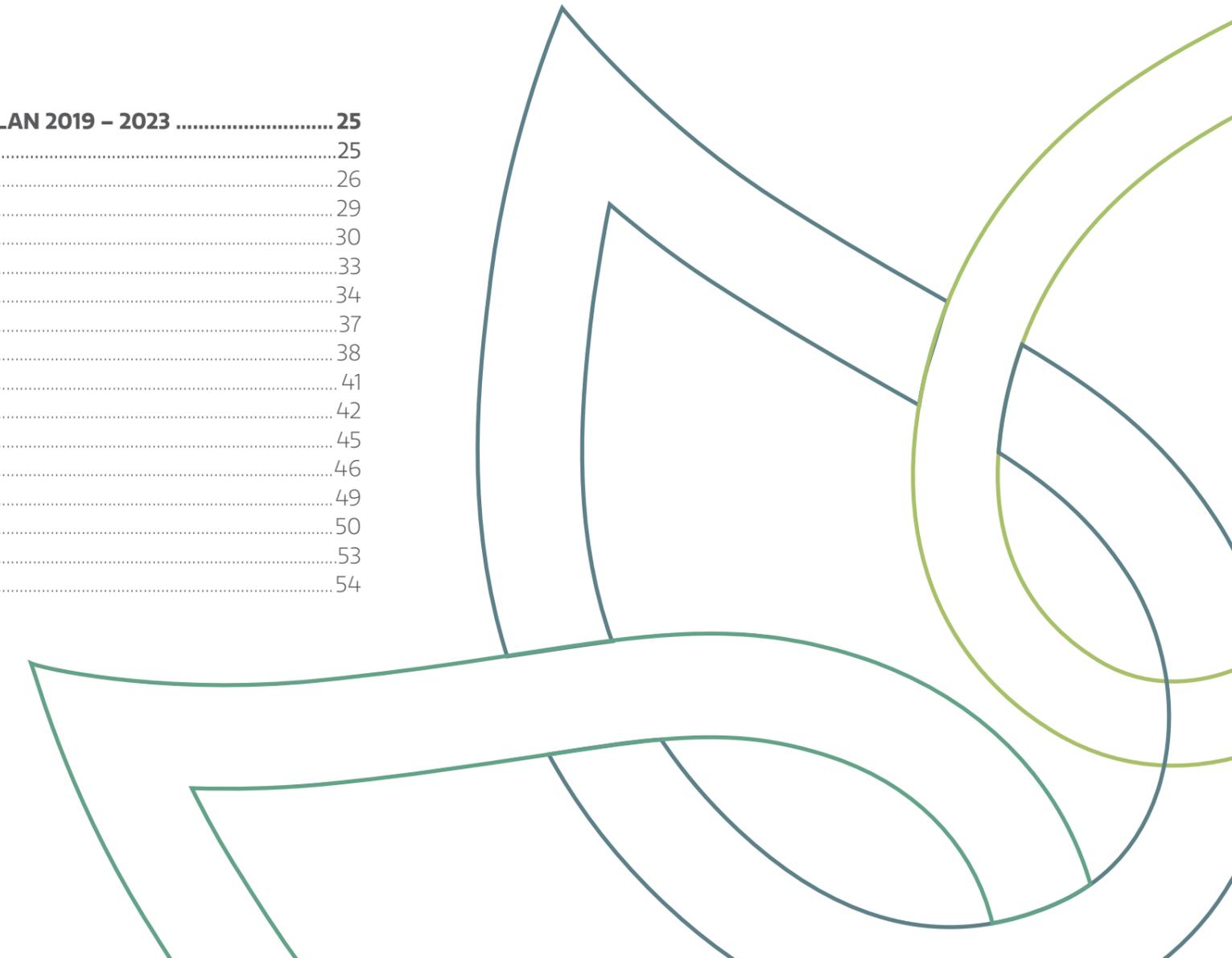
Public Art Strategy and Public Art Masterplan

2019–2023

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Part One – Public Art Strategy

Executive Summary

Located approximately 45 kilometers from the Perth CBD, the Shire of Serpentine Jarrahdale encompasses a diverse set of geographical areas. Comprising forested hills and coastal flats, amongst urban, suburban and rural communities, it is home to the picturesque Serpentine Falls, as well as established trails such as the Mundi Biddi Trail.

The Shire offers residents and visitors some of the most desirable outdoor settings in the Perth and Peel regions. Given this environment, public art is a powerful way to enhance Serpentine Jarrahdale's liveability and enhance economic development opportunities.

Public art projects are most effective when they are part of a larger, holistic, multidisciplinary approach within a region or neighbourhood. In this way, public art can contribute both to community life and to the vitality of public spaces. Furthermore, adopting a placemaking approach and engaging residents in aspects of the art-making process, can provide the community with the means to improve their environment and a sense of pride and ownership over their parks, streets and public buildings.

This Public Art Strategy and artwork opportunities within the masterplan align with the Shire of Serpentine Jarrahdale Strategic Community Plan 2017-2027 which provides the following vision: "City living offering a rural lifestyle with abundant opportunities for a diverse community."

The Strategy and Masterplan provides a curatorial and technical framework for new commissions, ensuring that the Shire of Serpentine Jarrahdale's public art collection is cohesive, celebrates local cultural heritage and histories, and supports the development of a dynamic, liveable and viable Shire.

The strategy and masterplan aims to reflect the future aspirations of the Shire's residents whilst complementing capital works programs and broader investments in strategic infrastructure.

How to use the document

The Strategy and Masterplan have been produced to guide the Shire of Serpentine Jarrahdale (the Shire) in the development of quality public art projects, guide the use of public art contributions to the Shire, as well as in procuring relevant commissions.

This document is composed of:

Part One: Public Art Strategy

Outlines the vision, principles, context and themes for public art within the Shire. Recognising that each commission presents its own individual requirements, part one acts as a foundation to help the Shire of Serpentine Jarrahdale develop and implement public art projects.

Part Two: Public Art Masterplan

Identifies a range of public art opportunities across the Shire. Part Two is intended to be a reference point used by the Shire in the disbursement of funds for the procurement of new public artwork.



Intended Audience

The Strategy has been written with three types of readers in mind. It is expected each will benefit from this document, though potentially each will utilise it differently.

Community

The Strategy and Masterplan assists community groups, individual artists and local businesses looking to commission or create a public artwork in the public realm to:

- Develop site-specific pieces that contribute to the vibrancy of the locality;
- That integrate with the existing urban environment; and
- That contribute to the Shire wide public art collection.

The Shire of Serpentine Jarrahdale

The Strategy will assist the Shire in developing new public art opportunities within the identified Vision, Principles and Themes framework.

The Masterplan provides an overview of opportunities and priorities which could be utilised as groundwork for future public art commissions, encourages information exchange across Shire departments, and helps allocate resources appropriately in the context of Shire-wide Public Art priorities.

Developers

The Strategy encourages developers to consider public art as part of their investment

- To complement and enhance urban design;
- To increase the livability, the desirability and value of properties or destinations.

Through the Local Planning Policy (LPP) 1.6 – Public Art for Major Developments, developers are required to allocate a percentage of the overall build budget towards art in the public realm.

Developers may alternatively choose to contribute cash to the Shire of Serpentine Jarrahdale “Public Art Fund” in lieu of procuring artworks themselves. They are encouraged to see this contribution as an investment into the local community, fostering social, cultural and economic benefits.

Vision

The Shire of Serpentine Jarrahdale aims to develop a range of public artworks throughout the Shire that engages artists' creative ideas to celebrate the values of the Shire – its history, cultures and future aspirations, as a place people want to be.

The Strategy and Masterplan offers the foundation to strategically plan and develop public artworks that enhance the connection between people and the public realm.



Guiding Principles

The guiding principles of the Strategy and Masterplan capitalise on the potential for art to respond to the innate values and shared experiences of the Shire of Serpentine Jarrahdale community.

Identity

Create public art that consolidates the Shire of Serpentine Jarrahdale's identity and sense of place, recognising the individuality of the different localities, celebrates community aspirations, and brings together people, culture and ideas.

Connectivity

Develop public art which highlights physical and contextual linkages between urban and rural neighbourhoods; between the natural environment and developed areas; and between the individual and the local community.

Expression and Excellence

Commission public artworks that are site specific, thrive for artistic excellence and respect the environment, through innovative and creative ways.

Best Practice

Follow good governance, procurement and public art processes so that the public art program contributes to the broader strategic goals of the Shire of Serpentine Jarrahdale.



Supporting Principles

The supporting principles are intended to further underpin the aforementioned guiding principles, and other elements consistent throughout the strategy and masterplan.

Enjoyment

Public art can enhance the experience of the Shire of Serpentine Jarrahdale's public spaces, instill a sense of pride towards place, recognise unique attributes of the Shire, create aesthetically stimulating environments, and improve the quality of life of residents.

Activation

Public art can enhance existing assets of the Shire of Serpentine Jarrahdale, and support leading proponents of creative placemaking to create new environments in response to community needs and aspirations.

Capacity building

Artists and residents can foster richness and diversity of outcomes when participating in public art opportunities. These opportunities promote equity and inclusiveness, and can generate leaders in the art and cultural field.

Integration

Projects benefit when public art plays an intentional and integrated role in place-based community planning and development.

Memorable

The desirability of the Shire of Serpentine Jarrahdale as a place to live and work can be strengthened through memorable events, activities and landmarks. Public art is central to facilitating engagement and inclusion of residents and visitors.

Themes

The following themes were identified through community engagement and research, responding to the Shire's environment, culture and history.

They are intended to assist in maintaining artistic excellence and contextual appropriateness now and into the future, by inspiring artists throughout the commission process for public art opportunities led by the Shire.

Theme One – Natural Environment

The environment in which we live has the uttermost influence on our well-being. The experience of nature can act as the equilibrium in our quality of life: pausing to watch the sunset piercing through the tree trunks at the end of the paddock; awakening to the sound of birds bustling in the garden; surrendering to the fragrance of the blossoming gums after the rain.

Our ability to notice our surroundings opens up opportunities to relax, to heal or to have fun. As populations and density increase, there is a growing awareness that we need to continue nurturing our relationship with the natural environment.

Residents and visitors of the Shire have expressed their close affinity to the natural bushland of the area, regardless of the type of activities taking them outside. These assets must be actively preserved for future growth, and woven into the local culture that values a country lifestyle.

Artworks can draw from the diversity and uniqueness of the fauna and flora of the area. The "rare flora" of Brickwood Reserve, the natural features of Serpentine Falls, the coexistence of wild life near an urban environment at the Macora Trail (Byford Hills), the preserved habitat of

the quenda, painted button quail or threatened WA Black Cockatoo – just to name a few.

With such an emphasis on the preservation of the environment, some commissions may invite artists to consider developing pieces of an ephemeral nature, to minimise impact, while enhancing and strengthening attachment to the local habitat. Artists will be encouraged to develop artworks that are site specific and reflective of the place. They may be inspired by textures, colours and forms from the natural environment, as well as incorporate elements such as wind and light to create innovative, kinetic and multidimensional works.

Theme Two – Belong

Belonging is a fundamental need shared across cultures, the foundation for a community to thrive. It can be expressed through deep connections to physical locations (heritage, culture, people); through memories (stories, ideas), as well as shared aspirations.

Despite a diverse physical environment across the Shire, residents were able to articulate common values relevant to a unique lifestyle, the beauty of places and the need to connect people for the benefit of community wellbeing.

An integrated approach to creative placemaking can prove very effective in making residents feel attached to their localities. Through a combination of urban design and public art, the Shire can develop or rejuvenate streets, central squares, parks and other public spaces to give a sense of belonging, excitement or respite. Footpaths linking larger areas, trailheads marking gathering spots, public benches offering comfort to slow people down and to facilitate interaction. Public art

developed for a purpose can shift public perception by making a place more welcoming, and inform new ways to engage with it.

When considered in the early stage of urban planning projects, public artworks can play a pivotal role in addressing the legibility and orientation, helping visitors and residents understand the spatial layout so they can move about and experience it with ease, further developing their sense of belonging in the Shire.

Harnessing inspirations from local history, culture, experiences and materials, artists can contribute significantly to the design of functional elements such as street furniture, paving design, lighting elements and interpretative signage.

Public artworks in the Shire should consider celebrating noongar culture and heritage specific to the area, to promote an understanding of the diverse ways to belong. Through different cultural values systems, stories and experiences, deep connections to place can be demonstrated.

Public art should provide the Shire with opportunities to engage various communities and interests through local and temporary art projects, integrating events or place activation initiatives that strengthen social cohesion and offer memorable experiences. This fosters the development of personal bonds attached to place.

Theme Three – Playfulness

Playfulness is essential in the development of a healthy community. Universally, it contributes to the cognitive, physical, social, and emotional well-being of children as well as adults.

Artwork in public places has a special ability to mobilise community to explore, express and grow unique cultures – through forms that delight or challenge, using humour or drama. However, for public art to truly engage with the public, it needs this public to desire and want such engagement.

Consistent with bringing vibrancy to a place, artworks addressing the theme of playfulness can include elements of surprise, or an invitation to interact in order to produce a memorable and enjoyable encounter in the public realm. The spirit of "nimble mobility" and adaptation is ideal for sparking communities into new awareness and playful experimentation with their everyday surroundings. Public artworks can become the platform for interventions and performances, with care taken to interact and engage with people throughout an event to help the space achieve the warmth and vibrancy of a true public destination.

Artworks could draw on the aforementioned themes or existing symbols within the Shire of Serpentine Jarrahdale, such as fauna and flora, historical references or activities, which resonate with the local context.

Guided by a placemaking approach to geography that emphasises playfulness and discovery of the environment, artworks could be developed as multipurpose structures combining functionality (such as wayfinding signage on trails) with playfulness (such as interactivity – promoting and giving access to local information), to create informal recreation areas which are innovative, artful and visually stimulating.

Context

The following aims to contextualise and provide insight to the development of the Strategy and Masterplan.

Why Public Art?

The Community

Public art can help develop a sense of place, foster the development of community identity, provide attractive meeting places, support wayfinding and enrich everyday experiences of public spaces. Over time, it can also raise interest in arts, increase openness and respect for other cultures in the community (such as Culturally and Linguistically Diverse residents), strengthen links between people and the environment, and facilitate community participation and engagement in cultural life (social capital).

The Artist

A public art commission offers multiple benefits to artists, most predominantly being employment opportunities and its supplementary income. Skills development and connection with a community are also benefits, which can be shared with residents and interested parties for notoriety and social acknowledgment.

The Shire

For the Shire, public art can contribute to meeting broader policies and strategies, present positive opportunities for resident engagement, socialisation and activation of places. It can enhance public spaces, promote the local identity to visitors, and help create regional distinctiveness.

Literature Review

This Public Art Strategy has been developed with consideration towards current Shire wide plans and strategies:

- SJ2050 (see community values on page 14)
- Strategic Community Plan 2017–2027
- Economic Development Strategy 2018–2023
- Health and Wellbeing Strategy 2016–2019
- Access and Inclusion Plan 2018–2022
- Tourism Strategy
- Serpentine Jarrahdale Equine Strategy

It aims to further support and provide a framework for:

- Community Infrastructure and Public Open Space Strategy
- Draft Peel Regional Trail Strategy and local trail plan

Existing Public Artworks

As of 2019, the Shire does not have a significant collection of public art, with the exception of Byford which features 14 artworks. These works were commissioned directly by the Byford Progress Association over a period of many years, with the initial objective to beautify the streetscape and improve pedestrian traffic across the South Western Highway. These pieces were developed with a consistent narrative about the local history, including the recycling of material (such as bricks from the former State Brickworks). Through the occasional integration of public seating, the pieces intend to enrich every day experience, are free to observe, and for all.

The Town Centre in Mundijong features three artworks. Two fibreglass cows are located on Paterson Street, along with the historical cattle yard. These artworks recognise the historical and current connection to agriculture in Mundijong.

The local cemetery of Serpentine features a unique public artwork on the core steel fence recognising Settlement and Aboriginal history.

Few wayfinding signages treated with a level of craftsmanship could also be found in the Shire. Often developed using locally sourced material connected to local industries (such as Jarrah beam from Jarrahdale's mill), these signs aim to provide direction or state a location.

The Shire maintains a collection of 37 artworks. These artworks are displayed within the Shire Administration Building in Mundijong.

The commission of new public artworks should be guided by the Strategy to offer greater diversity. However, they should also complement existing pieces through themes, narratives or aesthetics, for locations and urban design, in order to create cohesion within the streetscape and the Shire's public art collection.



Community Values

In 2017, the Shire conducted a community consultation project entitled SJ2050. The aim of the consultation was to determine what the community wanted for the Shire in the future, and how it could be achieved.

The following is an overview of the aspirations identified as desirable outcomes:

- Maintaining a relaxed 'country lifestyle' and welcoming values.
- Retaining and integrating the natural environment.
- Maintaining a strong sense of community and 'neighbourliness'.
- Supporting local agriculture.
- Maintaining affordable and a choice of housing.
- Restoring and celebrating the local heritage and history.
- Retaining a high quality of life.
- Expanding and enhancing transportation choices connecting with both Perth and Peel.
- Planning for sustainable and economically resilient future.
- Promoting the areas unique sense of place and identity.
- Maintaining excellent educational opportunities.
- Fostering innovation through research and technology.

This feedback is intended to be enhanced through the delivery of public art consistent with the identified themes.

Local Context

Situated at just 45 minutes' drive from Perth, the Shire offers convenient ways for residents from the Perth metropolitan area to access outdoor spaces such as native forests and various trails.

Some locations are already well established, such as the Serpentine Falls or the Mundi Biddi Trail. Recognised for the quality of its natural resources, and the potential for regional and international trails, the Shire attracts numerous participants in the recreational realms of mountain biking, equine and bushwalking.

The Shire is home to the second largest number of registered equestrian and pony club members, and the third highest number of polocrosse members, attracting a weekly cohort of enthusiasts.

Other features attracting a growing number of visitors include being an RV friendly town (Jarrahdale) and host to one of the State's finest dining experiences.

The town of Jarrahdale is recognised as a Historic Town by the National Trust and is the location of many listed sites including the Mill Manager's House, the no 1 mill, and Jarrahdale Heritage Park.

In 2019, the Shire is a local government authority experiencing significant population growth, whilst nurturing the rural lifestyle dear to its community. In 2016, the suburb of Byford was ranked fourth in the nation for family friendliness as part of the "top 100 family friendly suburbs" report compiled by RP data.

Settlement History

The Shire has evolved from humble beginnings, dating back to 1840 when Thomas Peel established the Serpentine Farm on his land on the banks of the Serpentine River.

With its good soils and access to markets, the Shire was and continues to be a strong farming and orchard area. Other industries developed aiming to exploit its natural resources, such as the timber processing in the local forest, and brickworks using the local shale and clay. In the late seventies, these were supplemented by Alcoa's bauxite mining with a crushing plant in Jarrahdale, all of which provided local employment.

Today small holdings and a rural lifestyle have seen the successful development of several equestrian establishments.

Indigenous Context

The Shire sits within the cultural region of Gnaala Karla Booja which refers to the Noongar language or dialectical groups of the Binjareb/ Pinjarup, Wilman and Ganeang.

There are a number of significant sites in Gnaala Karla Booja, including the Barragup mungah – fish weir on the Serpentine River, which has long been recognised by local Noongar people as amongst the most important traditional meeting places for Noongar people from the Swan, Peel and Darling Range areas.

The six Noongar seasons informed the movement of Noongar people prior to settlement, influencing trade, which took place between the different groups. Despite the impact of early settlements on Noongar people's life, the connection to Gnaala Karla Booja is strong and deep.

A public art program offers opportunities to expand the understanding of the unique qualities, values and connection between the physical and spiritual environment on Gnaala Karla Booja; and to promote and celebrate to a wider audience the Shire's Indigenous heritage.

While noongar people have maintained cultural knowledge about Gnaala Karla Booja, little information is available to residents and visitors. Spencer cottage in Serpentine has documentation dating back to 1868 about Serpentine Falls – referred to by Noongar people as "waangarmup" or "the place of talking" between people from Canning and Pinjarra.

Consultation and Engagement

The consultation captured aspects of what it is to live, work and visit the Shire, exploring the uniqueness of its community and environment.

The consultation with community and various stakeholders informed the Principles and Themes (found in the Strategy), as well as helped identify public artwork opportunities (found in the Masterplan).

The consultation provided:

- A better understanding amongst stakeholders of the benefits of public art specific to the Shire; and
- An ability to promote the role of the Shire in the public art realm, contextualised to the Shire's community development mandate.

Engagement Methods

The consultation process included:

- Public art survey for the period of September to December
 - Including promotion and distribution through social media channels
- Focus groups:
 - Arts, Culture and Heritage Advisory Committee
 - Shire of Serpentine Jarrahdale Design SJ
- Workshops with the Arts, Culture and Heritage Advisory Committee:
 - Introduction to strategy: Why public art? What is public art? Types of public art
 - Introduction to masterplan: brief and case study
- One-on-one consultation:
 - Jarrahdale Log Chop event (September 2018). General community attendees
 - With members of the Arts, culture and Heritage Advisory Committee
- Stakeholders:
 - National Trust
 - City of Armadale

Outcomes of Consultation

The results of the consultation highlighted that the Shire is a place with distinctive points of interest, and as such requires public artworks to reflect its various communities and identities.

The consultation asserted the shared and strong connection to the natural environment, as a place for outdoor activities or as the backdrop for the relaxed country lifestyle valued by the community.

Whilst the consultation indicated broad support for public art as a way to "tell stories" and promote the Shire's history and heritage, resoundingly the community voice also saw opportunities for public art to foster the development of a sense of place, by linking and activating areas, bringing people together and keeping public spaces safe.



Public art references, definitions and terminology

The following section provides information relevant to common terminology and vernacular within the public art realm.

What is public art?

Public art is regarded as the artistic expression of a contemporary art practitioner presented within the public arena, where it is accessible to a broad audience.

In this strategy, the term "public art" includes "design" which incorporates the creative input of an artist.

Our approach recognises the process behind a public art commission as a series of dynamic relationships involving different point of views: the community, the artist and the Shire.

The Community

Public art is an occasion to engage with a unique creative form and reflect on the circumstances, freedoms and constraints of the spaces we deem "public."

The Artist

Public art is an opportunity to actively investigate issues as a creative individual, with a permanent or temporary form, intervention or statement; to work on a grand scale as relevant to multiple audiences.

The Shire

Public art is a way to facilitate a vibrant cultural life by connecting the creativity of artists and the lived experience of the local and shared environment.

What is Excellence in Public Art?

Excellence is a key value for public art, but is expected to be seen differently between individuals.

The Community

Members of the public value excellence in public art form. However, public opinions can also reflect the divergent definitions of the term, influenced by cultural or awareness factors. Excellence could be recognised retrospectively, not necessarily about the artistic form itself, but in connection to the development of personal bonds attached to the place.

The Artist

For artists, excellence is a value that is key to their training, to their recognition as artists, and to the language of their profession. Artists are familiar with positive and negative responses to their work and learn, as part of their training, to defend their work in relation to excellence. Artists respond to excellence as part of the criteria for selection.

The Shire

For the Shire, artistic excellence can be supported with processes and methods that demonstrate this value: best practices in the selection, production and interpretation of the artwork. These best practices relate to the standards developed across artistic networks, and between other local governments and cultural organisations.

Types of public art

Public art can be further categorised by its primary purpose:

- **Functional:** utilitarian such as seating, lighting, furniture, signage, window treatments, carpets.
- **Decorative:** primary purpose is to aesthetically enhance environment or structure.
- **Iconic:** standalone where artistic quality is high.
- **Integrated:** fully integrated within design or natural environment.
- **Site specific:** design for/in response of a particular site (scale, material) and community (concept and themes).
- **Interpretative:** primary purpose is to describe, educate and comment on issues, events or situations.
- **Commemorative:** primary purpose is to acknowledge and recall an event or person important to local community.
- **Ephemeral:** possible outcomes can include performances, gardens, installations, multimedia.



Terms

Artist

An artist is defined as a person who has a track record of exhibiting and selling artwork at established art galleries, who is represented in major public collections or who earns a considerable portion of their income from arts related activities.

Artist Commission Approaches

An artist can be commissioned in various ways, depending on the nature of the public art project:

- As an individual artist
- As a collaborative (a creative or design team)
- As a community participant (active participation of the community in the creative process)

While a community participant approach might be regarded as better within the Shire's community development context, achieving excellence for the final artwork is the main objective in accordance with the Strategy and Masterplan.

Artist's Brief

An Artist's Brief outlines the objectives and sets the design parameters for the project.

Request for Proposal

A Request for Proposal is advertised inviting artists to submit a proposal. The Request for Proposal should include the Artist Brief, an outline of the commissioning process, indication of shortlisting and commissioning fees and time lines for delivery of the artwork. This invitation is developed in line with purchasing and procurement policies.

The Proposal received should include a response to the Artist's Brief, the artist's CV, evidence of previous relevant commissions and availability for the project's timeframe.

Artists Shortlist

An Artists Shortlist is developed inviting a minimum of three artists to progress to the design development stage. The selected artists are briefed on the opportunity and asked to submit a detailed concept design for which they would expect to receive a fee.

Public Art Assessment Panel

The Public Art Assessment Panel is appointed for the purpose of gathering community representatives and experts in the area of public art, to provide professional advice to the Shire and assist in selecting a concept and an artist to proceed to the commission and fabrication stage. The Shire is to determine the level of influence of the Panel. If given the ability to select the artist, endorse the artist's brief or make decisions on behalf of the Shire, the Panel would need to be a committee of Council with this delegated authority.

Concept Design

The Concept Design presents all aesthetic or conceptual aspects of the Artwork, as well as practical issues such as high level specifications, budget and project delivery timelines, together with any risk management issues.

Design Development

The developed design follows the concept design stage. It includes engineering considerations, a final budget, permits and approvals, maintenance requirements and a review of the risks.

Construction Documentation

The Construction Documentation provides detailed technical information about the artwork, before fabrication and installation on site. The document must include technical drawings certified by an external engineer appointed by the Artist, as required.

Documentation Manual

The Documentation Manual provides detailed information to ensure that the maintenance of the artwork is done appropriately for its longevity. Information should include name and details of suppliers for specific parts, as well as information about warranty of parts.

Community Engagement

Community engagement may occur at certain points during the process, dependent on the nature, scope and location of the public artwork.

Commission Fees

Payment for the artist will generally be made in the following stages:

- A fee for shortlisted artists to develop a Concept Design;
- A commission fee for the selected artist, generally broken into 3 instalments: on commencement of agreement, when final Concept Design and construction documentation are signed off, when Documentation Manual is submitted to the Shire.

Ownership of Intellectual Property

With the exception of a commission on land not owned by the Shire, in most cases, public artwork is owned by the Shire, once the Documentation Manual is provided by the artist and accepted by the Shire. At this stage, the last invoice can be paid. The artwork enters the Shire's Permanent Collection and is managed as a new asset.

Copyright

Under Australian Copyright Law, all original public art pieces are to be attributed to the artist. The Shire must acknowledge the copyright whenever possible.

Moral Rights

Under the Copyright Act 1968, authors have the right to have their work treated in a certain way. There are three kinds of moral rights:

- Right of attribution
- Right not to have authorship falsely attributed
- Right to the integrity of the work in regard to associations or modifications

Commissioning Models

Commissioning models that engage the artist at the earliest possible stage of planning and development are regarded as the most appropriate. Such approach enables the artist to respond to the complexity of a particular project, and deliver a more integrated outcome to a new development. The Shire should facilitate the development of relationships with architects and project managers whenever possible.

All commissioning models are implemented in two stages. The first stage is a Request for Proposal and the second stage is a formal procurement process. The commissioning process aligns with Shire purchasing and procurement policies.

Open Competition

An Artist's Brief is advertised inviting artists to submit a proposal. For publicly funded projects, an open competition is the preferred model. The Public Art Assessment Panel selects the best Concept Design.

Limited Competition

Artists are shortlisted from an existing database of artists, and invited to submit a proposal. For projects with a small budget, or for commission not intended for the Shire's Permanent Collection, this approach is the recommended model.

Direct Commission

An artist is directly commissioned for an identified public art opportunity. The artist is presented with an Artist's Brief and asked to submit a proposed Concept Design. The Public Art Assessment panel selects the preferred concept from the Concept Design process.

Buying an Existing Artwork

The direct purchase of an artwork may still require approval from the local government.

Standards

Provision of Public Art in Development Proposals Policy

All applications for development where the development has a value of \$1 million or greater are required to install public art or provide a contribution consistent with the Local Planning Policy (LPP) 1.6 – Public Art for Major Developments, and in accordance with the Public Art Contribution Matrix.

The objectives of this policy are:

- Create artworks in public spaces that are site specific, meaningful and integrated into built and natural forms within the Shire.
- Enhance public enjoyment, engagement and understanding of places through the integration of public art, thereby enhancing sense of place.
- Enhance the appearance, character and value of buildings and places through the inclusion of high quality public art.
- Establish a clear and equitable system for the provision of public art in the development process.

Planning Approval Process

The requirement for public art is assessed based on the requirements of the Local Planning Policy (LPP) 1.6 – Public Art. Developers proposing the installation of public art should liaise with Shire Officers prior to commission.

Where public art is proposed to fulfil a condition of the planning approval, the developer may not require further planning approval, however will need to submit plans to the Shire for approval by the Public Art Assessment Panel prior to installation.

All proposals are assessed against an "Assessment Criteria" developed by the Shire of Serpentine Jarrahdale for the Panel. The Public Art Assessment Panel will take into account a proposal's alignment with the

Vision, Principles, Themes and Masterplan in their assessment as stated in this document.

Private Developments

All private developments within the Shire of Serpentine Jarrahdale are expected to:

- Commission public art in accordance with this Public Art Strategy and Masterplan;
- Ensure the delivery of high quality public art;
- Develop a public art proposal as part of the Development Application process;
- Meet National Association for the Visual Arts (NAVA) Code of Practice standards;
- Use artists living in the Shire of Serpentine Jarrahdale; or Western Australian artists wherever possible.

Financing

Percent for Art

Where the cost of development exceeds the policy's identified threshold, developers must provide public art to the value of 1% of construction cost. Eligible developments include multiple dwellings, mixed use or non-residential developments, alterations, additions or extensions as outlined in Policy.

Cash in Lieu

Where the developer elects, and the Shire agrees, the public art contribution may be satisfied by a cash-in-lieu arrangement. Cash-in-lieu payments, to the value of 1% of construction cost, are received and held by the Shire in the Public Art Reserve to contribute to the Shire's commissioned public art projects.





Part Two – Public Art Masterplan 2019 – 2023

This Masterplan proposes current public artwork opportunities within the Shire and is intended to be a broad approach to guide the Shire's commissioning and implementation of public art.

New artworks will reflect the Shire's history and heritage, its diverse communities and its unique rural and outdoor lifestyle. New artworks will facilitate and promote activities and events in public spaces, will foster the development of a sense of place amongst residents and visitors, and will consolidate connectivity across the wider region.

A range of opportunities are presented, based on consultation with the

Shire and the community. They take into account the significance of existing sites, as well as broader projects identified through the SJ2050 visioning process, which aim to shape the long term future of the Shire.

The Masterplan is not intended to provide an exhaustive list of public art locations, nor does it insinuate every opportunity will be executed over the five year period. Rather, it provides a designated number of priority locations for public art, to be implemented if and when the opportunities arise. These locations are to be reviewed following the designated five year period.

Opportunities

The following opportunities and summaries are intended to be used as the basis of a more detailed artist brief, when a specific project is being developed. Characteristics and qualities of broader opportunities can be used for projects of similar nature.

Opportunity 1

Spatial Framework

Heritage tourism

Location

Jarrahdale

Scope

The series of public artworks will consist of large to medium scale public sculptures reinterpreting (in a contemporary form) the heritage of the locality. Pieces would be linked to include entry statement/s welcoming visitors, and become an icon to promote the locality.

Theme

Belong: artworks to celebrate and promote town history.

Playfulness: artworks could include humour in a whimsical way through contemporary interpretation of the local history.

Artwork Objective

- Offer one or two entry statements to the locality aiming to strongly anchor the place as a destination for heritage tourism in the region.
- Use original material and pieces sourced from the historical mill and/or referencing the towns logging history.
- Facilitate wayfinding to sites of significance, as well as trailhead locations.
- Create a uniting and cohesive focus fostering the development of pride of place.

Procurement Method

Direct Commission: a proposal was developed and presented to the Shire and could be revisited to ensure alignment with the strategy.

Alternatively, Open Competition for large scale commission to ensure the development of a cohesive public artwork process.





Opportunity 2

Spatial Framework

Existing forest / parks

Location

Trail network (multiple towns and locations consistent with other adopted strategies)

Scope

These series of public artworks will contribute to the beautification of trailheads, marking gathering spots for walkers, hikers or bike riders in unique and recognisable ways. Artworks will integrate and complement trail signage, and may include maps and wayfinding icons.

Artistic motif and design is to be developed for small wayfinding signage, to promote the uniqueness of each area, as well as educate users about preservation.

Theme

Natural environment: artworks will be site-specific and seek inspiration from the fauna and flora, with a priority on rare and endangered species. Artworks will be developed to integrate with the natural environment, but avoid resembling original historical objects.

Belong: artworks will focus on indigenous history and significance, through representation of totemic animals, stories or the Noongar six seasons.

Playfulness: artworks will use chromatic contrast against the surrounding environment to act as a "beacon", recognisable yet

integrated. Artworks will consider a level of interactivity, while addressing safety issues. Interactivity could be based on technology accessible via mobile devices, such as Augmented Reality or simple QR code, and promote relevant content.

Artwork Objective

- Offer a consistent visual system to support wayfinding throughout the entire trail network.
- Promote local fauna, flora and Noongar culture and heritage.
- Help create safe and accessible public spaces at trailheads.
- Support creative placemaking programs and pop-up events through ephemeral and engaging artworks.
- Encourage visitors to travel along trails, connecting the areas that each trail encompasses through a common narrative.
- Contribute to increase visitation and promote the Shire as a trail destination.

Procurement Method

Open Competition for large scale commission to ensure the development of a cohesive public artwork system. Artists must demonstrate experience developing interpretative signage and wayfinding, and could therefore come from a graphic design background.

Opportunity 3

Spatial Framework

Urban core

Location

Mundijong, Soldiers Road principal shared path

(may be subject to department of transport guideline principles.
Alternative paths could be considered)

Scope

Ground based painted path – permanent or ephemeral.

Theme

Playfulness: artworks focus will consist of enhancing the pathway, in the form of colour coded lines, associated with motivational icons and text which engage, intrigue and stimulate users to push themselves with their regular exercise.

Artwork Objective

- Act as markers for those walking, jogging and cycling, highlighting distances and stating achievements from starting points at both ends of the pathway.
- Facilitate and promote the benefits of adopting a healthy lifestyle across generations and for all level of fitness.
- Support the connection with Byford via alternative transport.

Procurement Method

Limited Competition: local and regional artists.





Opportunity 4

Spatial Framework

Urban core

Location

Mundijong, Railway Park, ANZAC walk

Scope

A stand-alone sculptural piece expanding from the existing Anzac interpretative signage found along "the ANZAC walk". The artwork will aim to become an icon that attracts residents and visitors to learn and remember this specific episode of the Shire's history. The artwork will facilitate gathering of local students by providing seats, as well as occasional activities related to ANZAC activities and run by community groups or the public library.

Theme

Belong: artwork focus includes local stories related to the Anzac and interpretation of the impact it had on the demographic and economic activities of the present Shire.

Artwork Objective

- Celebrate the Shire's contribution to global events with the ANZAC.
- Encourage educational and interpretative opportunities, including through the Mundijong self-guided historical walk and the use of the public library nearby.
- Regenerate this area opposite businesses and services, and participate in the overall activation of the locality.

Procurement Method

Open Competition: local and regional artists.

Opportunity 5

Spatial Framework

Existing Forest / Parks

Location

Serpentine, Serpentine falls

Scope

Stand-alone sculptural work, that contributes to the amenity of the site.

Theme

Belong: focusing on the significance of the site for Noongar people.

Artwork Objective

- Reflect and promote Aboriginal cultural and heritage in the Shire.
- Provide a memorable and photographic opportunity for visitors.

Procurement Method

Limited Competition to relevant Noongar artists (including partnerships) through customary connections.





Opportunity 6

Spatial Framework

Heritage tourism

Location

Serpentine Historical Precinct
(South Western Highway, with a prominent location to be negotiated)

Scope

A single stand-alone sculptural piece envisaged as a major landmark piece, incorporating an element of lighting.

Theme

Belong: focusing on welcoming visitors and residents to the Shire of Serpentine Jarrahdale. The artwork should demonstrate the Shire's diverse nature, and encourage visitors to further explore the area.

Artwork Objective

- State the Shire's identity as a destination.
- Make the boundary of the Shire more legible by highlighting entrance or exit point, including at night.
- Incorporate technology such as lighting or kinetic ability that interacts with the environment.

Procurement Method

Open Competition: regional and national artists with experience developing similar large scale and kinetic project.

Opportunity 7

Spatial Framework

Urban core

Location

Skate parks (Mundijong, Byford, Serpentine, Jarrahdale)

Scope

Elements that are either stand-alone or integrated into the skate park and surrounding amenities.

Artworks are to change every three to four years, to ensure ownership by current users. Artworks won't enter the Shire's Permanent Collection but be an active part of the youth engagement program facilitated by the Shire.

Theme

Playfulness: artworks focus will include youth content, colour and humour, provide engagement, interaction and intrigue.

Belong: artworks will reflect skateboarding and youth culture, fostering the development of a sense of place.

Artwork Objective

- Facilitate engagement by young people and users across generations.
- Build capacity through the engagement and commissioning processes.
- Celebrate young people culture, and values of respect and inclusiveness.
- Facilitate and promote connection across the Shire through the various skate parks, and support overall activation.

Procurement Method

Limited Competition: young regional artists demonstrating their ability to work with young people and build their capacity (community art project).





Opportunity 8

Spatial framework

Urban core

Location

Briggs Park Recreation Precinct

Scope

A number of diverse artworks including murals and wayfinding signage.

Theme

Playfulness: artworks will focus on the recreational aspect of the precinct, and draw on the community who use it and the sports played within the vicinity.

Artwork objective

- Enliven the place through dynamic and bold artworks.
- Act as a node to connect and navigate spaces within the precinct, including with the trails in the bush-forever surrounding it.

Procurement method

- Open Competition: for wayfinding signage and system, and for regional to national artists.
- Limited Competition: for murals, engaging users and sporting groups in developing subject matter of the work.

Opportunity 9

Spatial Framework

Existing forest / parks

Location

Nettleton Road, Byford to Serpentine, via Jarrahdale

Scope

Ground based painted road/car parking locations and small scale wayfinding.

Theme

Playfulness: artworks focus will consist of enhancing the road, in the form of colour coded lines, associated with motivational icons and text which engage, intrigue and stimulate users to push themselves with their exercise routine.

Natural environment: artworks will include medium size wayfinding inspired and promoting the fauna and flora of the area.

Artwork Objective

- Draw people to the area as a destination, and for family adventures.
- Enhance the legibility and identity of the area.
- Provide moments of direct interaction and educational through interpretative wayfinding artworks.
- Facilitate outdoor activities such as hiking and road cycling.

Procurement Method

Open Competition for wayfinding artworks for regional and national artists. Artists must demonstrate experience developing interpretative signage, and could come from a graphic design background.

Limited Competition for artworks painted on the road for local and regional artists.





Opportunity 10

Spatial Framework

Industrial

Location

Light industry and business districts

Scope

Murals (including on privately owned land and buildings*) taking advantage of blank facades, to form series of large scale artworks which leads visitors through a particular precinct, providing moments of respite in commercial districts.

Theme

Habitat: artworks will draw inspiration from natural elements of fauna and flora specific to their area.

Artwork Objective

- Reintroduce a feeling of nature in developed industrial areas.
- Add value to amenities and create more desirable destinations.

Procurement Method

Direct Commission: regional and local artists.

* will require negotiations with private land owners

Opportunity 11

Spatial Framework

Urban Fringe / Equestrian

Location

Equestrian Centre's and areas

Large properties focused on equestrian activities*

Scope

A series of medium size artworks placed on road reserves and trail corridors. Artworks will provide moment of interest and delight for drivers and riders.

Theme

Belong: artworks will draw from the equestrian industry and culture.

Artwork Objective

- Promote the Shire as a destination for equestrian activities.
- Celebrate equestrian culture.

Procurement Method

Open and Limited Competition: regional and local artists.

* will require negotiations with private land owners





Opportunity 12

Spatial Framework

Urban core

Location

Byford town centre *

Scope

Series of integrated artworks that contribute to the amenity of public spaces in Byford, by providing functional pieces such as furniture, shade canopy, paving artwork, seating, bike racks and/or other functional infrastructure.

Theme

Playfulness: artworks will provide colour, engagement, interaction and intrigue. New artworks will consider existing public artworks to ensure diversity of forms.

Belong: artworks will focus on community stories and history, including a reflection of the cultural diversity brought by new residents.

Artwork Objective

- Assist in activating public places, encouraging people to enjoy the destination.
- Enrich the identity and nature of public places in bold and stimulating ways, providing a main attraction.
- Provide moments of direct interaction.
- Promote local stories depicted by existing public artworks through integrated text or technology.

Procurement Method

Open Competition: regional and national artists with experience working with urban designers.

* May require negotiation with private land owners

Opportunity 13

Spatial Framework

Urban core

Location

Byford, Percy's Adventure Playground

Scope

Artworks will contribute to the amenity of the place, including the provision of functional pieces such as furniture, shade canopy and seating.

Artworks will include ephemeral forms, inviting children, parents and carers to build light "cubbies" or shelters and artistic shapes out of branches and other natural material made available and maintained.

Theme

Playfulness: artworks will include movement and motion, action and reaction to complement existing playground equipment.

Natural environment: artworks will draw inspiration from the fauna and flora, including through representation of totemic animals derived from Noongar stories.

Artwork Objective

- Encourage the use of the place.
- Facilitate gathering of parents and carers.
- Facilitate interaction and games between parents, carers and their children.

Procurement Method

Open Competition: regional and local artists with demonstrated experience designing artworks for children.





Opportunity 14

Spatial Framework

Greenways

Location

Mundijong Road

Scope

A series of interpretative artworks promoting the last east-west connection of vegetation on the Swan Coastal Plain.

Theme

Natural Environment: artworks will be site-specific and draw inspiration from the local fauna and flora.

Belong: artworks will include noongar names and stories about fauna and flora.

Artwork Objective

- Promote the Shire as a unique destination known for its natural environment.
- Promote the importance of preserving vegetation to residents and visitors.

Procurement Method

Open Competition: regional and national artists who can demonstrate experience developing interpretative signage, and could come from a graphic design background.

Opportunity 15

Spatial Framework

Rural fringe / equestrian

Location

Darling Downs, the "70 acres" reserve

Scope

Artworks will contribute to the amenity of the reserve managed by a community group, including with the provision of functional pieces such as furniture, shade canopy and seating.

Artworks would include ephemeral forms, promoting interaction and play.

Theme

Playfulness: artworks will include movement and motion, action and reaction to complement existing playground equipment.

Natural Environment: artworks will draw inspiration from the fauna and flora, including through representation of totemic animals derived from Noongar stories.

Artwork Objective

- Encourage the use of the place.
- Facilitate gathering of neighbours.
- Facilitate interaction and games between parents, carers and their children.
- Celebrate the equine culture instilled in the Shire.

Procurement Method

Open Competition: regional and local artists with demonstrated experience designing artworks for children, and working with Aboriginal artists.





Shire of
Serpentine
Jarrahdale



*Growing
together*

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