

PUBLIC ART STRATEGY



background

Public art provides enormous social, cultural, economic, and aesthetic value to communities, and contributes to a place's sense of cultural definition and character. Whether it is permanent or ephemeral, public art helps to create distinct spaces, facilitate local conversation, and reflect upon the history, stories, landscape, and culture of a place for both residents and visitors to enjoy.

Cities around the world have recognised the value of cultural statements, with well known public art such as Anish Kapoor's *Cloud Gate* adding to the cultural capital and identity of city precincts and even becoming landmarks within their own right. In Australia, substantial public art initiatives have seen the activation of waterfronts and urban developments, such as Sydney's Wynyard station redevelopment or Melbourne Docklands' art trails. Additionally, city activations like Sydney's VIVID Festival have demonstrated the ways that ephemeral and animated works can form part of the seasonal and celebratory experiences of a city, and the opportunities they provide to both emerging and established artists.

The City of Canada Bay upholds public art as a cornerstone of our placemaking activities and cultural development. Past projects in the City have imaginatively used public art to strengthen community ties

to key activity hubs: this includes neighbourhoods such as Rhodes, town centres such as Five Dock, parks such as Cabarita Park, and facilities such as Concord Library. As structural changes continue to occur to residential areas like Rhodes and Strathfield, these cultural connections are increasingly important to create inviting public domains and a sense of community identity.

With outstanding heritage sites, 36 kilometres of waterfront, and some of Sydney's newest urban developments, the City of Canada Bay holds a wealth of opportunity for public art projects and placemaking. This Public Art Plan is intended to be both practical and inspiring and holds a strong focus on delivery and early integration. The plan explores the themes, sites, and opportunities available within the City and encourages artworks that are innovative, easy to maintain and reach high aesthetic standards. Most importantly however, this plan focuses on the need for public art that is engaging, transformative and expresses the cultural identity of the City of Canada Bay.



City of Canada Bay

Formed in 2000 from the merger of Concord and Drummoyne Councils, the City of Canada Bay is located in Sydney's inner west, about 6-12km from Sydney's CBD. With its 36 kilometres of waterfront, the area is known for its picturesque landscapes and vibrant communities.

The City of Canada Bay serves over 89,000 residents and provides and maintains a number of facilities and services including over 300 open green recreation spaces. The area also features 15 town centres, each with their own distinctive cultural identity. Centres such as Majors Bay Road, North Strathfield, Abbottsford, and Mortlake have achieved a high level of retail and cultural amenity while other centres play a strong role in the everyday lives of surrounding neighbourhoods. Five Dock and Concord feature traditional main street shopping centres, with an Italian focus celebrated in Five Dock. By contrast Rhodes is a major regional shopping centre with substantial residential and commercial development.



public art

definitions

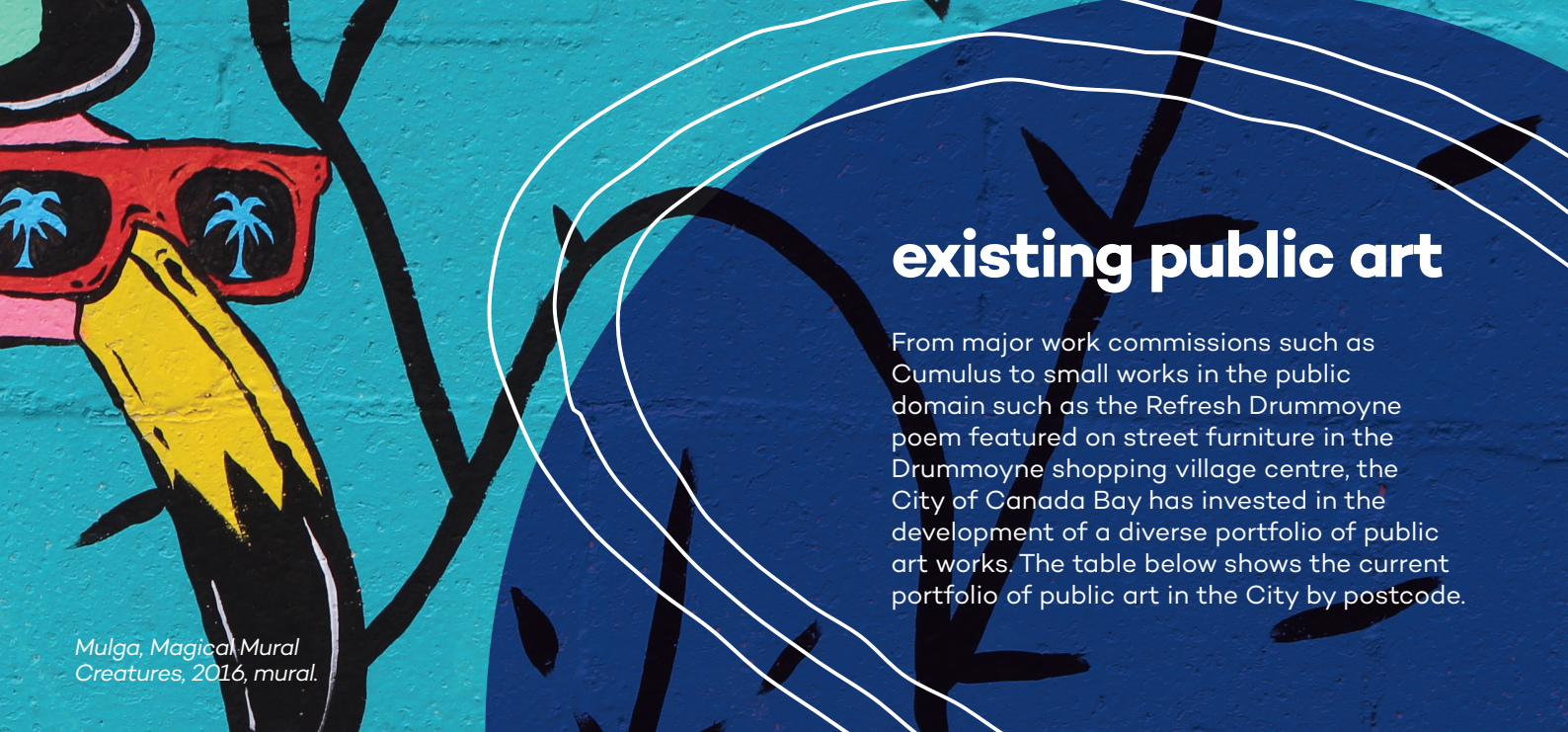
Public art describes art practice that is part of the public experience of built and natural environments. It can include sculpture, environmental art, the integration of art and architectural design, installations, lighting works, new media, and outdoor performance. Public art may also include custom design work by an artist, such as decorative paving, lighting treatments, signage, and glasswork.

Public artworks are usually site specific and can celebrate the distinctiveness of the environment, local heritage, cultural identity, energy of urban spaces or other themes relevant to people and place. Artworks may be of a significant scale and define a locality or be intimately integrated into urban elements.

where is public art located?

Public art projects can be placed in a wide range of public and community environments including:

- Town centres, shopping centres and retail development
- Existing neighbourhoods
- New residential areas
- Civic and community buildings
- Commercial developments and business parks
- Schools, childcare centres, and other education facilities
- Natural environments including water lines and bushland
- Open space, parks, playspace and sporting areas



Mulga, *Magical Mural Creatures*, 2016, mural.

existing public art

From major work commissions such as Cumulus to small works in the public domain such as the Refresh Drummoyne poem featured on street furniture in the Drummoyne shopping village centre, the City of Canada Bay has invested in the development of a diverse portfolio of public art works. The table below shows the current portfolio of public art in the City by postcode.

2046	2047	2137	2138
Particle, <i>Chiswick Community Artwork</i> , 2016, mural. Location: Chiswick	Cunneeens, <i>ANZAC Lyriclea</i> , four plaques. Location: Lyriclea Estate, Drummoyne	(<i>Rowing Memorial</i>), c. early 20th Century, sandstone monument. Location: Cabarita Park	<i>Bayview Park</i> , n.d., six plaques. Location: Bayview Park, Concord West
<i>Digital Shores</i> , n.d. Location: Chiswick	Anderson Hunt, <i>Drummoyne Oval</i> , bronze mural and plantings. Location: Taplin Park, Drummoyne	Particle, <i>Heritage Pavilion</i> , 2016, mural. Location: Cabarita Park	Emma Anna, <i>Aqueous</i> , 2016, sticker and paint artwork on Sydney Water kiosk. Location: Rhodes Foreshore Park, Shoreline Drive, Rhodes
Eddie Botha, <i>Fit Five Dock</i> , 2016, alubond wall mural. Location: Five Dock	Thao Nhi La, <i>Drummoyne Signal Boxes</i> , painted signal boxes. Location: Victoria and Lyons Road, Drummoyne	Rodney Monk, (<i>Abstract mural</i>), 2018, mural. Location: Concord Library	(<i>Brays Bay Reserve sculptures</i>), n.d., sculptures. Location: Brays Bay Reserve, Rhodes
<i>Whitford Memorial</i> , n.d., monument. Location: Five Dock Park	Jason Wing, <i>The Serpent</i> , 2012, sculpture. Location: Bay Run, Drummoyne	Emma Anna, <i>Imagine</i> , 2016, sculpture. Location: Cabarita Park	(<i>Brays Bay Reserve mural</i>), n.d., mural. Location: Brays Bay Reserve, Rhodes
(<i>Mosaic Mural</i>), n.d., mosaic mural. Location: Five Dock Park	Stephanie Peters, <i>Water Refill Station</i> , n.d., art bubblers. Location: Foreshore Park, Drummoyne	NSW Embroiders Guild, <i>Let me Take a Leaf out of Your Book</i> , sculpture with textiles. Location: Concord Library	(<i>Phoenix Park bronze memorial plaques</i>), n.d., bronze plaques. Location: Phoenix Park, Rhodes
David Capra, <i>Gold Dust and Gemstones</i> , 2046, window art. Location: Five Dock Library	School students, (<i>Mangrove Glass Art</i>), n.d., glass. Location: Taplin Park, Drummoyne	James Gulliver, <i>Majors Bay Road Art Bubbler</i> , n.d., art bubbler. Location: Majors Bay Road near Jellicoe Street, Concord	Caroline Rothwell, <i>Cartwheeling Youngster</i> , 2015, six bronze sculptures. Location: Homebush Bay Circuit/Rhodes Foreshore
Architectural Graphics, (<i>Henry Lawson Poetry Quotes</i>), 2016, bronze plaques. Location: Henry Lawson Park, Abbotsford	Wendy Lewis and Ivana Matinoc, <i>Refresh Drummoyne</i> , 2010, text on metal panels. Location: Drummoyne	<i>Majors Bay Road Lighting</i> , n.d., ambient tree lighting and installation. Location: Majors Bay Road, Concord	Stuart Green, <i>Cumulus</i> , 2013, sculpture with lighting. Location: Union Square, corner of Mary Street and Rider Blvd, Rhodes
Mulga, <i>Magical Mural Creatures</i> , 2016, mural. Location: Five Dock	<i>Menzies Reserve</i> , n.d., plaque and monument to flight. Location: Menzies Reserve, Drummoyne	Olev Musca, <i>North Strathfield Neighbourhood Stories</i> , mural. Location: 245 Concord Road, North Strathfield	Lu Xinjian, <i>Wired Space</i> , 2015, wire sculpture. Location: The Learning Space, 30 Shoreline Drive, Rhodes
Gabby Malpas & Kate O'Connor, <i>Our Foodie Heritage</i> , 2017, mural. Location: Five Dock	Street banners	Carla Glottins, <i>On the Water</i> , 2016, mural. Location: Cabarita Park	Lloyd Kellerman, <i>Heritage Insets</i> , n.d., mosaics in footpath. Location: Victoria Avenue, Concord West

2046	2047	2137	2138
Nola Diamentopolous, Piazza Eolie, 2009, mosaic sculpture. Location: Fred Kelly Place, Five Dock		Ignacio Querejeta, (<i>Table Tennis Mural</i>), 2018, mural painted on outdoor table tennis table. Location: Cabarita Park	Brook Andrew, (<i>The Connection large scale installation</i>), 2016, large scale installations, rugs. Location: The Connection, 30 Shoreline Drive, Rhodes
Ignacio Querejeta, (<i>Table Tennis Mural</i>), 2018, mural painted on outdoor table tennis table. Location: Chiswick		(<i>Prince Edward Park sculpture</i>), n.d., sculpture. Location: Cabarita Park	Sturt Associates, <i>Mill Park</i> , 2010, stencil in concrete casting on the viewing platform. Location: Mill Park, Rhodes
(<i>Monument and memorial cross</i>), n.d. Location: Rodd Park, Rodd Point		Angela Pasqua, <i>Seaweed and Swimmers</i> , n.d. Location: Cabarita Park	Jason Wing, <i>Mullet Feast and Wangal Wall</i> , 2015, play equipment concepts and retaining wall. Location: Phoenix Park, Rhodes
<i>Sea Creatures</i> , carvings and mosaic fountain. Location: Henry Lawson Park, Abbotsford		(<i>St Lukes Park commemorative plaque</i>), n.d. Location: St Lukes Park, Concord	Mike Watt, Bill Hope, Irene Feleo, <i>Picnic play table painting</i> , 2016, murals. Location: Hoskins Reserve, Rhodes
Fintann Magee, <i>The Canadian Connection</i> , 2016, mural. Location: Five Dock		Heidi Axelsen, <i>The Observatory</i> , 2012, marine plywood, galvanised plate steel, laminated glass, storm glass solution. Location: Cabarita Park	Mulga, <i>Table Tennis Table</i> , 2015, mural on table tennis table. Location: Peg Patterson Park, Rhodes
Bim Hilder, <i>The Reader</i> , 2013, sculpture in bronze. Location: Five Dock		(<i>Wangal Reserve Cultural Paintings</i>), n.d. Location: Wangal Reserve, Mortlake	Olev Musca and Angela Pasqua, <i>Untitled</i> , 2015, alubond mural. Location: Lewis Avenue steps, Rhodes.
Multiple artists, <i>Timbrell Park</i> , 2013, wall murals and mosaic. Location: Timbrell Park, Five Dock		Olev Musca, <i>Water Refill Station</i> , n.d., art bubbler. Location: Cabarita Park	Nola Farman, <i>Shipbuilding Memorial</i> , 1997, sculpture/memorial. Location: Brays Bay Reserve, Rhodes
(<i>Pylon installation at Timbrell Park</i>), n.d., pylon installation with signage linking to digital art. Location: Timbrell Park, Five Dock		Queen Elizabeth Park War Memorial, n.d., monument. Location: Queen Elizabeth Park, Concord	Andrew Regori, <i>Starlit Rhodes</i> , 2016, photograph. Location: Rhodes
Virginia Arregui, <i>What's For Dinner?</i> , 2016, mural. Location: Fred Kelly Place, Five Dock		Danny Sixx, (<i>Concord Baseball Club mural</i>), 2017, mural. Location: Norman St & Nullawarra Avenue, Concord	Jane Cavanough, <i>Allied Feeds</i> , 2010, concrete cast flour mill bags. Location: Mill Park, Rhodes
School students, (<i>Mangrove Glass Art</i>), n.d., glass. Location: Five Dock		Fiona Chandler, (<i>Concord Baseball Club mural</i>), 2016, mural. Location: Norman St & Nullawarra Avenue, Concord	Berger Paints, <i>Water Refill Station</i> , n.d., art bubbler. Location: Lewis Berger Park, Rider Boulevard, Rhodes
<i>Five Dock War Memorial</i> , n.d., monument. Location: Five Dock Park		Street banners	Chrissie Lanssen, <i>Flight to the North and Back Again</i> , 2018, corten steel sculptures. Location: Hoskins Reserve, Rhodes
Antonio Masini, <i>La Famiglia</i> , n.d., sculpture in bronze. Location: Stevenson Reserve, Abbotsford			<i>Kokoda Track Memorial Walkway</i> , n.d., monument and sound installation. Location: Rhodes East
Street banners			Mark McClelland, <i>Re-emergence</i> , 2014. Location: 36 Shoreline Drive, Rhodes



Carla O'Brien, Neon
Nights in Five Dock, 2022.

public art principles

The City of Canada Bay Public Art Strategy will develop projects and cultural initiatives with the potential to:

Respond to the culture of Canada Bay

In practice this means that art projects reflect the aspirations of the City of Canada Bay's cultural policies, offer opportunities for local artists where appropriate and respond to local issues.

Reflect the cultural, social, and environmental significance of the area

Art that responds to the place, its environment, and people. Public art should have the scope and resourcing to develop highly original and distinctive responses to landscape, sites and cultural environments will be encouraged.

Respond to major sites as well as smaller localities

Public art should have the capacity to provide intimate neighbourhood responses as well as significant cultural statements. It will contribute to wayfinding and a sense of place at both a local and district level. Project development will be managed to ensure

early consideration of public art followed by high quality collaborative work between artists, art planners, developers, community development, design, and architecture teams.

Create connections along and across the foreshore and Parramatta River

Public art should respond to the river, its foreshores, heritage, vistas, and linkages. The opportunity to connect to other shores and enable visual celebration of the water and its part in the life of riverside communities will be enabled through art and creativity.

Celebrate heritage yet add contemporary cultural layers

The rich Aboriginal living culture and heritage of the City will be celebrated. The powerful industrial and working heritage of the peninsular and corridors should also be an important focus.

Support a culture of interaction, engagement, and dialogue

The public art program offers thoughtful opportunities for community members to participate as part of a community building focus. It should resonate with a culturally

diverse community and the intercultural social environment of the City. It should celebrate the energy of the local while responding to global understandings. Community dialogue and engagement should be central to the development and realisation of art projects with opportunities for strategic input as well as art making.

Achieve sustainable design and fabrication

In practice this means that artworks are constructed from durable materials, use renewable resources where possible and are designed to discourage vandalism. Integrated artworks should be considered as part of development to offer a long-term presence.

Exemplify excellence in public art and design

The art is the work of an appropriate practising artist, themes and site opportunities are well developed, and experienced and qualified fabricators are used. Artists from diverse cultural backgrounds will be engaged and an open representative approach to public art be empowered.

opportunities, themes and contexts

A place of significance for Aboriginal communities

Aboriginal artists have played a defining role in developing art and design in Australian public environments. The opportunity to interpret and celebrate local Aboriginal heritage is a strong focus.

The Wangal clan lived in an area called Wanne stretching from Birchgrove almost to Parramatta. The river was a rich food source and fishing was an important communal activity. There are seven midden sites in Canada Bay. Rock engravings can still be seen at Ryde and Gladesville and hand stencils at Birchgrove, Chiswick and Abbotsford. The first recorded contact was with the First Fleet in 1788 at Breakfast Point when numerous groups of people were recorded as living in this area.

The heritage of working life

In a time of rapid urban growth, the heritage of the City of Canada Bay is more important than ever. Cultural projects have the capacity to celebrate, interpret and add meaning to local heritage in a way that engages residents and visitors.

The City of Canada Bay has rich cultural heritage. Early rural industries such as tanneries, timber and grain mills sprung up along the foreshores. But by the end of the nineteenth century large industry sites such as the Australian Gas Light Company


works (1886), Arnott's Biscuits (1907), Phoenix Ironworks (1915), Berger paints (1917), B.A.L.M later Dulux paint factory (1921), Timbrol/Union Carbide (1928), Bushells (1950) and Nestlé established in the area and led to residential communities of workers living nearby. Company villages developed with housing and lifestyle determined by the type of industry. Community identity grew with strong alliances to products and companies. So too did the social pleasures of the area. In the 1880s Correy's Gardens beside Cabarita Park became a popular recreational site for ferry passengers who played, walked, picnicked, and danced in the landscaped pleasure gardens.

Memories of freedom and incarceration

Art is a powerful vehicle for social commentary. Projects can deal with the conflicts and dilemmas of human experience with great insight and compassion. In many cases, public art allows a more insightful perspective on cultural heritage and social issues than might otherwise be possible in a public context.

The City of Canada Bay was a halfway stop on the overnight walk from Sydney to Parramatta, a route for many convicts between the early settlements.. Great North Road in Five Dock was the start of the convict trail north to Newcastle which commenced in 1832. Early industries

Antonio Masini, *La Famiglia*, 2008, sculpture in bronze.



developed around overnight accommodation for convicts at the Longbottom Stockade and private inns servicing the coaching industry between the two settlements. In the early 1840s 58 French speaking Canadian exiles were jailed here, hence the names of France Bay, Exile Bay, and Canada Bay. The City of Canada Bay now has residents from across the world, many of whom are exiles from global conflicts.

An intercultural community

The cultural diversity of the City of Canada Bay's communities provides both a creative context and a rich iconography for public art projects. As communities change and new cultural groups emerge there is the potential to recognise and explore the new 'intercultural' landscapes that are part of everyday life.

Like many other parts of Sydney, the City of Canada Bay is now home to people from many parts of the world. In the 2001 census 31% of the total population were born overseas with 25% of the population from non-English speaking countries. Italian, Cantonese/Mandarin, Greek, Arabic and Korean are the five major languages spoken. There is a significant Italian population due to rapid post-war migration, with established families

working in real estate, travel, and construction. Most recently there has been a steady increase in residents who have relocated from Southeast Asia as professional migrants.

Health and wellbeing

In recent years there has been an increase in projects that explore the themes of art and health. The potential to develop works that affirm individual experience has been a key part of this, as well as public recognition of the role of art in supporting healthy lifestyles. Partnerships with major institutions and projects in community venues have been part of this focus.

The City of Canada Bay has some of Sydney's most significant 'health environments', including Yaralla and Rivendell Estates. Gifted by Dame Edith Walker for community health care and use, the sites link the cultural, environmental, and therapeutic aspects of care and recovery. The gardens of Rivendell Estate were used to care for World War I soldiers with tuberculosis.

Additionally, Concord Hospital is one of Sydney's largest public hospitals, and the City's easy access to community centres, recreational facilities, and open space feed into a contemporary understanding of health and wellbeing.

The energy of children and young people

Public art that is enjoyed by children and young people adds immediate vitality to public places. The potential to involve young people in the design and making process of public art can encourage a sense of pride and ownership of the completed works. Youth centres, play spaces, parks and town centres are all potential sites for works that celebrates the energy of youth.

The City of Canada Bay is a young community. The area's largest growth in population has been families, with 45.2% of the population being aged between 25–54 years old and a 24.4% growth in children under 15 years since 2006. 26.5% of the census population in 2021 was children and young people under 24 years old. There are eight primary and eight high schools in the area. At almost 30% of the population their future needs are a vital part of planning for the City of Canada Bay.





Riverside

The City of Canada Bay is bordered by 36 kilometres of waterfront, and this presents public art opportunities to develop cultural links between communities and the winding river frontage, inlets, bays, and headlands. There is a potential for public artworks relating to or placed along the riverside to become significant destinations within their own right.

Increasingly the river provides a cultural link between new creative industry areas including Walsh Bay, Cockatoo Island, Rhodes, Olympic Park and Parramatta. The waterfront itself has a growing communal focus with riverside parks, walk/bike tracks, wharves, and jetties facilitating recreation among new and older communities. On the water the Rivercat, water tours, boats, rowing, regattas, marinas, fishing and water sports are a lively part of life in the City of Canada Bay.

Boundaries, journeys and connections

Public art has an exciting role in defining the boundaries and entry points of local government areas especially in a time of new residential development. Place marking on both a city-wide and a neighbourhood level can allow art and design that builds local distinctiveness and lends a sense of arrival to city places.

At the time the area was settled in the 1790s the City of Canada Bay was a halfway point between Sydney and Parramatta. In many ways the locality is still shaped by early transport links: the Parramatta River to the north and a bush track cut by convicts in 1791 to the south, which became Parramatta Road and the east/west boundaries of Victoria Road and Great

North Road. The river played a critical role in early transport links from Sydney to Parramatta. The Rose Hill packer collected fresh food and water from the City of Canada Bay on route for the journey. The bridges across the river at Gladesville, Drummoyne and Rhodes also gave the area definition and new connections to surrounding suburbs. The amalgamation of the previous Concord and Drummoyne Councils in 2000 has provided City of Canada Bay a strong mandate to build a common community identity across the diverse local government area.



matrix of key public art themes by suburb

Themes	Aboriginal heritage	Heritage of working life	Intercultural community	Memories of freedom and incarceration	Health and wellbeing	Energy of young people	Riverside	Boundaries, journeys, and connections
Abbotsford	X	X		X	X		X	X
Bakehouse Quarter	X	X	X					X
Bay Run	X				X	X	X	X
Breakfast Point	X	X			X			X
Cabarita	X			X	X		X	X
Concord	X		X	X	X		X	X
Concord west	X	X			X			X
Drummoyne	X	X	X		X	X	X	X
Five Dock	X	X	X	X	X	X		X
Mortlake	X	X	X				X	X
North Strathfield	X	X	X			X		X
Rhodes	X	X	X			X	X	X
Rodd Point	X				X	X	X	X
Russell Lea	X					X		X
Wareemba	X			X		X	X	X



community engagement

Community engagement is a key part of creating shared stewardship of public art projects, and successful engagement can support broader placemaking and community development outcomes. The implementation of the Public Art Strategy will include a comprehensive engagement process, and involve the following actions as part of the delivery of public art:

- Continued promotion of the Public Art Strategy with displays and information about projects and how to get involved
- Easy to read summary of the Public Art Strategy available online and at community venues
- Creative partnerships with schools, TAFE, community, and youth development sector
- Community engagement in projects as part of a structured process of community participation in design and artmaking
- Community participation in selection of artists and assessment of concepts
- Commitment to Aboriginal cultural development
- Local and emerging artist focus on a range of projects



PLANNING & PARTNERSHIPS

Directions	Projects
The City of Canada Bay has a strategic approach to enabling a wide range of public art projects in community, commercial and environmental contexts. Adopt a strategic approach to planning regional cultural infrastructure.	<ul style="list-style-type: none"> • Include public art as part of Voluntary Planning Agreements (VPAs) for large-scale developments • Encourage and develop public art programming in large-scale redevelopments
Establish creative partnerships with government and regional institutions to enable innovative regional cultural projects.	<ul style="list-style-type: none"> • Develop partnerships with schools to enable pupils to participate in cultural activities including festivals, public art and community arts projects. • Work with Metropolitan Local Aboriginal Land Council, and other Aboriginal groups including Boomali Aboriginal Artists Cooperative to develop projects and to source artists for public art projects.
Develop a strategic approach to integrating public art into all Council and development plans.	<ul style="list-style-type: none"> • Encourage provision of public art in planning documents and Development Control Plans (DCPs) • Utilise the City of Canada Bay Public Art Strategy to negotiate the provision of public art in developer agreements for strategic sites or large-scale developments. • Include a 'percent for art' allocation within Council's major capital infrastructure projects.

TOWN CENTRES AND URBAN ENVIRONMENTS

Directions	Projects
Recognise the role that town centres play in fostering community cultural identity. As part of the place planning for centres allocate funding to develop distinctive artworks in key sites in all town centres including public domain elements, signage, banners, and sculptural art works celebrating town centre identity.	<ul style="list-style-type: none"> • Rhodes • Chiswick • Five Dock • Mortlake • Parramatta Road Renewal Corridor • Concord West
Identify sites within urban renewal, including murals, integrated artworks, sculptural and lighting projects such as hoardings for new developments.	<ul style="list-style-type: none"> • Parramatta Road Renewal Corridor • Five Dock Town Centre Project
Ensure that town centre heritage is articulated in the built environment and community spaces. Establish a thematic framework for art and design in each town centre to provide a portfolio of images, text, and photos for use in urban design and public art projects.	<ul style="list-style-type: none"> • Rhodes Arts Plan • Five Dock Town Centre Project • Chiswick Place Program • Our Place North Strathfield Project • Refresh Drummoyne • Chiswick • Five Dock • Concord



action plan

Christmas activation in Union Square, Rhodes.

LOCAL ENVIRONMENTS AND THE FORESHORE

Directions	Projects
Develop a staged public art and cultural program to enhance the foreshore. Implement the development of interconnected artworks at key sites along the foreshore.	Implementation of the Riverside Cultural Scoping Study Opportunities.
Use the Parramatta River to create strong cultural linkages between key sites between the City and Parramatta. Develop public artworks at key points on walking and cycling trails with specific themes i.e., environment, Aboriginal and European meetings, arts and heritage, maritime culture, prisoner histories, industrial heritage.	Implementation of the Riverside Cultural Scoping Study Opportunities.
Involve artists and communities in creating more vibrant and meaningful local environments. Catalogue, preserve and highlight significant trees through lighting, interpretive public art, and tree tours projects. Engage artists in the early stages of planning and design of public places to enable integrated artwork and cultural interpretation.	Implement public art projects as part of place planning and collaborate with local groups to fundraise for art projects.
Work with the Aboriginal community on interpreting and managing key sites. Commission indigenous arts and cultural interpretation at key sites as identified in the Aboriginal Cultural Heritage Study.	Aboriginal Interpretive Project.
Develop cultural projects to interpret environmental issues and educate the community. Coordinate cultural input and community participation into interpretive artworks and public art.	Community participation processes.



*Nola Diamantopolous
Piazza Eolie, 2009,
mosaic sculpture.*

HERITAGE SITES

Directions	Projects
<ul style="list-style-type: none"> • Ensure that industrial, social, and cultural histories are reflected in the built and natural environment. Use public art, interpretive work, oral histories, and industrial artefacts to celebrate the working heritage of the City of Canada Bay's foreshores. • Enhance Yaralla through interpretive artworks, cultural events, and creative projects to generate greater community awareness, increase public activity and secure its future as a community asset. 	<ul style="list-style-type: none"> • Implementation of Public Arts Strategy and the Riverside Cultural Scoping Study • Seek opportunities to partner in other public art projects around the estate.
<ul style="list-style-type: none"> • Interpret cultural material from historical estates and key industrial sites. Apply for grants to exhibit, interpret, and develop creative arts projects with industrial heritage material. 	<ul style="list-style-type: none"> • Implement Riverside Cultural Scoping Study.
<ul style="list-style-type: none"> • Work with the Aboriginal community on sites of Aboriginal cultural heritage in relation to management and creation of interpretive artworks. Involve Aboriginal artists in the early planning stages for any landscape design work at any of the identified sites in the Aboriginal Cultural Heritage Study and Management Plan such as Rodd Point, Sisters Bay, and Rocky Point. • Seek funding for Aboriginal artists to create environmental artworks in one or more of these sites. • Create Aboriginal text and language features in the environment to develop understanding and community awareness. 	<ul style="list-style-type: none"> • Aboriginal Interpretation Project

COMMUNITY CONTEXTS

Directions	Projects
<p>Ensure inclusion of culturally and linguistically diverse communities in all Council initiatives. Include histories of migrants to the City of Canada Bay in public art project themes, planning, and installation.</p>	<ul style="list-style-type: none"> • Interculture – series of projects that explore the changing ethnicities and cultural identity of the City of Canada Bay.
<p>Involve education, health, and community organisations in cultural development. In partnership with NSW Department of Health develop a 'Creative Living' Project including wellbeing events, educational and public art activity on the Dame Edith Walker Estates, Yarralla, Concord Hospital and in other health care and community contexts.</p>	<ul style="list-style-type: none"> • Seek opportunities to partner with Yarralla Estate on cultural projects.



Arto Heino, *Chinese New Year of the Snake*, 2013.

process for delivering public art in the City of Canada Bay

Like all projects, public art projects result in a better product when they are well planned and efficiently coordinated. The following outline summarises the steps to realising a public artwork on private land and developments in the City of Canada Bay. For further reading, please see the NSW Government's *Public Art Toolkit (2022)*.

1. Defining the scope of the project

The first step of delivering public artwork requires the City of Canada Bay's Place Management team, community members, site owners, the developer, or other interested parties to clarify DA requirements, discuss opportunities/themes and resolve any issues that may arise from developing a public art project. Council's Place Management team can provide guidance on appropriate artists and themes. Examples of other projects and the work of suitable artists may be reviewed. The developer may choose to engage an experienced arts consultant or cultural planner.

2. Preparing an Arts Strategy

The developer will then prepare an Arts Strategy for the site. The strategy will include:

- Project description including the intent, art form and medium, scale and other information that allows a working understanding of the outcome.
- Context or location for the artwork. In the case of an integrated project, this should include the artwork's relationship to any architecture or landscape work.
- Strategy for community involvement.
- The themes or community issues the art project could address as per the City of Canada Bay's Public Art Strategy.
- Examples of work by preferred or short-listed artists.

3. Confirmation of directions with council

Prior to the submission of the Arts Strategy or proposal with a DA it is usual for the Place Team and the developer to meet again with Council officers to present ideas and directions and confirm the approach.

Submission of the art proposal will then occur with the Development Application and the community will be consulted. Any amendments required by Council will be made.

4. Preparation of an artist's brief

If required an art brief will be prepared. "A good brief outlines the project's vision, objectives and selection criteria while allowing space for creativity." NSW Government, Public Art Toolkit, 2022

The cultural planner or art consultant will then prepare a detailed artist's brief. The brief will describe the project, themes, site opportunities and constraints, budget, fabrication and installation requirements, artist selection criteria along with the way the project will be managed, and the level of community involvement expected.

5. Engaging an artist

Council requires artists working in public to be suitably qualified. In general, this means the artist is trained and has had experience working on public art projects or delivering works in the public domain. Open and transparent selection is encouraged through an advertisement or a short-list. If an artist who is considered for the job is simply offered the commission, an exemption from open selection rationale must be provided. The artist may be engaged directly by the developer through Council's Place Team. An appropriate contract covering insurance, timeframes, the brief, reporting and other issues must always be put in place.

6. Coordination

Art projects need close coordination and management if they are to be a successful part of a larger development process. Given the demands of the creative process and

the schedules and requirements of development it is usual for complicated design and fabrication issues to arise. Where there is not a person on the development team with public art experience, Council's Place Team should be engaged. This is often a continuation of the role of the cultural planner.

7. Approval of the completed artwork

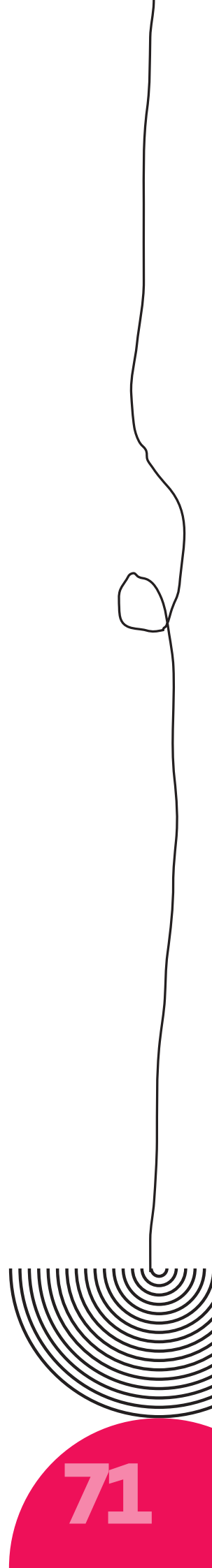
Council will inspect the completed artwork as part of the sign-off of the development. In the case of artwork that is a condition of the development approval process, Council requires that the artwork be completed and installed prior to the site being used or occupied.

8. Maintenance Protocols

Asset management of public artworks is critical, as they need to be maintained to ensure they do not become a public liability or represent the artist's work poorly. Artworks are an important asset for any city as they demonstrate our cultural identity, are a source of civic pride, and act as a public amenity. They should therefore be well maintained.

Public art requires the same attention to maintenance and repair as other elements in public environments. Appropriate cleaning and repair, replacement of elements that are loosened or damaged, repair of vandalised surfaces or structures are all part of this process.

Artworks can become liabilities rather than assets if they are poorly maintained. To ensure appropriate maintenance developers are required to have an Asset Management Plan on the installation/completion of the artwork. Final payment milestones should not be released until this document has been registered. Fabrication defects should also be identified and rectified before handover is completed.



Qualified art conservators and not general trades people should carry out all significant conservation work. An annual allocation for assessment, cleaning and maintenance is required to care for public artworks. The involvement of the artist in both repair and maintenance should be specified along with timeframes for both routine and emergency work as required.

Asset Management Plans should set out details of:

- Construction and materials used
- Surface finishes and their expected lifespan
- Cleaning requirement and timeframes
- Procedures and treatments for both cyclical maintenance as well as in events such as vandalism or unintentional damage
- Photographs where possible of the internal construction.

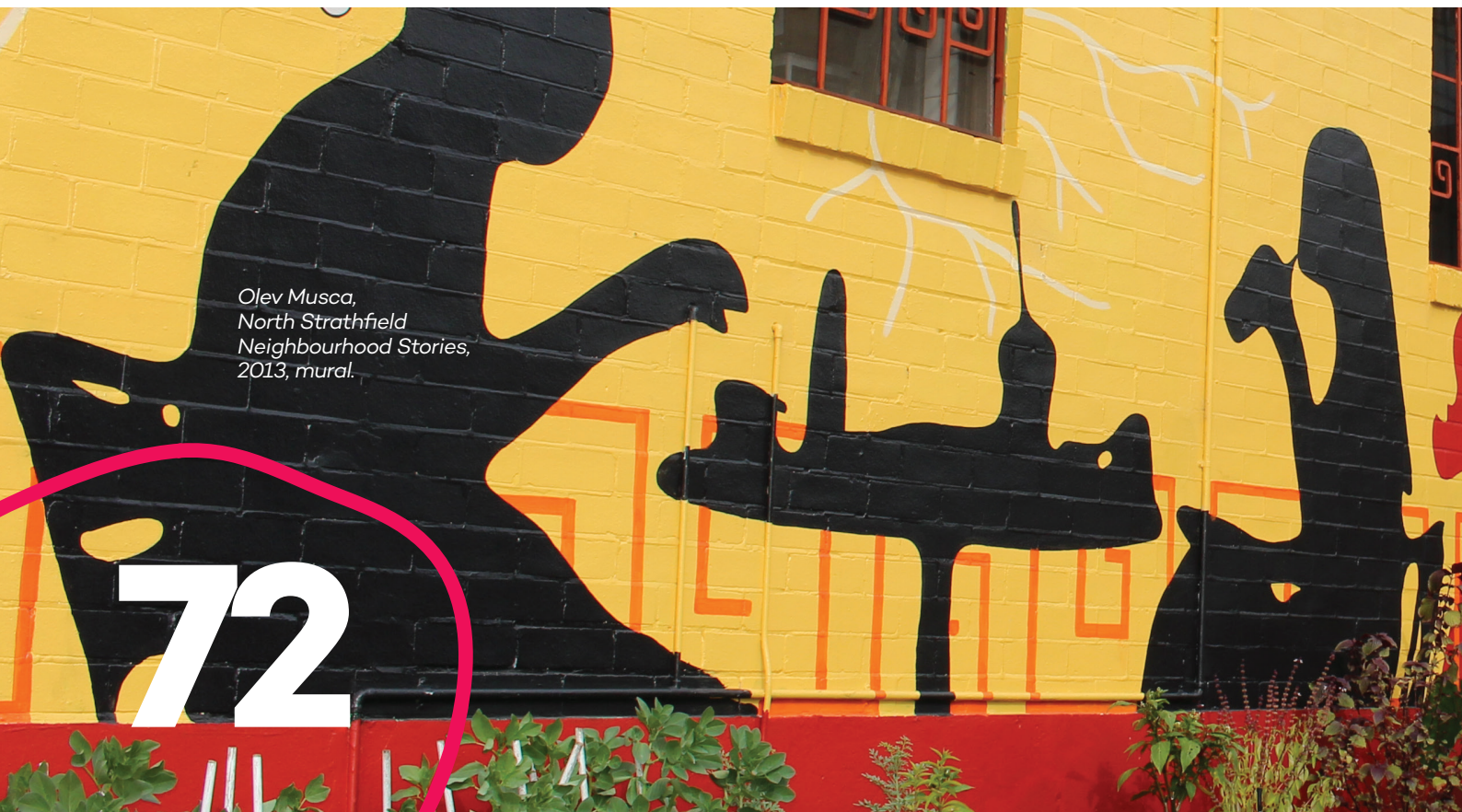
An agreement should be made about what constitutes an achievable and reasonable level of annual maintenance to minimise future conservation work.

Other asset management considerations relate to the possibility of considering the possible alteration, removal, relocation or even the destruction of the work. In each of these situations there are important issues to consider, and the following section provides some guidance on how to approach the options.

9. Decommissioning

Artworks, like other elements of public environments and buildings, have a defined period in which they can be expected to remain in good condition. This is dependent on environmental factors, materials, and fabrication processes. Circumstances also arise where redevelopment of a site or changed uses render an artwork inappropriate and require its removal. Where this is the case Council will require the site owner or developer to provide a plan developed in consultation with the artist to confirm the appropriate steps. Disposal of the work or relocation to another area may be required. Council may also request the commissioning of a new work.

Artworks should be reviewed on an annual basis to determine the work's continued relevance and lifespan. The artist contract should include the artwork's lifespan and decommissioning should be considered

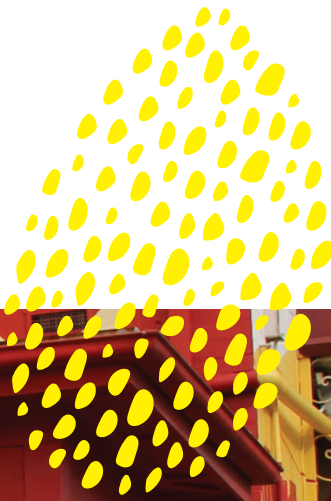
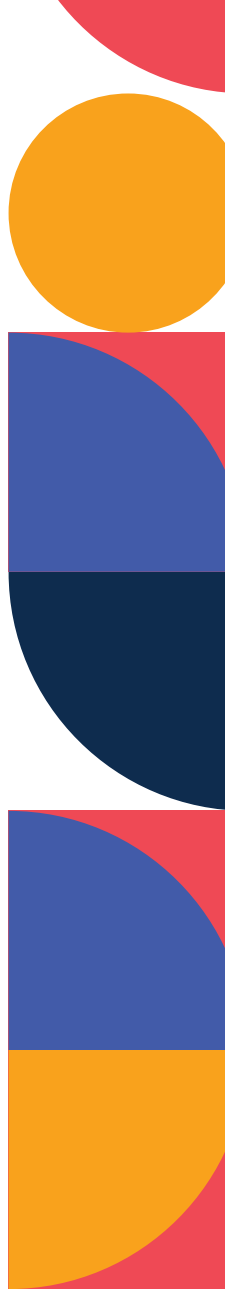


*Olev Musca,
North Strathfield
Neighbourhood Stories,
2013, mural.*

at the end of this period. The value and relevance of continued repair is to be considered by public art specialists and assets managers. A work may have gained significant cultural value in terms of cultural significance trends, artist reputation or its importance to the local community. Investment in its restoration may be required if this is the case.

Council, developers or site owners may also need to relocate or decommission artworks in response to the changes in the public domain and changes in the uses of the spaces. The process for this should be included in any artist schedules and contracts. Reasons include integrity of the artwork, use of the place, community values or risk management.

Disposal may be required if an artwork is deemed to be beyond repair or of less value than the cost of the repair, or if repair may result in a work being no longer considered relevant or appropriate in a cultural context. In all cases where a work is to be removed or disposed of, the artist or artist's estate should be consulted and given an opportunity to be involved in the decision-making process. The process of deaccessioning/decommissioning and disposal of Council owned artworks is detailed in Council's City Art Policy.





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