



# IPG Bradfield Masterplan

## Public Art Strategy



SITE IMAGE  
Public Art Consultants  
Sydney | Melbourne



IPG Bradfield Masterplan  
Public Art Strategy  
Site Image 18 June 2024



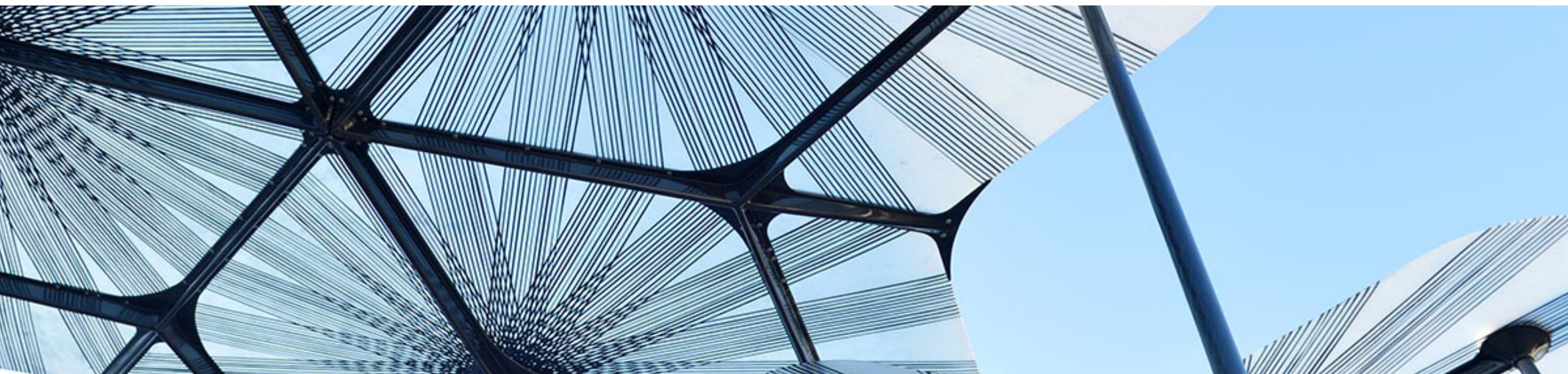
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# Introduction



Amanda Levete, *MPavillion*, Melbourne 2015

**IPG Bradfield Masterplan**  
Public Art Strategy



# Introduction

## Project Overview

Site Image Public Art Consultants have been commissioned to prepare this Public Art Strategy as part of the Masterplan for the IPG Bradfield site at 475 Badgerys Creek Road, Bradfield. The site forms part of the greater Western Sydney Aerotropolis Development and is being redeveloped from rural land into a large industrial estate for employment and enterprise purposes.

The site is being designed in accordance with the Western Sydney Aerotropolis DCP via a landscape led approach that is integrated with Connecting with Country. The site will consist of 3 riparian corridors and open space networks, a series of large enterprise and industrial lots, a small scale local centre and a series of arterial and connecting roads.

Public art is required to be delivered as part of this development due to the size and capital investment value of the project.

This Public Art Strategy forms part of a suite of documents that support and enhance the vision, principles and delivery of a masterplan for the site that focuses on the experience of people and Connection with Country.

## Who This Report is For

This Public Art Strategy has been prepared for:

- The Client: To ensure a holistic and guided approach to public art is achieved across the site and delivered in accordance with the masterplan
- The Estate Public Art Consultant: To help manage and guide the delivery of public art across the site
- Developers: To provide information on where public art is to be provided and to help guide the process from project inception through to installation and ongoing maintenance
- Public Art Delivery Consultant: To help guide the delivery of individual public art pieces within the estate and development lots from the commission of artists through to fabrication and installation
- Artists: To provide briefing information, community input and establish specific artwork objectives, requirements and parameters
- Fabricators: To provide performance and maintenance guidelines



Marcus Tatton, *Environment III*, Sculpture by the Sea, Bondi 2017.



## Purpose of this Report

This strategy has been prepared to guide the planning, siting, design and commissioning processes of public art for the site, ensuring a holistic site wide approach. The purpose of this strategy is to:

- Identify the key locations and types of art to be commissioned on both public and private land that supports, enhances and adds to the sites circulation, wayfinding, themes, activation and character.
- Ensure that the public art commissioned for the site is high quality, meaningful, coordinated and integrated with the site and enhances users experiences.
- Guide and assist the preparation of public art briefs for individual sites including information about the site, site themes, art typologies and purpose of public art on the site
- Provide practical advice for developers, planners, designers and artists in the design, development, installation, maintenance, and deaccessioning processes associated with public art.
- Provide practical advice on fair and equitable options available for selecting and engaging suitable artists and encouraging the engagement of local artists and fabricators.

- Ensure Public Art is designed and delivered in accordance with State and Local government requirements through the Exempt and Complying Development planning pathway.
- Sets out the triggers and base requirements for public art on the site
- Is a live document that keeps track of the artworks proposed and delivered on the site, recording the stories and themes applied to ensure duplication does not occur
- Provides a conduit to community consultation input
- Provides a series of templates and guidelines to assist the management of commissioning to delivery of individual art works

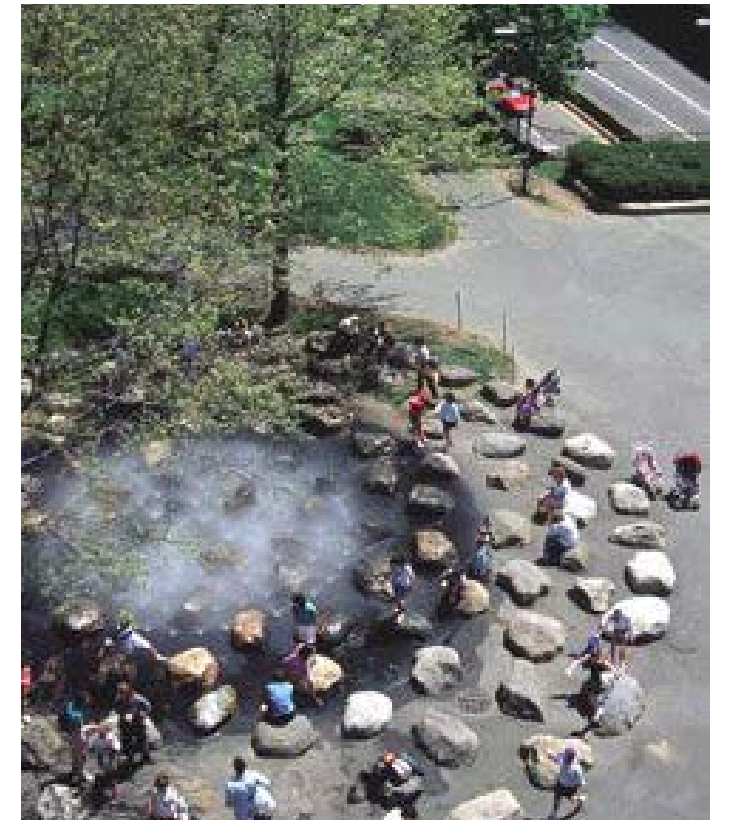
This report has been prepared in consultation and collaboration with the project team, Technical Assurance Panel (TAP) and Liverpool Council, and should be read in conjunction with the broader masterplan documents for 475 Badgerys Creek Road, Bradfield NSW 2556.



Ned Kahn, *Cloud Arbor*, Pittsburgh 2012



Yu Kongjian, *Carre et Rond*, Chaumont-sur-Loire 2008



Peter Walker, *Tanner Fountain*, Harvard University, 1984



# Planning Context

The inclusion and delivery of public art for this project is a requirement arising from the size and capital investment value of the project.

This Public Art Strategy has been prepared in accordance with the Public Art objectives and performance outcomes outlined in the Western Sydney Aerotropolis DCP 2022, which consist of the following objectives and performance outcomes:

## Public Art Objectives

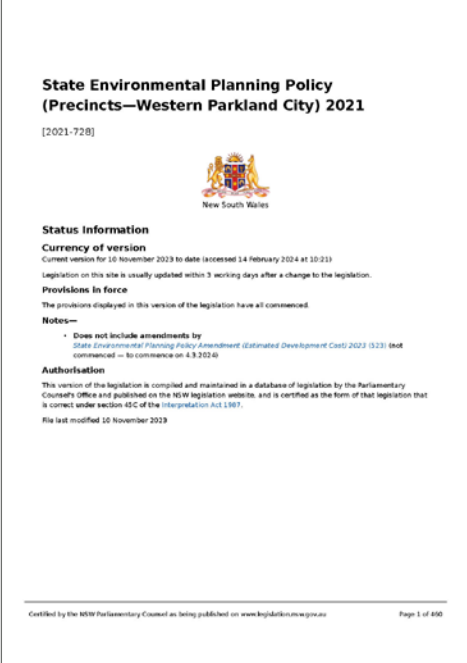
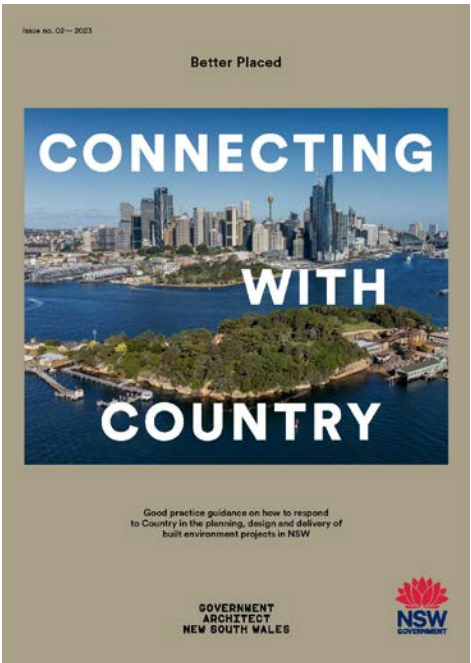
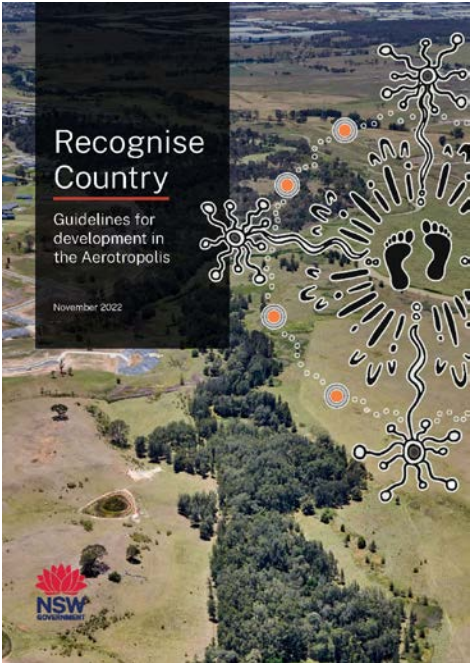
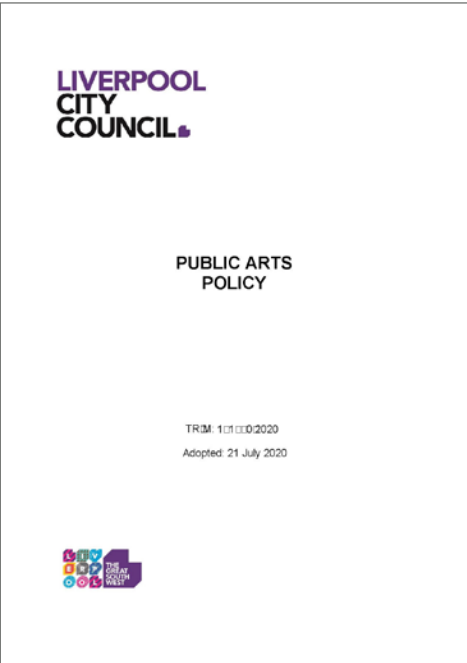
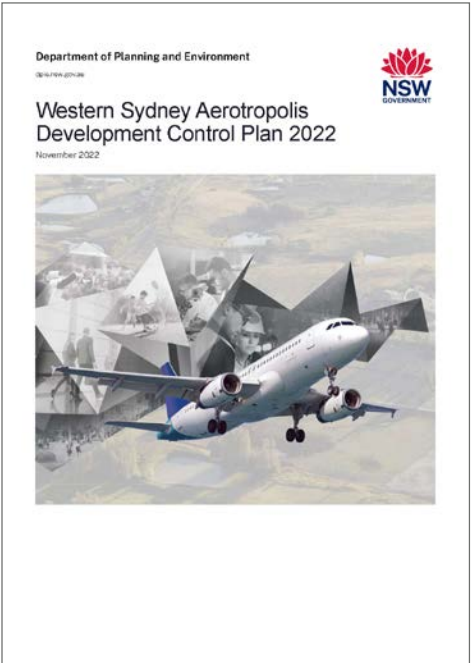
- Enrich and enliven the public and private domain with high quality, aesthetic, and functional art.
- Provide public art consistent with Council’s Public Art Policy.
- Recognise and celebrate Aboriginal heritage, values and living culture in the public domain.

## Performance Outcomes

- PO1 - High-quality public art is integrated into the design and function of the development in order to embellish and enliven the public domain.
- PO2 - Public art is provided to capture and reflect the qualities and essence of place, community values and the stories of past

- and present cultures, places, and people.
  - PO3 - Public art is easy to maintain.
- This Strategy has also taken into consideration Liverpool City Council’s Public Art Policy adopted in July 2020. Actively supporting Councils vision of providing public art that ‘increases economic visitation and illustrates Council’s commitment to narratives of culture, accessibility, diversity, heritage, and shared aspirations’, and actively engages visitors in public spaces. This strategy also promotes Councils Policy regarding commissioning works honestly, transparently and in a manner that is fair and equitable to all parties.

- In addition to the DCP and Councils Public Art Policy, this strategy has also been prepared in consideration of:
- Recognise Country, Guidelines for the development in the Aerotropolis
  - Design Excellence Strategy considerations outlined in the SEPP WPC 2021
  - Connecting with Country Framework prepared by Government Architect NSW (GANSW)
  - NSW Government Public Art Toolkit 2022





# Connecting with Country

A site specific Designing with Country Framework has been developed for the site by Yerrabingin. This document summaries the Connecting with Country process which has driven the leading with Country approach applied to the design and development of the Masterplan.

The Designing with Country Framework for the site consists of the following sections:

- An introduction to Country that explores values, narratives, themes and stories of the site
- A summary of the community engagement process and outcomes undertaken in the formulation of the Designing with Country Framework
- Recognise Country Guidelines and Yerrabingin's Elements of Country Framework to the site specific context and opportunities to develop design directions and considerations for the site.
- An outline of Country sensitive design directions within each typology

As part of the consultation undertaken with the local communities, review of the Historical Heritage Assessment Report and other supporting documents three key site features were identified as being of high cultural value:

- Wianamatta - Mother Creek. Very important site culturally to the community.
- Badgerys Creek. Significant waterway within the region.
- View corridors towards the Blue Mountains. The Blue Mountains are significant to First Nations people

These elements have been mapped on the adjacent cultural values map prepared by Yerrabingin.

Through the consultation process three overarching Connecting with Country design principles were developed. These were informed by discussions between the First Nations community members and the design team.

The principles have been developed by incorporating all of the community's input and combining them into a set of larger principles that are more applicable to the site. They consist of:

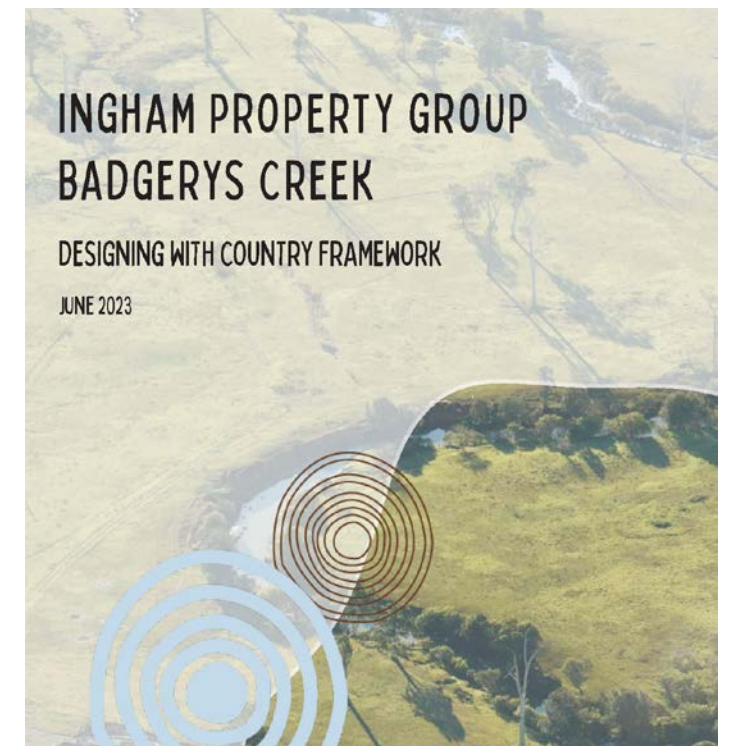
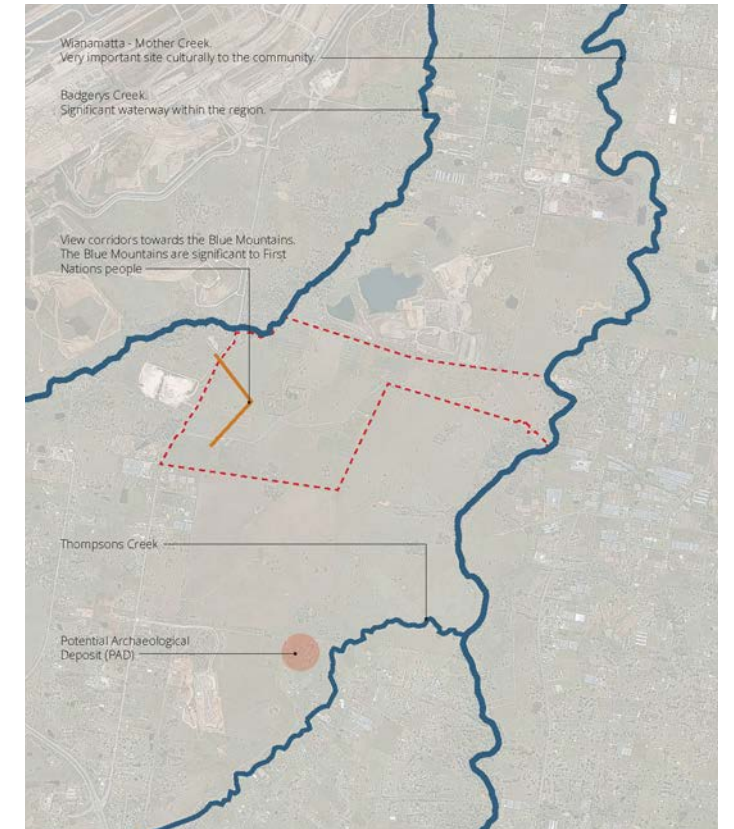
- The convergence of three clans
  - This project sits in a significant spot as it is close to the convergence of 3 different clans, the Dharug, Dharawal and Gandangara
- Water Landscape
  - The site is part of an incredibly unique and diverse landscape that has existed

in harmony with Dharug people for generations.

- Community Driven
  - A project that encourages people to work with the land and each other for mutual benefit. A place with a communal feel, in which people are able to come together for a connected experience of Country.

The Designing with Country Framework for the site underpins this Public Art Strategy and the key principles of this framework informs the proposed artwork themes and locations of proposed indigenous artworks.

***The Designing with Country Framework is a critical starting point for all indigenous artworks proposed on the site.***





# Consultation Strategy

## Initial First Nations Consultation

As part of the Connecting with Country process that informed the design and development of the Masterplan, Yerrabingin coordinated and arranged a series of consultation events with First Nations peoples of the area. Results from this consultation have been used to inform the Designing with Country Framework for the site. The engagement process undertaken included:

- A walk on Country. This was undertaken with the project team and local Indigenous community members to see the extent of the site and walk the conceptual ideas. Concepts were spatially shown and narratives were shared to contribute to the overall ideas for the design;
- Design Jams to share ideas. These sessions included brainstorming sessions, the sharing of ideas, developing and expressing ideas through sketches, presentations and doing team pitches.

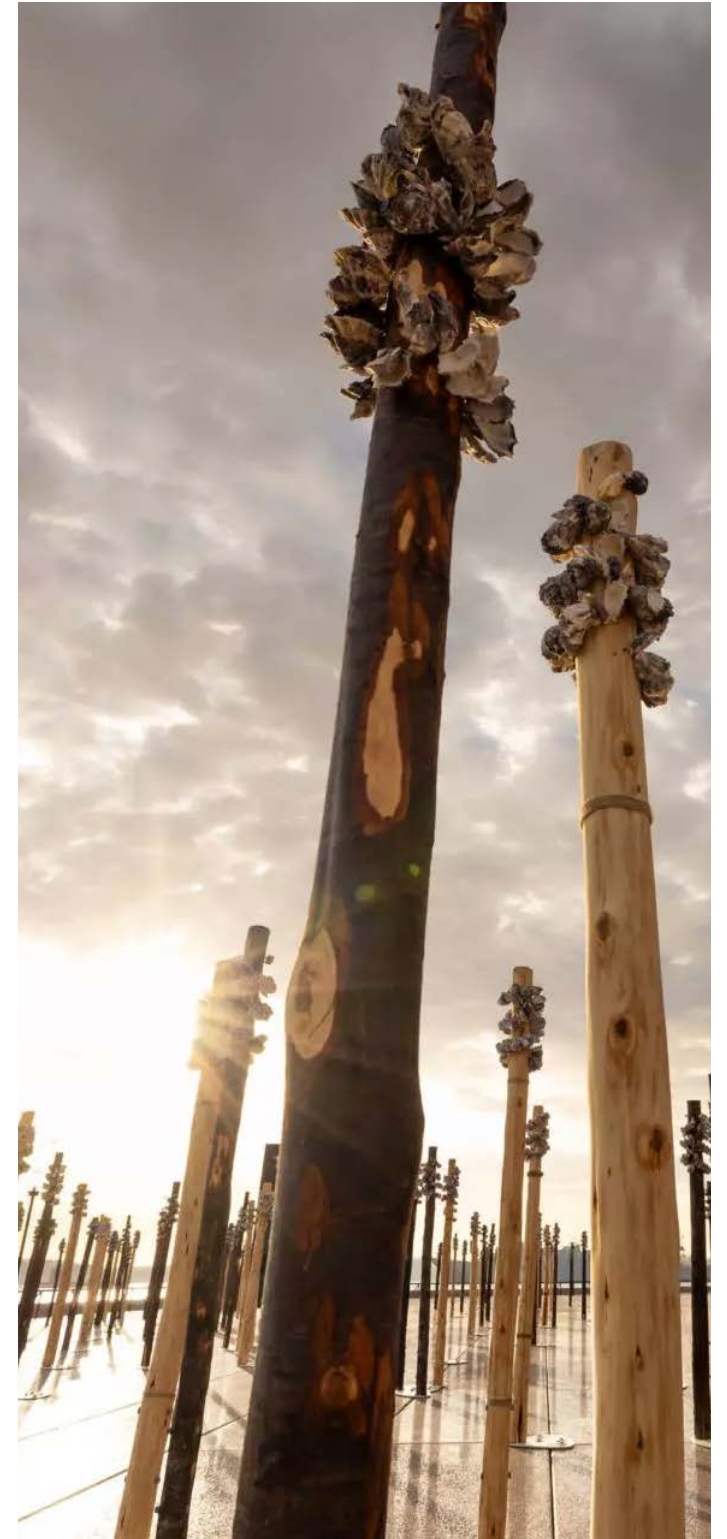
The following consultation outcomes and discussions listed below have been sourced from the Ingham Property Group Badgerys Creek Designing with Country Framework prepared by Yerrabingin. They provide an interesting insight and a potential starting point for indigenous and cultural art works for the site.

- A place that celebrates the convergence of the three surrounding clans; Dharug, Dharawal and Gandangara;

- Creating a welcoming space that is the heart of the community by connecting people with the environment, flora, fauna and surrounding context;
- First Nations culture should inform the entirety of the site's design and how the buildings are designed and used, this includes an emphasis on the celebration of the rainbow serpent dream story potentially represented as a large-scale artwork on top of buildings. Other First Nations stories can be included on buildings, in green spaces, and entrances to the site;
- Users of the site can be welcomed onto Country through signage at entry points in Dharug language. Aboriginal language should be incorporated for buildings, street naming, and wayfinding;
- Soundscapes can also feature throughout the site through the choice of natural vegetation, wind art installations, and QR codes, particularly in communal spaces;
- Green spaces should be incorporated throughout the site, with a focus on the creation of culturally appropriate green spaces planted with natural vegetation attracting native fauna;
- The green spaces should allow for open views of the Blue Mountains and have quiet places near the water to emphasise the

connection of the First Nations people to the landscape;

- An emphasis on connection to the creek and improving the site biodiversity;
- An emphasis on green spaces will allow users to ground themselves on Country, be invited to site, be still and engage with the different elements of Country, while enjoying the nature around them;
- Participants highlighted the importance of being able to orientate oneself in the site and understand the significance of the landscape they are in;
- Highlighting views out to nearby landmarks such as mountains and waterways while referencing the neighbouring clans would create a 'cultural compass' for orientation and wayfinding;
- This also opens up the possibility of incorporating stories of dreaming or songlines of these places into design;
- Further consultation with, and permission from Traditional Custodians would be required to integrate the stories in an appropriate and meaningful way;
- Utilise natural colours and materials inspired by the landscape, that are sustainability and locally sourced.



Megan Cope, *Whispers*, Sydney Opera House, 2023



# Ongoing Consultation Strategy

Community engagement is critical in the development and delivery of public art that will promote a sense of pride, ownership and foster a sense of social cohesion.

The primary ongoing consultation and engagement with the community is proposed to be managed through a publicly available interactive map and regularly updated website attached to the Estate website, that will provide the following:

- An overview of the proposed art strategy for the site which could include and interactive map, showing proposed art work locations, artworks in progress and details of completed works;
- Updates on Expressions of Interest released;
- Regular updates to inform the community of the unfolding process including artist engagements, and details on emerging and completed artworks and their contribution to the network of coordinated artworks across the site. Information could include in progress sketches, ideas and installation photos;
- A tool where the community can provide ideas, input and feedback on proposed, emerging and completed art works. Responses to feedback received is proposed to be managed directly rather than with open forums and debates.

The Public Art website is to be launched at least one month prior to the first artwork concepts being requested, to provide a meaningful resource for artists and the community.

The Estate Public Art Consultant will manage the content of the Public Art website, liaising with the individual Public Art Delivery Consultants to ensure up to date and relevant information is provided on the website. They will also be responsible for managing the consultation comments, including:

- Providing feedback, responses and acknowledgment to comments received;
- Updating the Community Consultation Register with all meaningful input, ideas and feedback received. This Register will form part of artists briefs, allowing artists to have an up-to-date summary of community comments, ideas and feedback;
- Providing feedback and updates to individuals who’s ideas have been adopted or used as a stimuli for emerging art works.

In addition to providing a portal for community engagement the Public Art website will also be used to support site promotion and activation.

The provision of a multipurpose community centre or space in the local centre also provides opportunities for the Estate Public Art Consultant to hold focused events to bring artists and

the community together. They could include artist collaboration days, community and artist engagement events and artist markets and fairs. Events such as these would promote knowledge sharing, engagement, site activation and provide enterprise opportunities for artists.

Where direct consultation with First Nations parties are required as part of the brief formulation and ongoing design development of Indigenous artworks, Heritage NSW can supply a Registered Aboriginal Parties (RAP) list to ensure that culturally appropriate consultation can occur. In addition to the RAP’s list Liverpool Council’s Aboriginal Consultative Committee can provide connections to First Nations communities, residents, and other networks to facilitate greater participation of First Nations communities in meaningful engagement and consultation.



Kingston Arts Public Art Map



Augmented Reality Walk, Norwest 2023



# Public Art Delivery Process





# Public Art Delivery Team

This strategy is the guiding document for public art delivery for the IPG Bradfield Masterplan. This document is owned by the client and managed by their representative the Estate Public Art Consultant to guide the progressive realization of public artworks across the site.

There is a broad spectrum of stakeholders, contributors and participants that together will facilitate the creation, delivery and long-term management of the artworks located throughout the estate.

Stakeholders include the First Nations Custodians and people of the Land; approvals agencies and land and services management authorities; land owner / master developer for the integrated urban and open space; individual developers for Lots, including their designers and project teams; Estate public domain asset managers and owners / tenants and facilities managers for Lots.

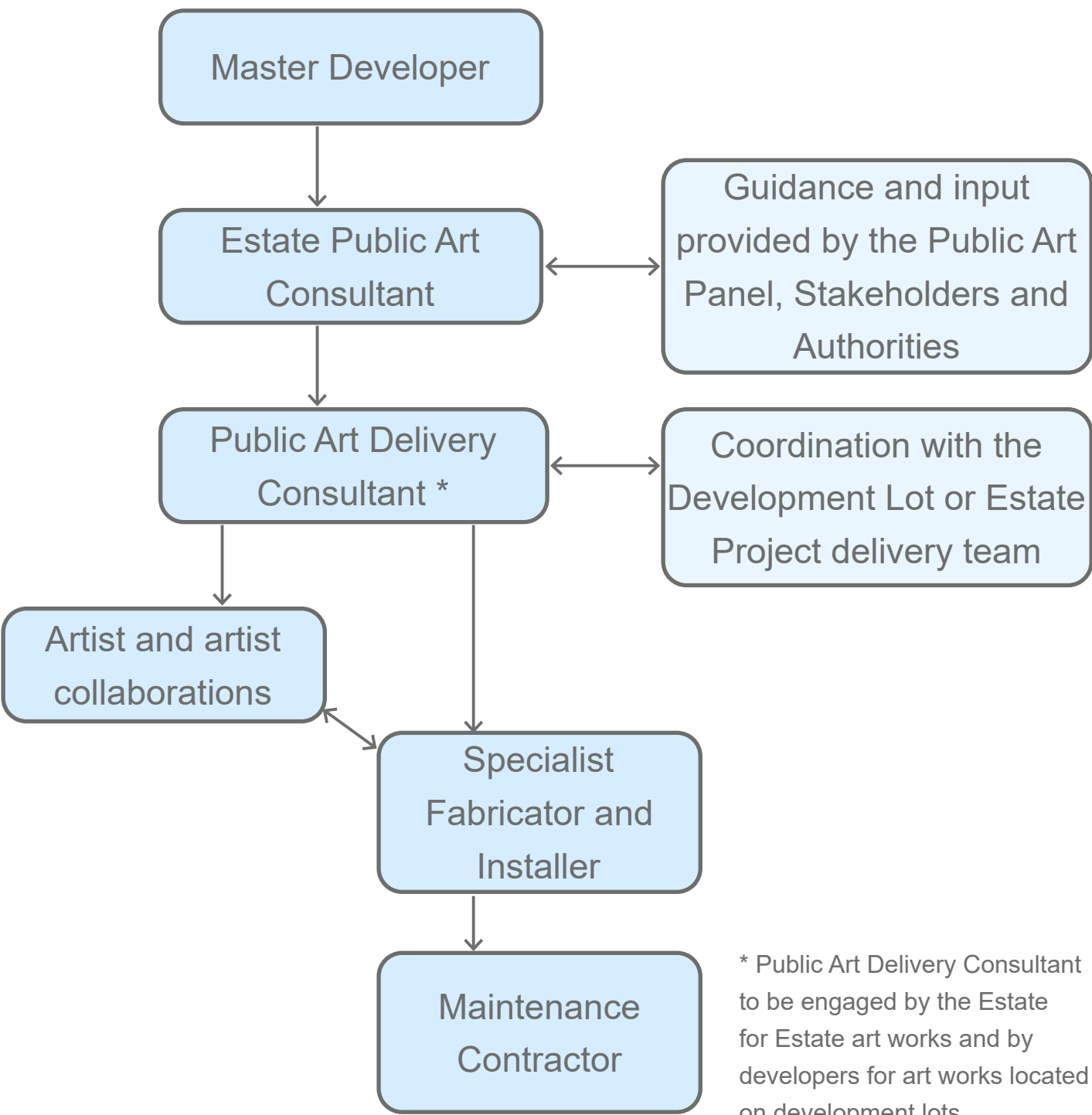
Public Art Delivery Participants include:

- Council’s public art and planning team providing overview, input and local enterprise knowledge;
- The Public Art Panel providing design guidance and input;

- The Estate Public Art Consultant curating and guiding the progressive initiation of artworks across the estate, including briefing and engagement of consultants and artists;
- The Public Art Delivery Consultants curating and guiding individual artwork commissions and coordinating with the broader delivery team;
- Artists and artist collaborations formulating proposals and refining these to coordinate with the public domain, and development lots detailed context and coordination / delivery requirements;
- Specialist public art fabrication and installation contractors; and
- Ongoing maintenance contractors sustaining the quality of artworks and their settings.

The choreographed chain of events leading to artwork formulation, fabrication and delivery is a ‘well-worn path’ with each respective participant having expertise and credentials based on demonstrated experience and capability relative to their role in the public art delivery.

Public Art Delivery Consultants and artists are to be specifically engaged for each individual commission. For artworks in development lots engagement is to be carried out by the developers and their project team in consultation with the Estate Public Art Consultant.



Art Work Delivery Team

\* Public Art Delivery Consultant to be engaged by the Estate for Estate art works and by developers for art works located on development lots



# Responsibilities of Key Consultants

## Estate Public Art Consultant

The Estate Public Art Consultant is to be engaged directly by the Client to manage and guide the implementation of public art across the whole of the site. The Estate Public Art Consultant will have broad based industry experience in precinct curation, with a proven consultative approach and ability to manage short, medium and long term outcomes for the site. Their responsibilities include:

- Ensuring the delivery of artworks in line with this Strategy and that the required processes have been duly followed for each artwork
- Assisting in the engagement of Public Art Delivery Consultants for Estate public artworks
- Managing this strategy and ongoing updates, including:
  - Updating the Site Public Art Register with WIP and completed art work information
  - Updating community engagement inputs
  - Updating the register of public art delivery consultants, public artists, and fabricators that have previously met EOI criteria
- Providing updated briefing documents and guidelines to Public Art Delivery Consultants
- Liaising with Council and obtaining approvals from external authorities where required
- Answering RFI's from individual lot development teams

- Carrying out general liaison with stakeholders
- Manage the public art consultation for the site, arranging website updates and identify and arrange focused events to bring artists and the community together
- Being part of the Public Art Panel and providing progressive reviews, guidance and approvals through the commissioning and delivery process of public artworks at determined milestones, including:
  - The shortlist of artists proposed to provide RFP's after a call for EOI;
  - Review proposed winning artwork concept proposal and provide signoff prior to award of contract;
  - Review art work detailed design approvals pack which includes artwork DD / shop drawings;
  - The tendering and commissioning of fabricators;
  - At relevant stages through fabrication, installation, and handover with supportive maintenance / management documentation.

## Public Art Delivery Consultant

The Public Art Delivery Consultant is responsible for the delivery of individual public artworks and can be engaged directly by the estate or as part of individual development lot project teams. Their responsibilities include:

- Managing the artist and public art delivery team
- Managing the coordination with broader project team and the Estate Public Art Consultant
- Preparing artists briefs and managing the EOI and RFP processes related to Artist engagement
- Managing / preparing the Public Art Approval Pack for submission to the Public Art Panel
- Ensuring artwork designs are in accordance with the requirements outlined in this Strategy
- Preparing specialist fabricators briefs if required
- Assisting in the engagement of specialist fabricators
- Ensuring all certification documents have been prepared, submitted and approved for the project

- Managing / preparing the Detailed Design Approvals Pack for submission to the Public Art Panel
- Coordinating and managing the maintenance schedule for the artwork prior to completion

For First Nations nominated thematic artworks, that the public art consultant is to be, or include in their team, a specialist ATSI Curator.



# The Public Art Panel

## The Role of the Panel

The public art panel provides an integral advisory role in the delivery of public art for the site. The purpose of the panel is to ensure that opportunities are identified and that the best possible outcomes for public art are achieved across the site.

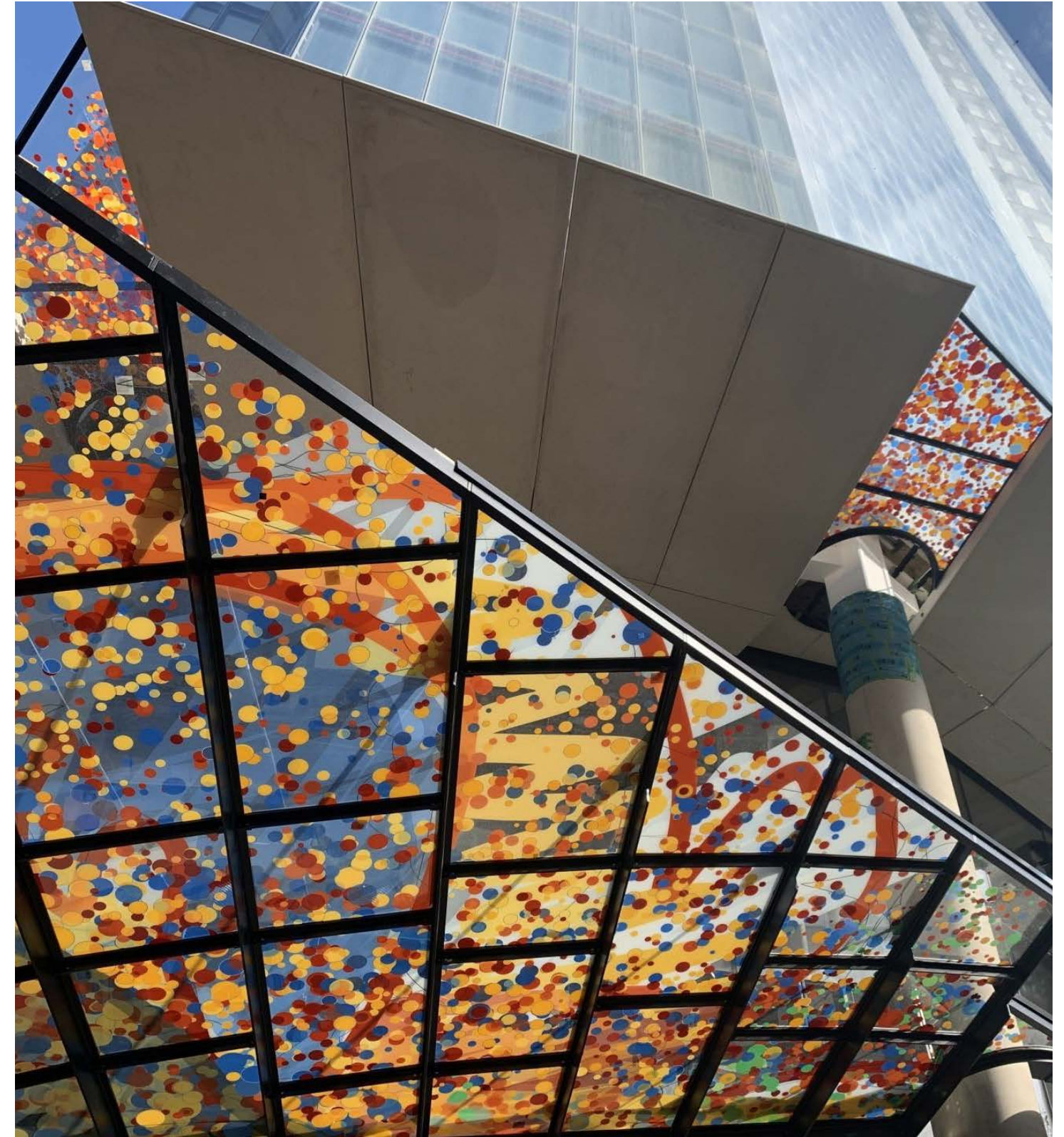
Role of the public art panel is to:

- Provide input into artwork briefs, Artist selection panels, and collaborative Artist opportunities
- Provide a fair and open review process
- Provide guidance throughout artwork formulation from initial sketches to refined proposals
- Identify opportunities to adjust locations / scale / proposals, to achieve the best result for the public domain of the estate
- Encourage innovation and excellence
- Promote social, economic, innovative and sustainable outcomes
- Identify local enterprise fabrication collaboration opportunities
- Steward and facilitate the delivery of high quality public art

## The Panel Members

The Public Art Panel is to consist of a mix of professionals to provide a range of experience and knowledge. The Panel is proposed to consist of the following members:

- The Estate Public Art Consultant (Chair): who is responsible for the delivery of the public art across the estate in accordance with the Public Art Strategy
- Representative from Liverpool Council Public Art Team: who has knowledge of the local area, can promote and highlight collaboration opportunities
- An Independent public art curator: who can provide broad industry experience, knowledge and collaboration opportunities
- Estate Architect: who can provide Estate specific design input, structural insight and building specific guidance
- Local First Nations Representative: who can provide guidance on First Nations opportunities and insights
- Developer representative: who represents the client and provides input on the broader development

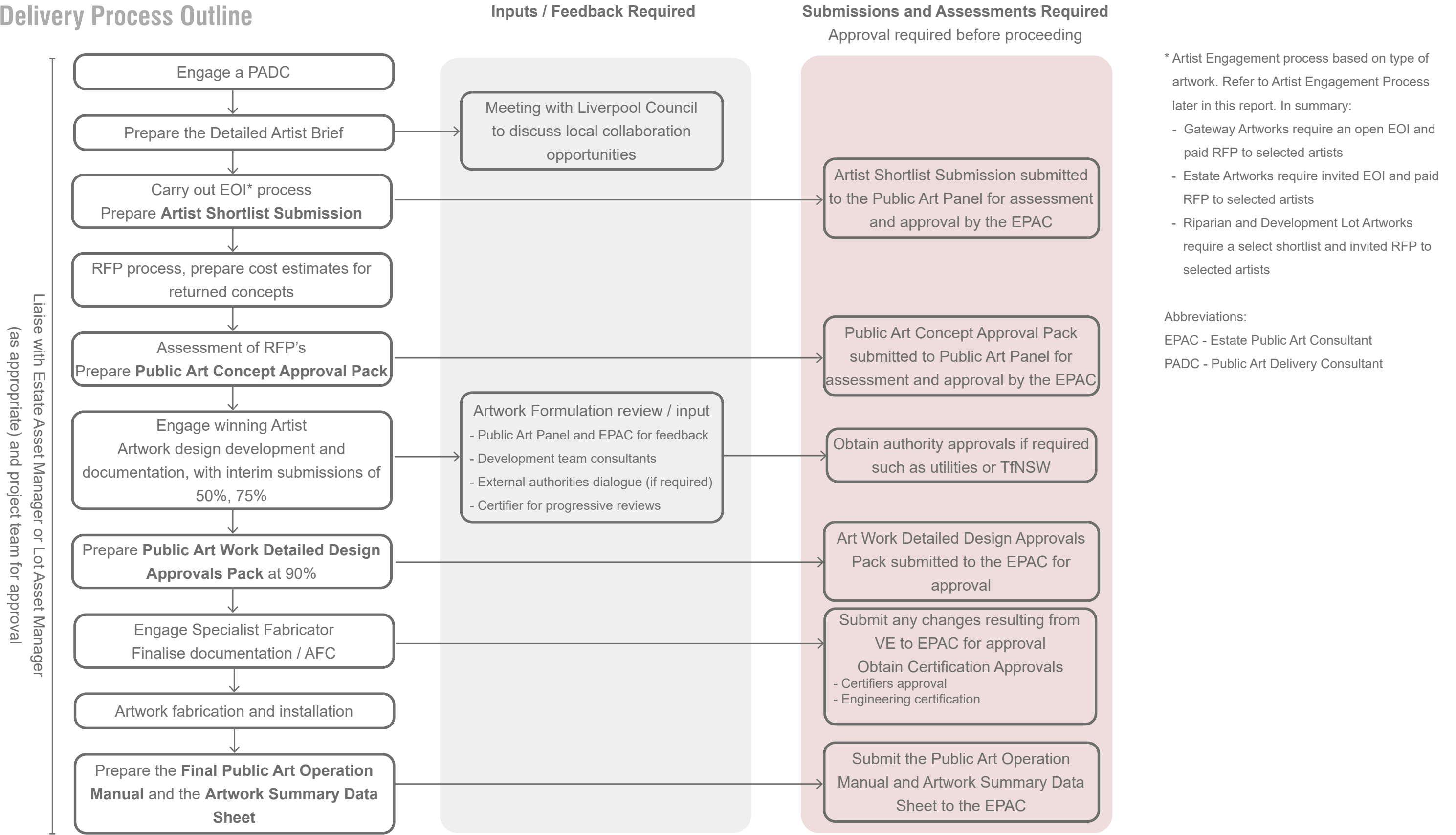


Alexander Beleschenko, *22 Bishopsgate*, London 2020



# Delivery Process

## Delivery Process Outline





## Outline of Key Steps in Public Art Delivery

The processes for delivery of Public Art for the IPG Bradfield project is summarised as follows:

- The Master Developer is to employ the Estate Public Art Consultant (EPAC) to facilitate the overall public art delivery process and community consultation for the site.
- Public Art Delivery Consultant (PADC) will be engaged for individual sites and projects where artworks are required. They will prepare specific / comprehensive Artist Briefing documents and clarify opportunities for First Nation Artists. They will also consult with Council to establish any local collaboration opportunities. Relevant engagement terms will be included in the briefs and final contract. For artworks identified as being Indigenous Artworks, input from a local First Nations art consultant is required when formulating the brief.
- The PADC will begin the artist engagement process including managing Expressions of Interest (EOI) if required and preparing the Artist Shortlist Submission for discussion with Council and review by the Public Art Panel. For Indigenous Artworks the consulting local First Nations art consultant will also provide input and guidance to the EOI process. For a detailed outline of submission requirements and Artist engagement processes refer to the section later in this strategy.
- Upon approval of the Artist Shortlist Submission by the EPAC the PADC will manage the Requests for Proposals (RFP) process with the nominated artists.
- Upon receiving the artists RFP concept submissions the PADC will arrange for independent cost estimates for each of the proposals by a suitable specialist public art fabrication firm and provide a summary table. Where proposals are above budget and reasonably beyond value management, Artists are to be given the opportunity to revisit their proposals if they choose to do so, and cost estimates adjusted to suit.
- Once all artists RFP submissions and cost estimates are complete the PADC will be responsible for assessing the submissions using the artwork assessment criteria. The PADC will provide a recommendation for the winning artwork concept and preparing the Public Art Concept Approvals Pack for submission to the EPAC for review by the Public Art Panel. For Indigenous Artworks the consulting local First Nations art consultant will also provide input and guidance to the assessment of submitted RFP documents.
- Upon receiving feedback from the Public Art Panel, discussions with artists and approval from the EPAC the winning Artist will be engaged and contracts finalised.



Mindy Alvarez / RDG Planning, *Path of Perspectives*, University of North Dakota 2022

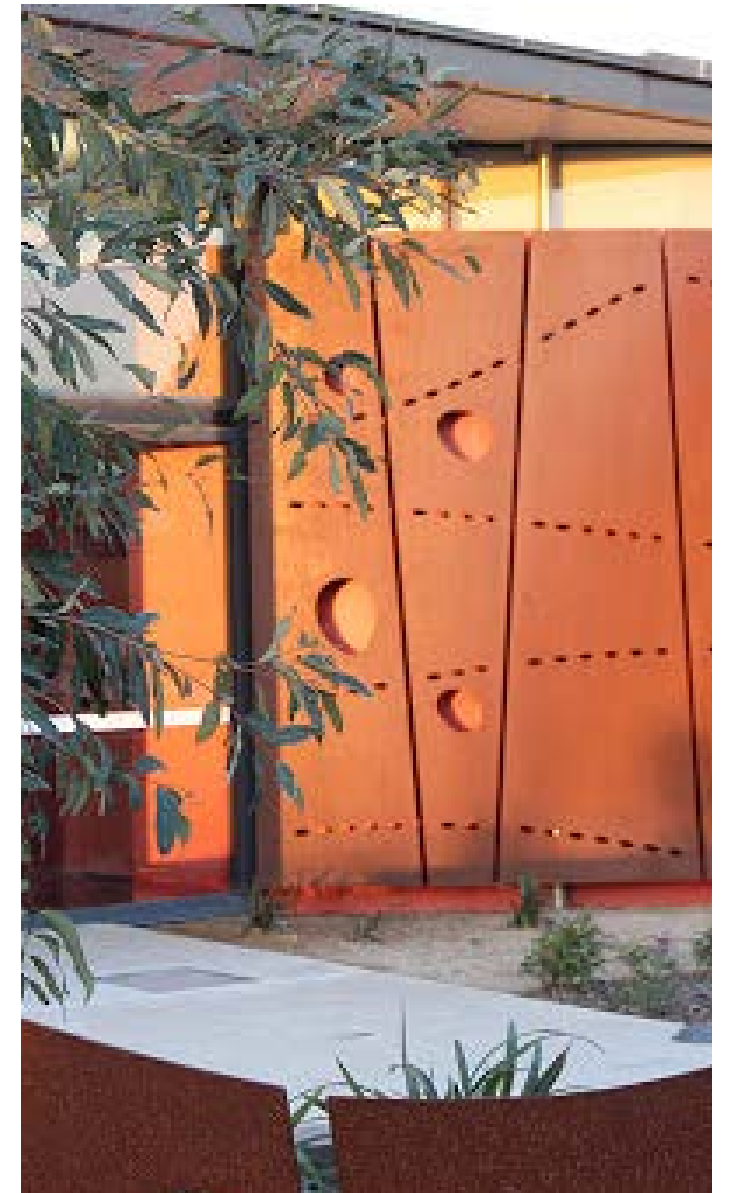


- Artwork design development is to begin with input from the broader design team, relevant stakeholders and specialists.
- The PADC will arrange the engagement of required specialist fabricators. Specialist Fabricator Engagement will be based on invited tendering and direct negotiation based on the specific opportunity and the capabilities of different contractors. This will likely include a range of sub-contracting of specialist elements, footings, engineers, certifying consultants, etc.
- The PADC will assist the liaison between Artist and Specialist Fabricator to allow concept sketches and specific artwork input to be successfully conveyed and incorporated into DD and final shop drawings. The brokering of a suitable outcome will include ongoing participation in value management / concept resolution so that the best outcome is achieved to the satisfaction of all parties, and to meet the agreed budget and criteria outcomes. Where differences arise, adjudication is to be by the EPAC, and after consultation with the client and team as required (legal, budget, SID, etc.) their decision will be final.
- The PADC is to review the artwork design development and documentation at 50% and 75%. The PADC is to provide a summary of the interim input from engineers and consultants, and provide comment, likely

certification conformance, or issues identified that are to be addressed prior to final certification signoff. These summaries are to be provided to The Public Art Panel and EPAC for comment on specifics.

- At the 90% hold point the PADC is to prepare the Public Art Detailed Design Approval Pack for review and approval by the EPAC
- The PADC is to undertake tendering to Specialist Public Art Fabrication firms. Tender assessment interviews are to be carried out with both the PADC and EPAC present, and a preferred contractor recommendation is to be put forward to the client / head contractor for approval.
- Where tender returns are not in budget, a value management workshop is to be convened by the PADC, and proposed adjustments formalized for submission to EPAC for approval.
- As For Construction (AFC) drawings are to be finalised, engineering certification finalised and pack issued to the Certifier for approval.
- Artwork fabrication and installation will proceed, and will include close consultation between the Artist, fabricator and PADC throughout to ensure proposals reflect the intent of the Artist.
- Installation will include an information plaque to agreed format outlining artists intent and statement, and background information.

- Full structural and safety certification is to be provided by the specialist public art fabricator and their specialist consultants for safety and structural integrity of all elements. A warranty as to workmanship, finish and durability is to be provided. As-Built drawings and associated documents, and ongoing maintenance schedule is to be provided.
- Final Completion will include Artists Certification that the artwork meets with their approval.
- A Summary Data Sheet will be prepared for inclusion in subsequent Artist Briefing documents so that these accumulate and assist briefing / artist responses for future proposals. This will provide a thorough summary of how the artwork has responded to the Brief, and precinct Storylines and themes. Further relevant detail is to be provided regarding artwork name, and any associated variations or agreed evolution of the design themes as may have been agreed. Deaccessioning timetable and specific requirements are to be documents.
- The PADC will prepare the Public Art Operation Manual and submit a copy to the EPAC. The manual will include the full range of certification, as-built documents, and artwork management and ongoing maintenance requirements.



Chris Edwards, *Bloodlines*, The Ponds 2016



## Artwork Proposals Assessment Process and Criteria

Proposals received from shortlisted artists in response to the Requests for proposals (RFP) process, will be evaluated by the Public Art Panel based on appropriate nominated criteria, such as:

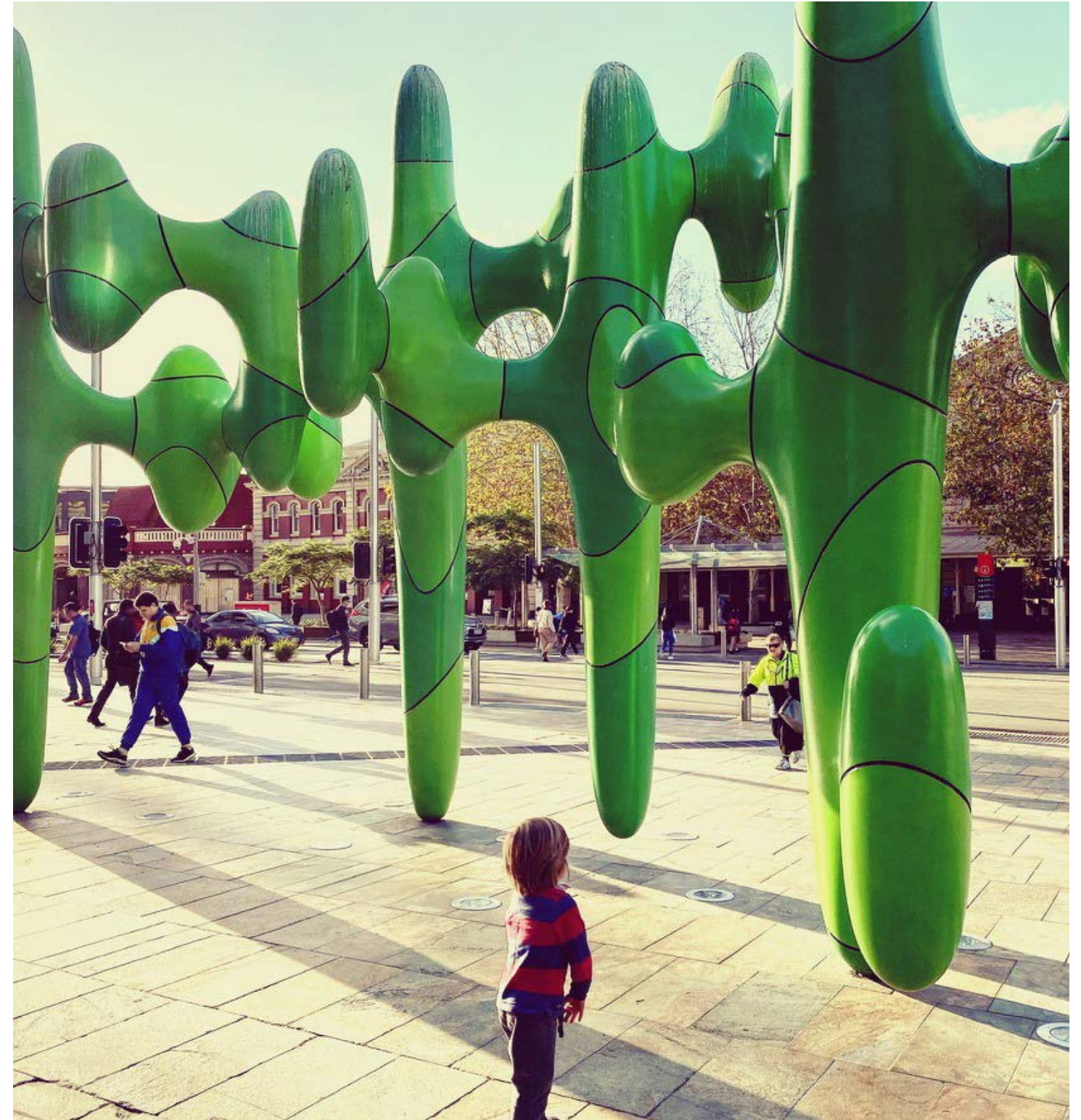
- The integrity and uniqueness of the work as a creative, meaningful response to site and Artist Brief;
- Relevance and appropriateness of the work to the precinct and site Storylines;
- Demonstration of strong research and interpretation of locality themes, and insightful interpretation;
- Suitable connective response to nearby / site wide completed artworks where applicable;
- Avoidance of repetition of specific themes, forms or outcomes of other artworks in the precinct or locality, unless demonstrated to be mutually beneficial and contributing to the artwork intention;
- Demonstration of high standards of excellence and innovation;
- Utilisation of suitable materiality, and demonstrating constructability, durability in finishes and detailing;
- Appreciation of delivering work to nominated budget, and capacity to adapt proposals as required;
- Appropriately scaled and sited artworks that respond to context and opportunity;

- Suitable integration with landscape, urban setting, architecture or natural systems as appropriate;
- Consideration of public safety and the public's access to and use of the public domain;
- Consideration of maintenance and durability requirements;
- Clear communication of proposed fees and charges, contract terms and conditions and other detailed aspects relating to the draft contract, proposed programme and other relevant matters;
- Openness to local collaborations.

Where applicable, the appreciation and suitability of works with regard to Connection with Country themes will be assessed with assistance of a local First Nations representative with knowledge of the arts sector.

Consultation with artists to seek clarification of the above and other relevant inquiries may be made via calls and emails, and an interview with the panel members as part of the final selection process may be required.

Clear communication will be undertaken throughout the RFP process to advise artists of the progress of review, timing of interviews, and to provide feedback regarding success or otherwise with brief reasons as to final selection.



James Angus, *Grow Your Own*, Forrest Place, Perth 2011



## Artist Collaborations

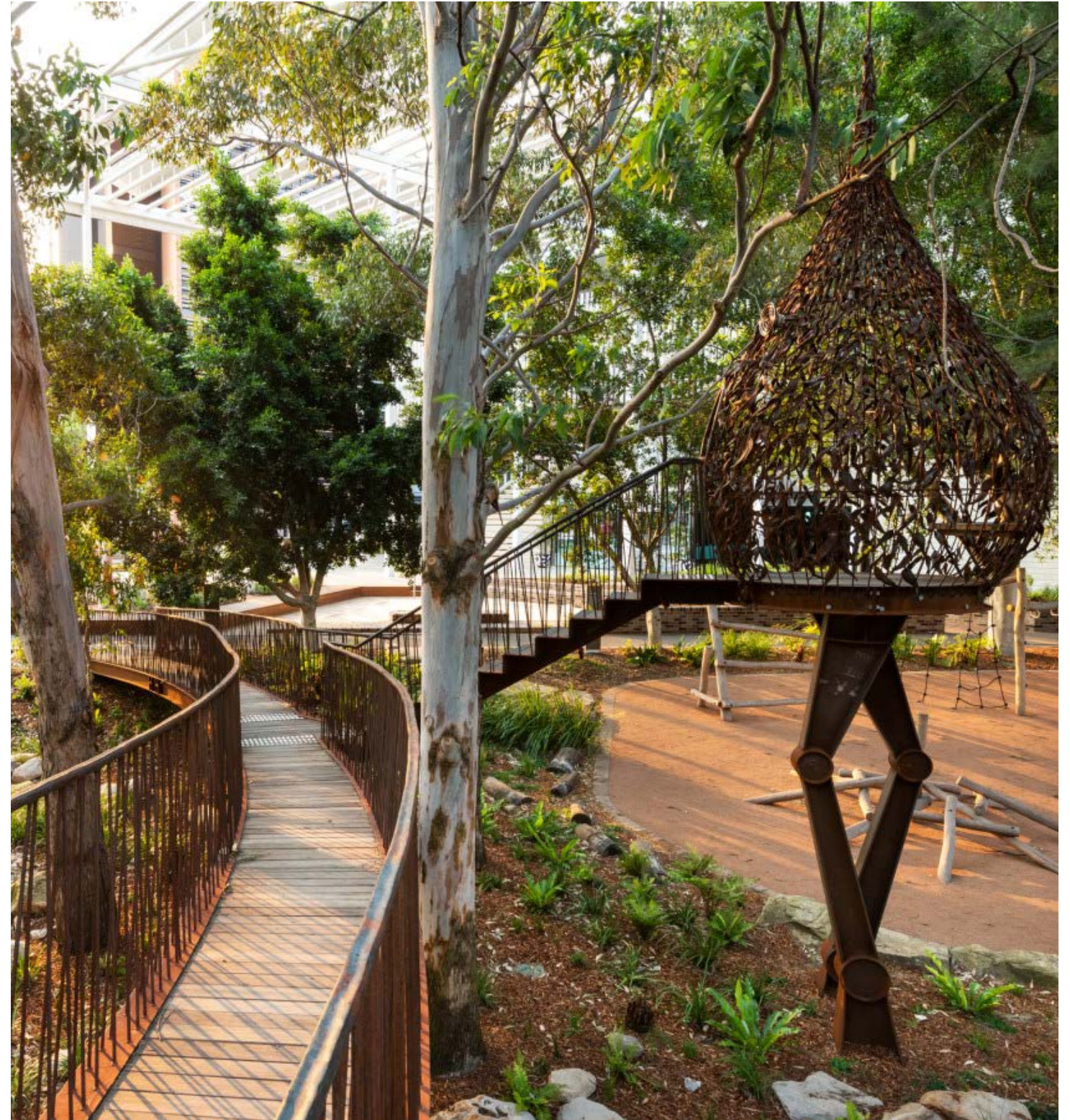
Artist collaborations are required for all artworks. Collaborations can create amazing results through the merging of styles, ideas and materials. Collaborations create opportunities for artists to open themselves up to different knowledge, experiences, genres and media that can result in transformative artworks when unrelated mediums harmonize.

Artists are encouraged to embrace collaborations or required to mentor an emerging local artist. As part of the early engagement and ideas formulation process a workshop will be held with Liverpool Council to discuss local collaboration / mentor opportunities. The aim is to provide experience and understanding of the public art process from concept to delivery, under the guidance and direction of a successful Lead Artist.

Collaborations could include:

- Lead artist with a local artists
- Lead artists with a specialist fabricator
- Lead artist with a local knowledge holder
- Lead artist as mentor of emerging local artist

For First Nations artworks where collaborations are undertaken between Lead artists and local artists, both or one of these artists must identify as First Nations.



Nell in collaboration with Cave Urban, *Eveleigh Treehouse*, Sydney 2019

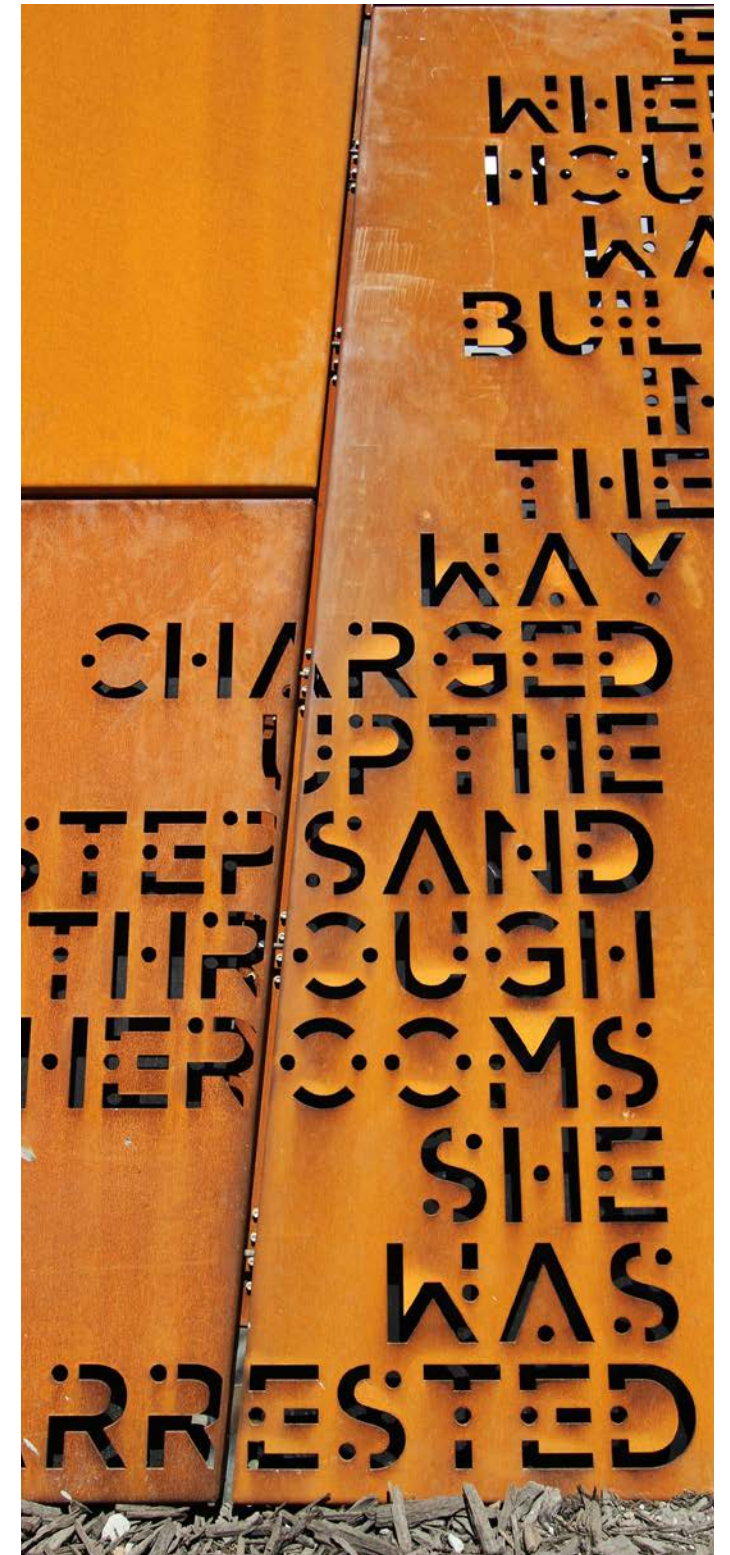


## Outline of Artwork Delivery Process and Artist Responsibilities

The artwork delivery will be delivered through the established processes of Construction Industry project management, contractor and consultant engagement, and coordination and quality assurance, certification and warranties, and handover / transition to long term maintenance and asset management. It is not the role of this Strategy document to describe in full this accepted process, with outline only provided for general information as to the process and relevant Artist responsibilities.

Initial engagement of Artists is to be by the Master Developer, and once scope of proposals are determined then novation to the Builder for the subject site (or other as may eventuate). It is the Public Art Consultant's role to inform and guide the Artist to actively input to this process in a timely and effective manner, and to collaborate closely with the Public Art Contractor and Builder. The Public Artist will provide input as an active consultant in the normal design and construction delivery processes including:

- Preparing the artwork concept as part of the artist engagement process
- Refining Artwork Concepts through collaboration with Contractor to best achieve Artist Brief within the nominated budget;
- Design development and progressive reviews at 50%, 75%, 90% and 100% design development and documentation;
- Preparation of information for input into 3D modelling and visualisations of detailed proposals;
- The Public Art Delivery Consultant will assist the artist to respond to design team, Estate Public Art Consultant and Stakeholder input, and to continue to achieve artwork vision & concept
- Artist to refine design to accommodate project teams technical input, provided to ensure the artwork achieves structure, buildability, durability and safety in design;
- Artist to review the Landscape, Architect, Civil and allied Engineers drawings are achieving the artists intent;
- Review the Specialist Fabricator's shop drawings / construction detailing incl. services, footings, assembly, fixings and finishes and certify that they reflect the Artists vision and meets with their satisfaction
- The Artist will continue to provide reviews and responses to RFI's through the fabrication and installation process
- Artist's Statement is to be prepared to the satisfaction of the Public Art Panel, and installed to suitable location;
- Final Completion Certification is to be provided by the artist for the artwork and it's integrated setting / surrounds;
- Artist to review contractors and specialist fabricators ongoing management and full maintenance manual and schedule for ongoing maintenance;
- Artist to provide input into the Summary Data and provide summary information relating to initial vision to final outcome, and provide all relevant supportive documentation.



Paul Carter *Passenger*, Yagan Square, Perth, 2018



# The Site





# Site Context

The Ingham Property Group (IPG) site is located at 475 Badgerys Creek Road, Bradfield, and has an approximate site area of 184 ha. The site forms part of the Aerotropolis Core Precinct within the Western Sydney Aerotropolis and is predominately zoned for ENT Enterprise use under the State Environmental Planning Policy (Precincts – Western Parkland City) 2021 (WPC SEPP).

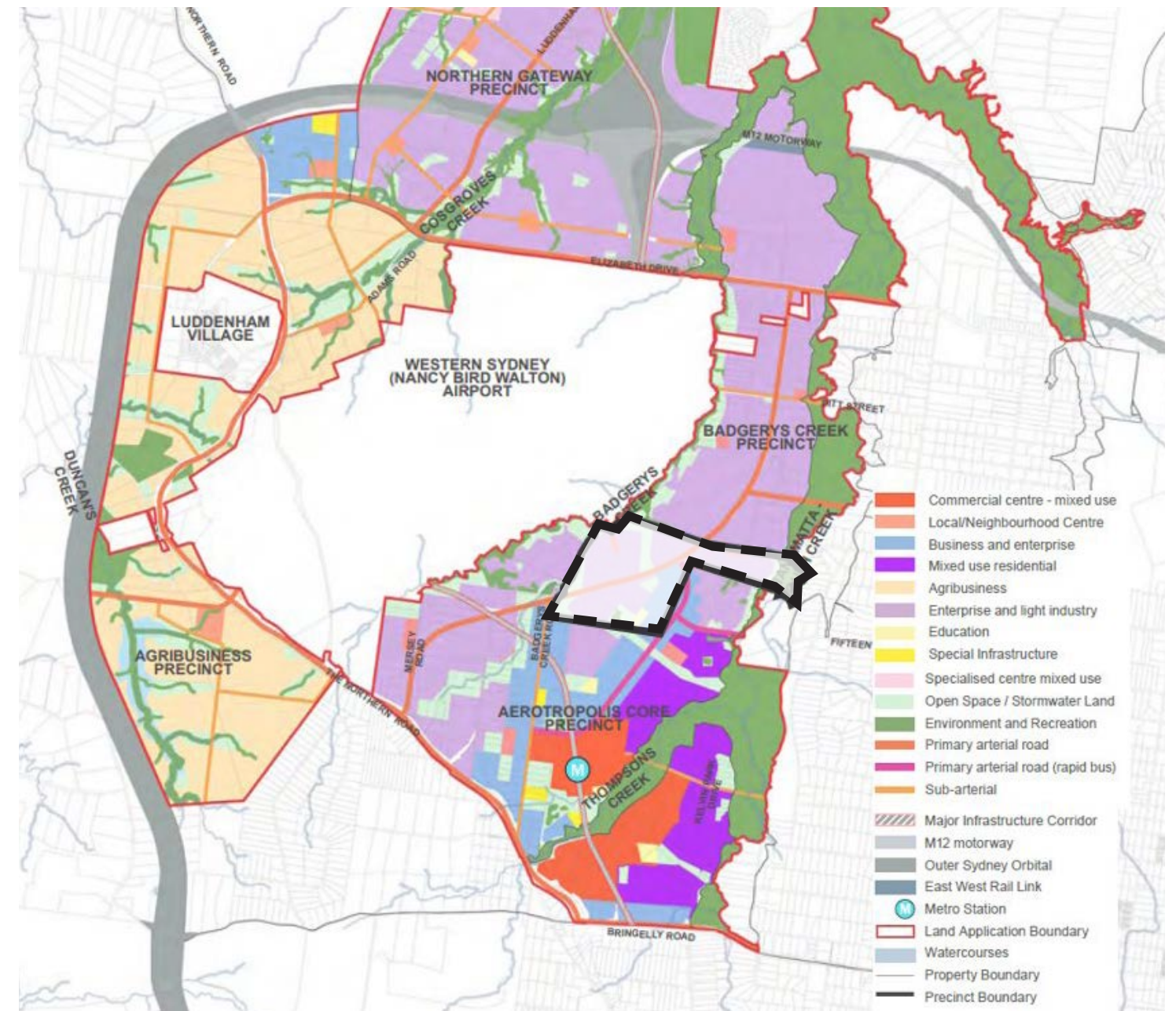
The site is located in Western Sydney, an area that is Dharug, Dharawal and Gundungurra Country. This Country is formed of low rolling hills and plains, between the mountains to the west and the rocky gorges and sandy hills towards the coast. Waterways traverse this Country, spreading from large rivers and branching into smaller and smaller streams, supporting and nourishing Country. Wianamatta Creek, meaning ‘Mother Place’ in Dharug language, runs along the eastern boundary of the site while Badgerys Creek runs along the western boundary. The site is located in close proximity to the meeting places of the three clans.

In colonial times, the land associated with 475 Badgerys Creek Road was cleared for agricultural purposes. The site is largely defined by grass land and is largely clear of vegetation as it is currently used for agricultural purposes. There is an internal road network within the site

which previously connected the now demolished sheds and ancillary structures dispersed across the site. The immediate surroundings of the site are characterised by large rural landholdings used predominately for agricultural and light manufacturing purposes.

In 2014 Badgerys Creek was designated as the site for Sydney’s second international airport. A number of technical studies were undertaken and a planning package developed for the site including the Aerotropolis Precinct Plan and the Aerotropolis Development Control Plan. The subject site is located within the Aerotropolis Core Precinct and has a direct interface on its western boundary with the Western Sydney International Airport (WSI).

The site will be redeveloped in accordance with the Aerotropolis Precinct Plan vision, and will consist of the following key land uses that include; enterprise and light industry, business and enterprise and commercial and retail within the small scale local centre.



Land Use and Structure Plan - Western Sydney Aerotropolis Precinct Plan, Department of Planning and Environment, May 2023



# The Masterplan

## Site Aspirations

The masterplan for the IPG Bradfield site is a landscape led masterplan that integrates the Connecting with Country themes of the convergence of 3 clans, water landscape and community driven into the fabric of the design. The Badgerys Creek riparian corridor forms a green edge to the western side of the site, while the creek that runs through the centre of the site will create a green core to the development and runs under the new Eastern Ring Road that arcs through the site from the west to the north. The eastern point of the site is defined by the meandering flow of Winamatta Creek. A small scale local centre is located in the south east corner of the site providing a retail core and urban amenity. The local centre will link to a future development to the east and Fifteenth Avenue will become a significant feeder road into the site for public transport.

The landscape areas of the site aim to achieve a harmonious balance between human activities, ecological regeneration, and cultural significance. The primary focus of the key landscape areas is the regeneration of the existing waterways, to create a thriving ecosystem that not only enhances the site’s natural beauty but also provides a sustainable habitat for a diverse range of flora and fauna.

Public amenity and accessibility are central to the design philosophy. The Masterplan strives to provide functional, usable spaces throughout the

public domain, ensuring that they cater to the needs and aspirations of diverse user groups. The aim is to create inclusive environments that offer safe and equitable access for everyone, creating a sense of community and belonging.

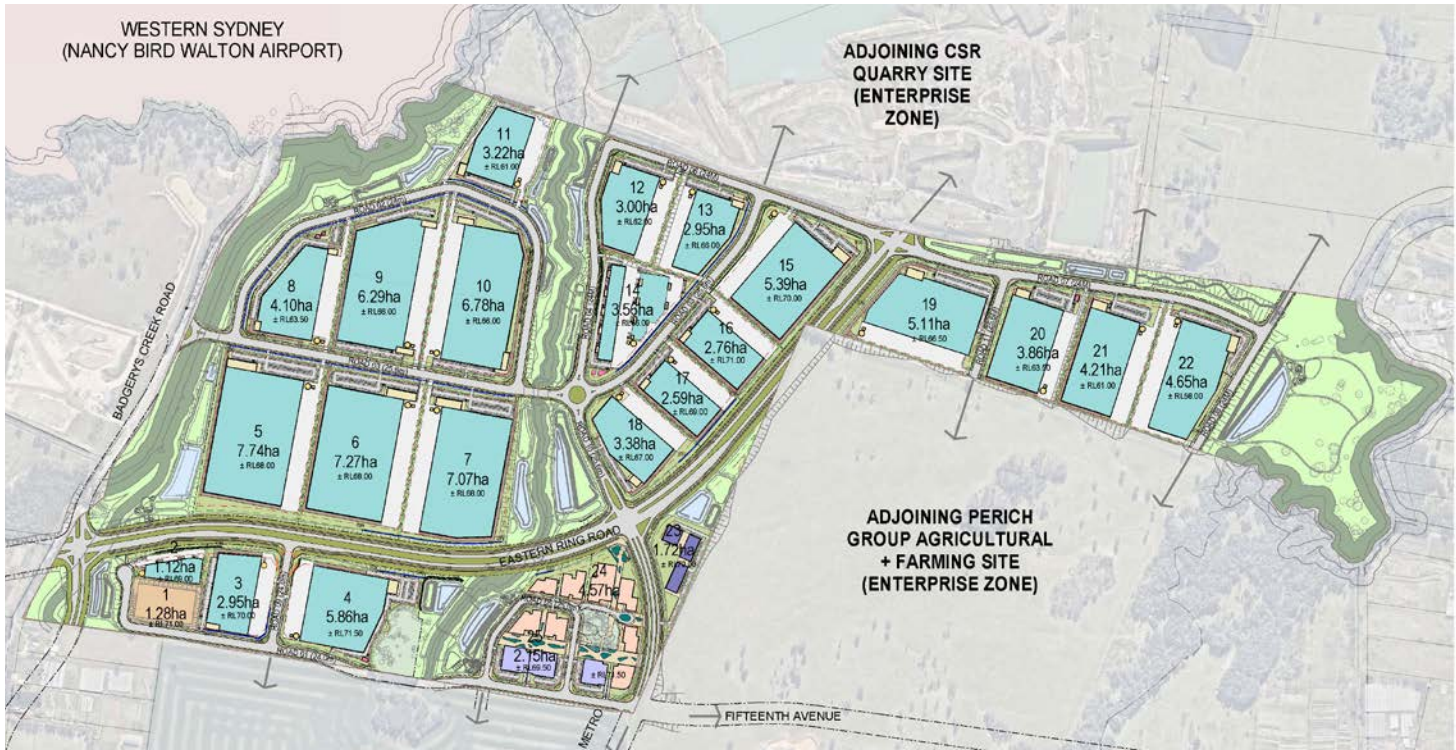
Public art is envisioned as a key interpretive and placemaking aspect of the site, providing a meaningful and uplifting overlay to enhance the experience of visiting and working at the site.

### Masterplan Legend

- |                         |                      |
|-------------------------|----------------------|
| — Site Boundary         | ■ Amenities          |
| ■ Warehouse             | ■ Riparian Corridors |
| ■ Ancillary Office      | ■ Business Park      |
| ■ Commerce / Retail     | ● Fire Services      |
| ■ Business / Enterprise | □ Hardstand          |
| ■ Local Park            | ■ Storage Basin      |
| ■ Substation            |                      |

### Structure Plan Legend

- |   |   |
|---|---|
| — Site Boundary                                 | ○ 400m/800m Radius  |
| ■ Enterprise and Industry                       | ⋯ Connected Active Transport Network along Riparian Corridor and Open Space |
| ■ Commercial Centre                             | — Rapid Public Transport Corridor   |
| ■ Open Space                                    | ○ Roundabout  |
| ■ Riparian Corridors                            | ⊗ Signalised Intersection   |
| ■ Integrated Stormwater Basins                  | ⊗ Left in-Left out Intersection   |
| ■ Zone Substation                               |   |
| ○ Indicative Amenity Nodes: Restaurants / Cafes |   |



Masterplan - SBA, Drawing 22104-SK29, Revision 23.05.2024



Draft Master Plan - Urbis, IPG Badgerys Creek Road Draft Master Plan Urban Design Report, June 2024



## Landscape Masterplan



Landscape Masterplan - Site Image Landscape Architects, IPG Masterplan, Bradfield  
Public Domain Landscape Strategy, June 2024



# Landscape Structure and Spaces

Key landscape areas consist of:

## Riparian Corridors

The three riparian corridors located along the Eastern Boundary, Central Spine and Western Boundary will host cycleways, open space, amenity nodes, re-vegetated/ naturalised areas, and rehabilitated watercourses

## Local Centre

The Local Centre will be a central urban amenity hub with retail offerings, laneways, parking and a local park.

## Streetscape

The Streetscape along all road types is an important component of the public domain design. The Streetscape will play an important role in the pedestrian network and provide structure through tree canopy planting and setback treatment

## Enterprise Estate Landscape

The On Lot Landscape design will pay a critical role in providing amenity and outdoor communal areas for employees as well as offering public amenity nodes with restaurants and/or cafes in some locations

For more detail on the landscape areas refer to the public domain masterplan that outlines the design intent and arrangement of the landscape spaces.



Landscape Masterplan Open Space Delivery Plan - *Site Image Landscape Architects, IPG Masterplan, Bradfield Public Domain Landscape Strategy, June 2024*

### Legend

- |  |                                     |  |   |
|--|-------------------------------------|--|---|
|  | Riparian Corridors                  |  | On Lot Communal Outdoor Areas               |
|  | Riparian Corridor Amenity Areas     |  | On Lot Public Amenity Areas                 |
|  | Riparian Active Transport Corridor  |  | Pedestrian & Cycleways Along Road Corridors |
|  | Local Centre Laneways / Plaza Space |  |   |
|  | Local Centre Building Setbacks      |  |   |
|  | Local Centre Park                   |  |   |



# The Contribution of Public Art to the Site

## Benefits to the Emerging Community

Upon completion of the IPG Bradfield Masterplan site there will be a number of different user groups spending time, passing through and enjoying the open spaces and facilities provided throughout the site. The inclusion of public art on the site will provide a variety of benefits to these groups.

The key user groups at the site include:

- Business owners and managers
- Employees who will be working in the enterprise lots and commercial centre
- Local Community passing through and recreating in the communal spaces
- Visitors, delivery drivers, suppliers, etc who will visit the site occasionally and usually for specific purposes
- Walkers and Cyclists passing through or on their way to specific destinations within the site
- Motorists passing through or on their way to specific destinations within the site
- Commuters who might pass through the site on public transport, in cars or on bikes

Public art will greatly benefit the anticipated users of the Badgerys Creek site due to its ability to provide interest, identity, orientation and provide cultural, social and economic value to the new community, businesses and visitors.

The careful and considered siting of public art will add interest, identity and provide orientation and landmarks for people spending time and passing through the site.

In addition to these obvious benefits, public art will also provide social value to the various user groups through its ability to connect with the past, present and future, contributing to the evolving culture and community spirit of the site. It has the ability to challenge people's perceptions, educate and promote social cohesion and inclusion, as well as contribute to community identity through placemaking; potentially creating a distinct, memorable and atmospheric place with a strong sense of identity.

Public art on the site could provide cultural value to users by fostering appreciation of cultural heritage and promoting a sense of ownership. It could foster cultural recognition and encourage a sense of belonging and inclusion.

The economic values of public art are wide ranging and include the ability to promote civic pride and increase visitation and activation resulting in; vibrant places that people want to visit and spend time in, reduced vandalism, safer areas with increased passive surveillance, increased retail spending, increased property value and rents, the boosting of local industries and an increase of jobs.



Chris Fox, *Interchange Pavilion*, South Eveleigh 2017.



## Contributing to Design Quality

Public art is an important addition to the masterplan on the site and contributing to the design quality strategy, specifically to the following matters: (lettering in accordance with clause 4.33 (2) of SEPP WPC 2021)

### (c) Aboriginal heritage

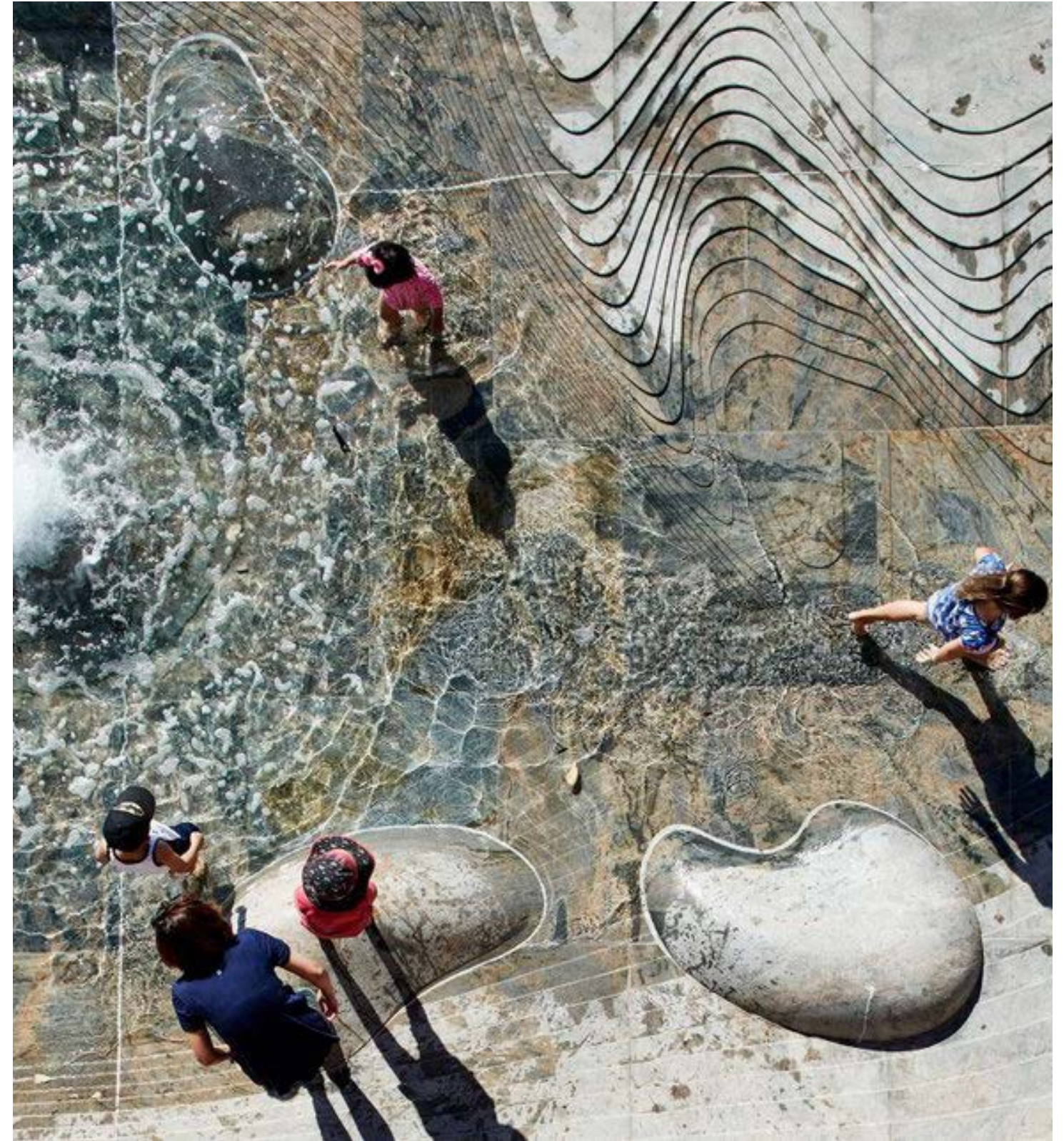
- Contributing to Connection with Country
- Expressing Aboriginal culture and heritage
- Providing community education
- Providing a medium for cultural expression

(j) the impact on, and proposed improvements to, the public domain; by:

- Providing interactive elements that encourage social interaction
- Enhancing and contributing to open space programs
- Enhancing and contributing to wayfinding and legibility of spaces
- Contributing to Connection with Country
- Interpreting and responding to the themes identified as relevant
- Providing community education
- Contributing to the character of the public domain
- Contributing to community ownership and pride

(l) achieving appropriate interfaces at ground level between the building and the public domain

- Providing interest in awnings, fences, retaining walls, site furniture, etc
- Integrating art into key building to contribute to wayfinding and legibility of spaces
- The process includes for specific sites having Artist Competitions, with the expert panel able to engage with artists during ideas formulation and to assist with understanding of site, context and 'storytelling' matrix across the site. This process will reinforce the Design Excellence outcomes with a verifiable documented process that will continue to accumulate through the life of the project.



Jon Tarry, *Yagan Square Water Feature*, Perth 2018



# Public Art Strategy



Jason Wing, *Wangal Wall*, Phoenix Park, Rhodes, Sydney 2016



# Public Art Vision and Principles

## Vision

Public Art is to be seamlessly integrated with Landscape and Architecture forms and themes, and provide signature identity and wayfinding through the site precincts.

The themes of public art are to explore the heritage of the land and respond to the First Nation peoples Connection with this Country.

This Strategy provides a framework for site-wide creation of artworks that provide strong identity, and subtle interwoven layers of stories and experiences to be discovered over time.

The overlay of settlement patterns and changing cultural and emerging and growing community and activities of the Aerotropolis.

The Connecting with Country deep resonance of living in harmony with the land is to be continued with contemporary themes of natural and urban ecology, sustainability, water sensitive urban design, and enduring land management practices for the IPG site.

## Public Art Principles

Public art commissioned for the site should add to peoples experience and understanding of the site. Art for the site should be designed and developed to achieve the following core principles:

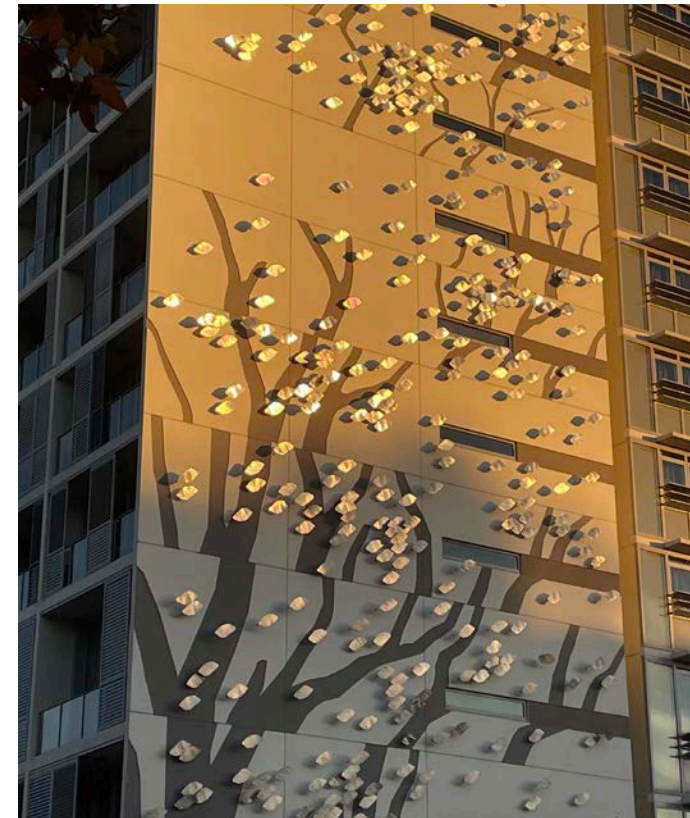
- Enrich and enliven the public and private domain
- Actively engage employees, visitors and the emerging community
- Reflect the qualities and essence of place, community values and the stories of past and present cultures, places, and people
- Be meaningful, site specific and site appropriate by drawing on the themes of the site
- Offer layers of interpretation and connection
- Contribute to the character of the site
- Be of high quality in design and fabrication

The public art commissioned for the site should also aim to:

- Support local artists
- Use local industries, suppliers and materials
- Increase the economic value of sites
- Consider ways to be universally accessible



Olaf Breuning, *Clouds*, Freedman Plaza - Central Park, New York 2014



Marchese Partners, *Foliage*, Chatswood



Warren Langley, *Connectus*, Kings Square Precinct Laneway, Perth 2019



# Public Art Masterplan

## Placemaking

The public art strategy for the site is intended to form a carefully considered site wide, integrated and holistic approach to public art across the site, that aims to provide identity, assist wayfinding, provide interaction, interest and promote knowledge sharing throughout the development. It specifically aims to offer employees, visitors, and the emerging community the following:

- A place with a distinct identity and character;
- Landmarks and points of orientation that contribute to the sites circulation and wayfinding;
- Destinations that provide opportunities for engagement and activation that facilitate engendering community and interaction;
- Information about Aboriginal stories and heritage
- Opportunities to understand, learn, connect and Care for Country
- Opportunities to appreciate and discover the site, its heritage, change over time and future
- Interesting places and spaces to spend time in and visit, places where people want to be
- Enhance the retail and enterprise areas of the site adding layers of identity, engagement, connection and ownership for people working in and visiting these areas
- Opportunities for play

- Insightful and meaningful connection with the landscape, built form and identity / character of the site
- A diverse range of cultural expression, recognition, understanding and celebration
- Opportunities for evolution of events and celebrations

## Artwork Locations

The plan on the following page indicates the proposed locations of art throughout the development, that will contribute positively to the public domain. Artworks are proposed on both estate land and nominated private lots, and have been carefully considered, taking into account natural features, proposed built form, circulation, view corridors, uses, amenity, activation, character and wayfinding. The proposed masterplan by no means precludes other artworks being integrated into development lots.

In addition to the artworks identified in this Strategy the Design Quality objectives of the development require buildings facades fronting key areas and of a certain size to create aesthetically pleasing facades to reduce the visual and physical impact of the structure in the public domain. New building facades provide further opportunity for art to be incorporated throughout the development.

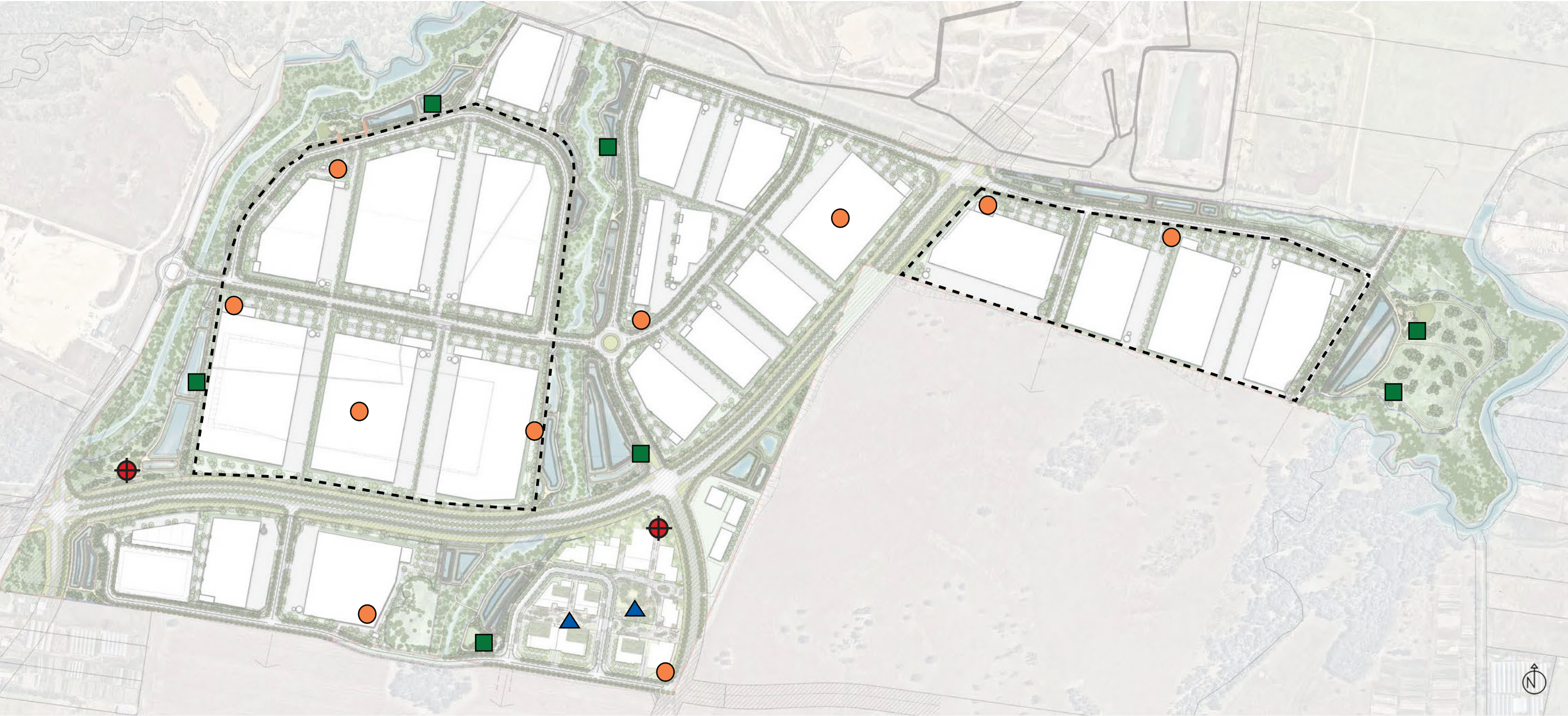
It is also important that public domain artworks recognise and celebrate Aboriginal heritage, values and living culture. Indigenous artworks are to be incorporated into the site and located in the more culturally sensitive areas including Badgerys Creek, Winamatta Creek and key gathering spaces such as the Local Centre. The locations for indigenous artworks are identified on the masterplan on the following page.

Indigenous artworks are to respond to culture and Country and are to be designed by or have design input by an Aboriginal person with a connection to Western Sydney.

The following pages demonstrate further detailed aspects that will each contribute to preparation of site specific Artist Briefs as part of each artwork brief. This includes indicative locations; the general role and form of artworks, creative themes and storylines, landscape and built form setting; scale; and context and relationship to nearby built and future artworks.



# Public Artwork Masterplan



- Legend**
- Gateway Artworks
  - Local Centre Artworks
  - Riparian Corridor Artworks

- Development Lot Artworks
- Indigenous Artworks
- High-bay Areas



## Artworks Contribution to the Public Domain

The Artworks identified in this strategy are to positively contribute to the public domain, to the estate and to the experiences of those spending time in and passing through the site.

It is essential that artworks:

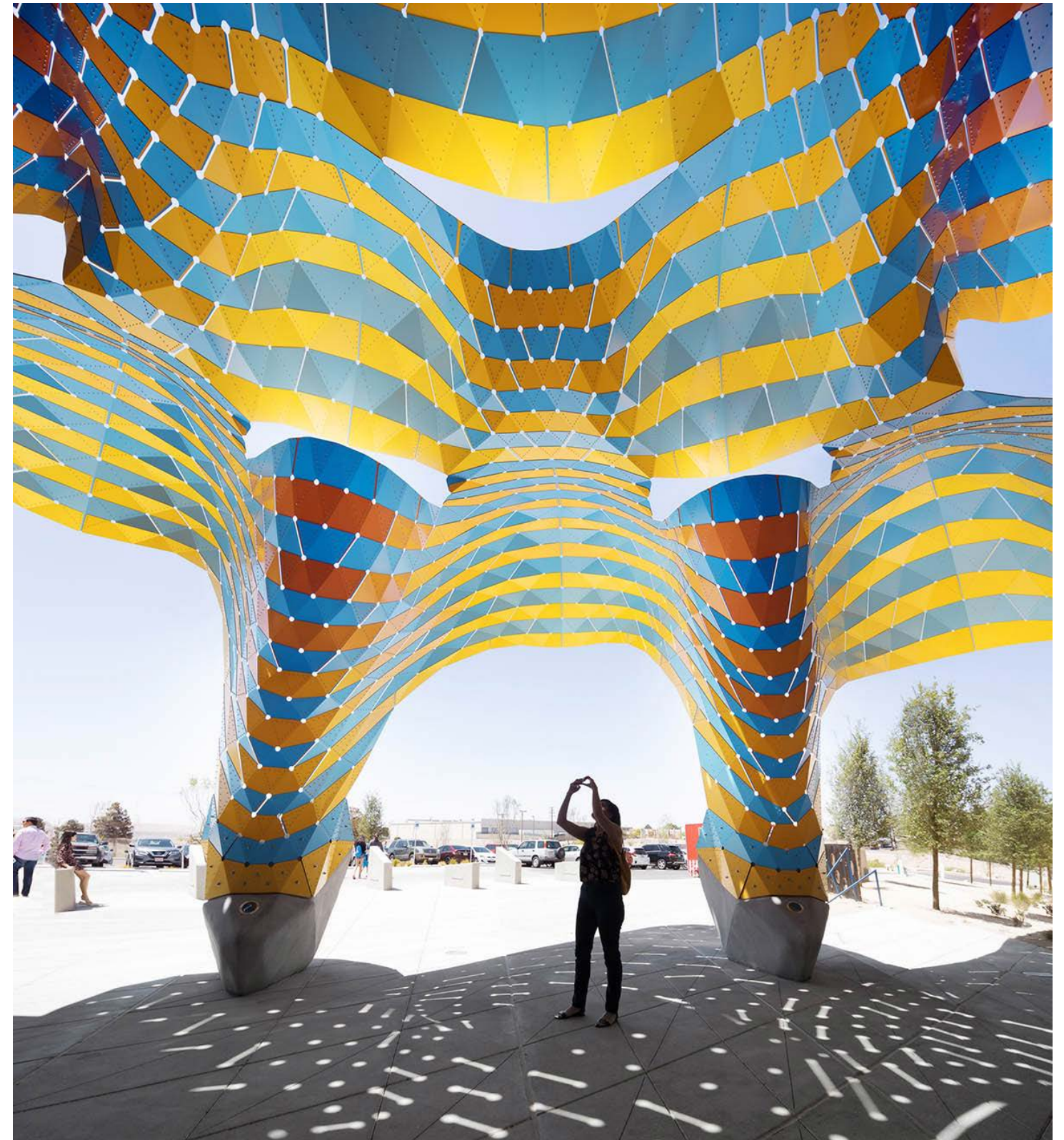
- Add positively and meaningfully to the public domain
- Are viewable to audiences in the public domain whether they be located on private lots or in the public domain
- Are of an appropriate size and scale for their surrounds, audiences and viewing times. Refer to the public art Performance Requirements section of this report regarding requirements for motorists and pedestrians and the public domain
- Utilise the bulk of the built form for artworks, and break up the scale of facades where appropriate
- Support wayfinding and orientation through the site for all users including motor-ists, cyclists and pedestrians
- Benefit as many audiences as possible, and maximise visual presence and place-making
- Are positioned in locations and at heights that are highly visible in the mature and established landscape and urban environs

Due to the predominantly industrial use of the site, the scale of the buildings and the size of the roads and infrastructure that will support the development, it is essential that artworks bridge the gap between the built form, open spaces and the people using and passing through the public domain.

The assessment panel will prioritise artworks that provide high visual impact appropriate to the scale of the artworks setting and viewer circumstance. This includes giving high preference to the utilisation of building facades for artwork where appropriate.



Marc Fornes and Theverymany, *Marquise*, Texas 2018





# Artform Typologies

## Artforms

Public art can come in many forms and varieties and offer a wide range of experiences. Different types of public art are encouraged and may be incorporated into different aspects of the development, such as in the form of:

- Murals which form part of the facades of new buildings;
- Sculptures that are multipurpose and integrated into urban furniture (e.g. shade, seating, water/drinking fountains or play/exercise equipment);
- Light installations that are combined with public lighting to support the needs of pedestrians or active transport after dark; or
- Artworks that form part of landscape as part of wayfinding, interpretive walking trails, lookouts and rest stops

The following art typologies are considered particularly relevant and appropriate for the site considering its scale, range of users and uses:

- Gateway Art
- Large Scale Wayfinding
- Environmental / Nature Art
- Interpretive Art / Educational
- Sensory / Interactive Installations
- Discovery / Wayfinding
- Integrated Art

The table and plan on the following pages provide an outline of each of the art typologies with ideas relating to form, how they contribute to the public domain and their proposed locations. The proposed typologies are provided as a starting point and guideline only. This strategy is not intended to be prescriptive in relation to the form artworks take. The realisation of artwork will be subject to artists proposals, the artwork development process and input from the Public Art Panel to ensure artworks achieve the best possible outcomes.



Antony Gormley, *The Angel of the North*, England 1998



Indiciative Image



Michel Corajoud, *Water Mirror*, Bordeaux 2006



Mirvac, *Etched Retaining Wall*, South Eveleigh 2015



Martha Schwartz, *Grand Canal Square*, Ireland 2007



Julie Freeman& Jonathan Jones, *Bangala*, Green Square 2021



JMD Landscape Architects, *Parramatta Square Interpretation*



# Artform Typologies Site Application

Typology	Gateway Art	Large Scale Wayfinding	Environmental / Nature Art	Interpretive Art / Educational	Sensory / Interactive Installations	Discovery /Wayfinding Art	Integrated Art
Form	Large scale permanent installations	Large scale installations that can be seen from a distance, such as murals, series of beacons, large installations	Planting arrangements, landform, installations responding to or incorporating the elements, installations that play with light and shadow, installations that draw on nature	Information panels, plaques, installations and sculptures	Installations that evoke sensory experiences like touch and sound, Audio installations, textured materials, planting, light installations	Path inserts, markers, planting arrangements, series of installations and sculptures	Integrated into public domain amenities, cladding and housing to utilities and bins, furniture frames, play elements, canopies
Purpose	<ul style="list-style-type: none"><li>• Entry statement to the site</li><li>• Identity, placemaking</li><li>• Landmark / Beacon</li><li>• Destination</li></ul>	<ul style="list-style-type: none"><li>• Large scale orientation</li><li>• Identity / character</li><li>• Landmark / Beacon at gateways within the site</li></ul>	<ul style="list-style-type: none"><li>• Connection with Country</li><li>• Play on seasonal and climatic change</li><li>• Appreciation of local conditions, geology, weather, seasons, flora and fauna</li></ul>	<ul style="list-style-type: none"><li>• Provides information about the site, country, natural systems, history, flora and fauna</li><li>• Site appreciation and changes over time</li></ul>	<ul style="list-style-type: none"><li>• Enhances key areas</li><li>• Provides atmosphere</li><li>• Enhances and plays with human scale</li><li>• Emphasises the micro climate</li><li>• Fun / playful</li><li>• Discovery</li></ul>	<ul style="list-style-type: none"><li>• Identify a journey / lead people through spaces</li><li>• Discovery</li><li>• Story telling</li><li>• Fun / playful</li></ul>	<ul style="list-style-type: none"><li>• Create sense of place / character</li><li>• Cohesion / Aesthetic language to site</li><li>• Adds to character and materiality of the site</li></ul>
Position	<ul style="list-style-type: none"><li>• Junctions of visual corridors</li><li>• Key nodes / intersections</li><li>• Site entries and gateways</li></ul>	<ul style="list-style-type: none"><li>• Key building facades</li><li>• Along active transport routes</li><li>• On road infrastructure such as freeway edges and underpasses</li><li>• On large paved areas</li></ul>	<ul style="list-style-type: none"><li>• Areas and individual planting</li><li>• Natural places of significance / import</li><li>• Paths and key routes</li></ul>	<ul style="list-style-type: none"><li>• Information plaques / panels / installations</li><li>• At retained and restored site features</li><li>• At key views to features within and beyond the site</li></ul>	<ul style="list-style-type: none"><li>• Open spaces / parks / plazas</li><li>• Gathering spaces</li><li>• Places of significance / import</li><li>• Paths and key routes</li></ul>	<ul style="list-style-type: none"><li>• Along or in paths</li><li>• Families of installations / series of elements</li></ul>	<ul style="list-style-type: none"><li>• Furniture - such as tables, chairs, benches</li><li>• Signage suites</li><li>• Play grounds elements</li><li>• Bus stops</li><li>• Shelters</li><li>• Canopies and awning</li><li>• Bush fire protection measures such as ember screens to car parks</li></ul>



# Specific Public Art Typologies



**Legend**

A Gateway Art

B Large Scale Wayfinding

C Environmental Art

D Interpretive Art / Educational  
(Artwork to address street. Frontage to be confirmed as part of concept design)

E Sensory / Interactive Art

F Discovery/ Wayfinding Art

G Integrated Art

Artworks on Development Lots

High-bay Areas

XX Artwork Specific Reference Code

Indigenous Artworks



# Themes and Interpretation Starting Points

## Site Themes

A number of themes specific to the site have been identified. Although a range of themes have been identified priority is placed on the Designing with Country and indigenous custodian themes, migrant stories, agricultural themes and emerging community themes. Colonial themes should only be considered for relevant heritage interpretations.

It is recommended that public art concepts for the site draw on, express, respond to and reflect one or more of the site themes. The proposed themes are provided as a starting point and guideline only for artists. Appendix B provides examples of the expression of the themes in the artform typologies for information and inspiration purposes.

### Designing with Country and the Indigenous custodian themes

- **(i) The Convergence of 3 Clans:** This project sits in a significant spot as it is close to the convergence of 3 different nations, Dharug, Dharawal and Gandangara. Connecting to the broader context by acknowledging and representing the 3 clans is a unique opportunity which can lead to key narratives and stories interpreted on the site.
- **(ii) Water Landscape / Sustainability:**

The site is part of an incredibly unique and diverse landscape that has existed in harmony with Dharug people for generations. Helping sustain Indigenous life and culture whilst the people cared for it, creating a long lasting reciprocal relationship. This rich landscape still exists today, and should be acknowledged and celebrated.

- **(iii) Community Spirit:** Community sits at the heart of every project. This theme looks at the idea of creating a space that people feel welcome and comfortable in. A project that encourages people to work with the land and each other for mutual benefit. A place with a communal feel, in which people are able to come together for a connected experience of Country.

### Recent history themes

- **(iv) Pastoral Land Uses / Rural Suburb:** In recent years since the colonialism of Australia, the site has been used for agricultural purposes. The availability of water and the alluvial soils along the creeks and rivers of the area attracted settlers resulting in a rural settlement of farms. Land was cleared to grow crops such as wheat and to graze livestock. The site itself has been used to farm chickens, these past uses and production in the area could be interpreted on the site.
- **(v) Migrant Stories:** The Western area of





the Liverpool LGA which includes Badgerys Creek is home to a population with a wide variety of ancestries, the top 5 being Australian, Arabic, Vietnamese, Hindi and Lebanese (LCC Website community profile - language used at home in 2021). A quarter of the population of the area were born outside of Australia. The stories and cultural diversity of the people that have shaped this area, lived here and call this area home should be acknowledged and celebrated.

Emerging community themes

- **(vi) Celebration of Cultural Variations:** The area has been home, and will continue to be home, as well as a place to work and visit for people from a wide variety of cultures and backgrounds. The emerging community of the area will be made up of people with an array of different beliefs, religions, traditions, ways of living and seeing the world. These differences and variations could be acknowledged and celebrated in multi-layered ways that highlight how perceptions and understanding differ.
- **(vii) Enterprise and Industry:** The

Western Sydney Aerotropolis development will result in a great shift in the density, uses and commerce of the area. These changes will be centered around the new Airport and the activation, visitation and industry it brings. The IPG Bradfield site itself will see a wide range of industries and enterprises move into the area bringing with them new ideas and products, innovation, equipment, transportation methods, storage and manufacturing. These shifts in ideas, technology and scale could be interpreted and expressed on the site.

- **(viii) Environmental Restoration:** A core principle of the masterplan is the restoration of the existing waterways and Connecting with Country to create a thriving ecosystem that not only enhances the site’s natural beauty but also provides a sustainable habitat for a diverse range of flora and fauna balanced between human activities. The intricacies, systems, design and evolution of the natural environment should be acknowledged and celebrated.



Nicholas Galanin, *In every language there is Land*, Brooklyn Bridge Park, 2023



Brett Whiteley, *Black Totem II*, Walsh Bay 2004



Matt Adnate, *Aboriginal Boy*, Melbourne 2014



Miles & Lincoln, *WTV Willis Building*, London



# Public Art Storylines

The site masterplan is an expression of interwoven landscape and urban forms, with considered precincts and journeys, and open space / watercourse corridors resulting from Connecting with Country consultation and environmental inputs.

Storylines for the site have been formulated through research, consultation, collaboration, and creative assembly of site features and locality themes to create meaningful, engaging and stimulating sequences through the site.

They weave the site themes, open spaces and site uses together with First Nations land stewardship, society structure and values to create a structure and canvas for the public art across the site to promote site specific expressions and stories of this place.

Storylines have been carefully developed as part of the public art masterplan to support First Nation themes and correlate with the culturally sensitive areas of the site. While the storyline along the arterial road provides a significant

opportunity to promote the site and other storylines promote connections and journeys between spaces.

The storylines are suitably high level, providing a starting point for artwork connections through key corridors of the site. The proposed storylines are provided as a starting point for artists.

## The Storylines

1.

Convergence of 3 Clans

  - First Nations Spirituality and Heritage
  - Connection with Country / Landscape Stewardship
  - Living in Harmony with Seasonal Cycles
2.

Connecting Waterways

  - Role of water in the 6 traditional seasons
  - Local and regional water journeys
  - Water sensitive urban design / riparian water cleansing
3.

Innovation and Creativity

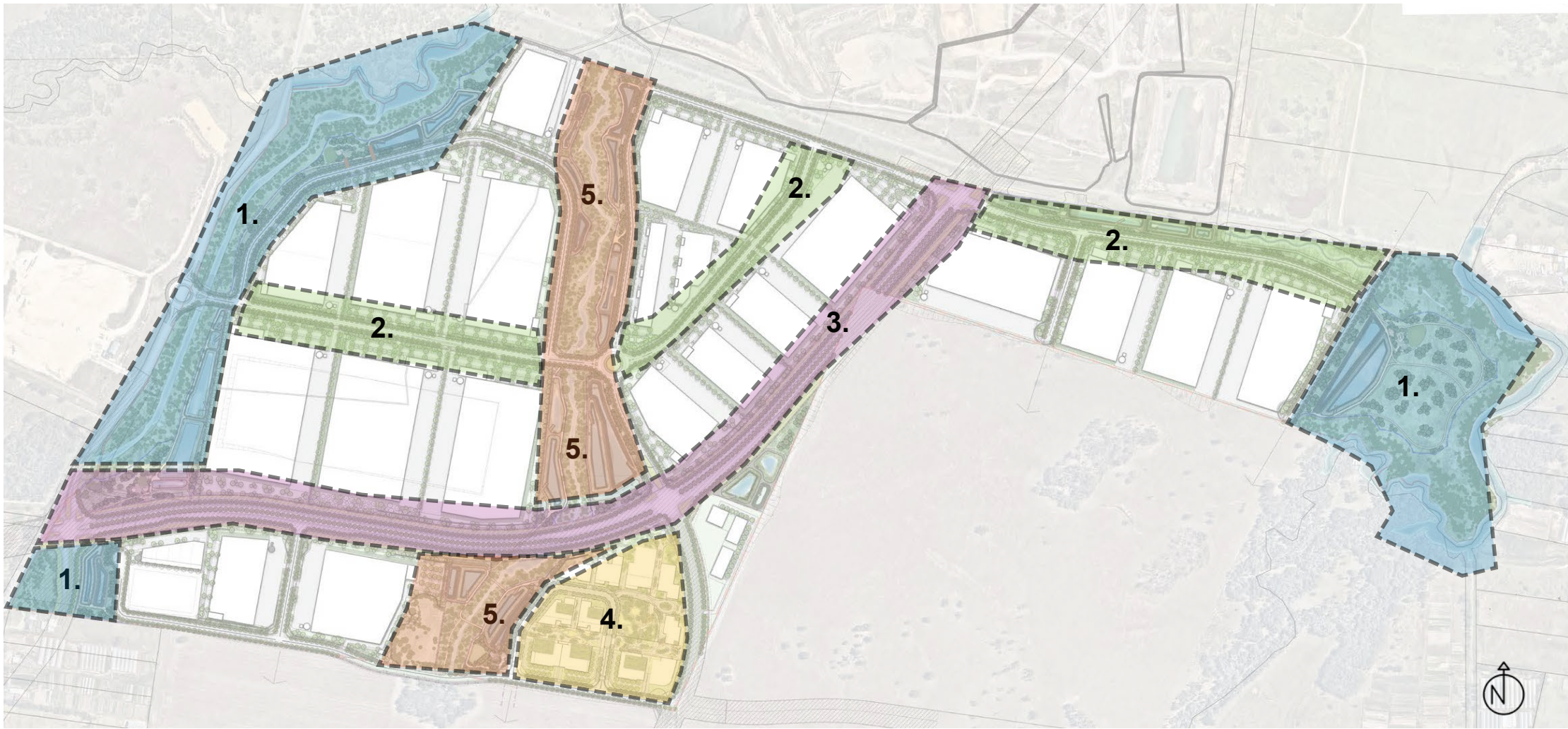
  - Future of Enterprise & Industry
  - Social Responsibility
  - Supporting Community
4.

Civic Pride / Evolution of Cultures & Landscape

  - Respect for Past / Informing our Future
  - Celebrating Origins and Diversity
  - Sustainability from various cultural backgrounds
5.

Immersing in Nature

  - Celebrating Ecology Transitions
  - Subtlety & Sensitivity of Biomes
  - Educating and Celebrating Nature





# Siting and Artist Expression

## Flexibility in Final Siting, Artist Expression and Outcomes

There are two aspects to this strategy, embracing and allowing for flexibility and evolution over time, whilst retaining a strong structure, rigor and commitment to public art delivery.

Firstly, the nominated locations and typologies for artworks is provided as a basis for defining commitment to intent and scale of the artworks throughout the site. However, the artist creative response and interpretation of each brief allows for flexible outcomes and adjustments to location and form to achieve their vision.

The balance of maintaining control over high level intention, and adjusting to accommodate artist responses, is achieved through the approval process with the Public Art Panel and Estate Public Art Consultant. In this way the overall connection to the broader site, intent of scale and outcome is protected in the process, with allowance to adjust for specific artist creative expression.

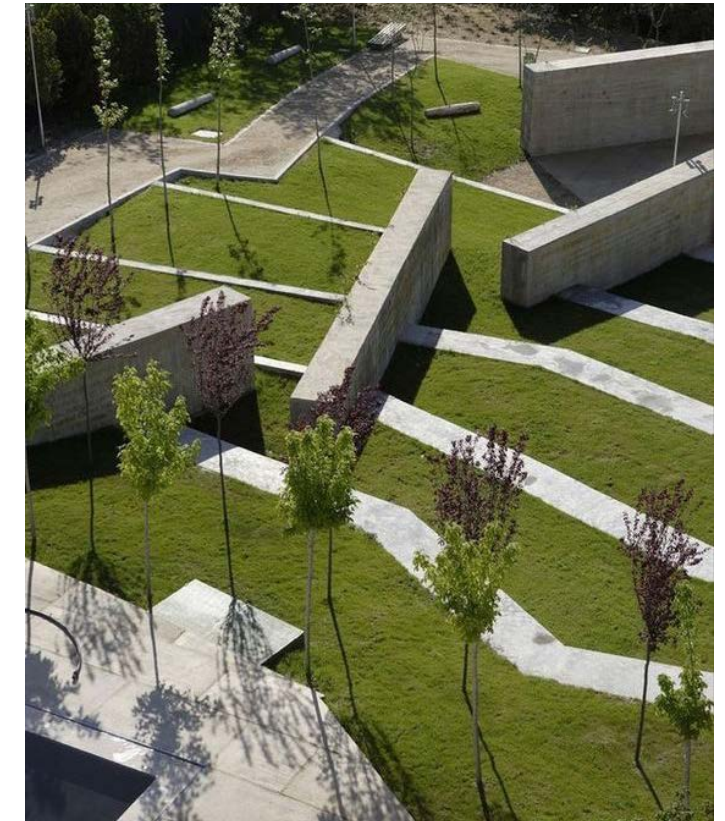
The Public Art Panel and Estate Public Art Consultant's roles is not to 'instruct' or limit artists, but to inform and guide the Public Art Delivery Consultant to ensure the broader responsibilities with regard to creating artwork that contributes to the principles set out in the Strategy are achieved.

The second aspect of flexibility and evolution is the progressive completion of artworks, and the creative and interpretive foundation that continues to grow over time, and which subsequent artists will respond to and expand upon. The accumulation of artwork outcomes as creative responses to the Strategy will provide a growing foundation for subsequent artists.

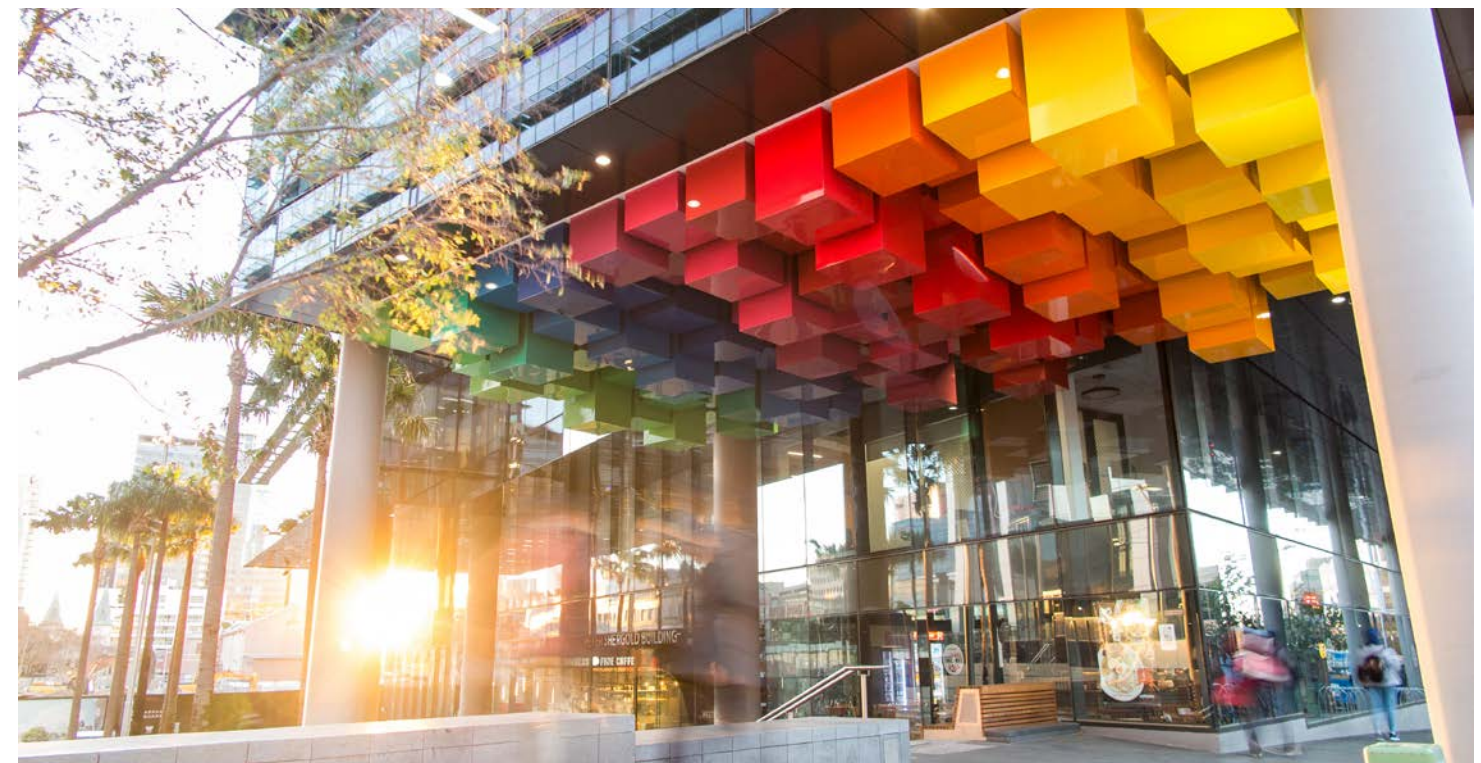
The Briefing document package for ongoing artworks will continue to benefit from addition of data sheets of completed public art. In addition, each 'Brief' will include a summary of work-in-progress and upcoming artworks, providing a synopsis of these artwork forms and their response to the site features and precinct themes. The Data Sheet information will include Artist Statement and documentation, and background on location and setting, form and materiality, and relationship to other nearby artworks. The summary description will outline the role and contribution of each artwork as part of narrative relating to precinct and overall site and locality themes. In this way Artists will be provided insights and inspiration / starting points as to how their artwork can constructively and insightfully join the narrative. As important, Artists can be informed so that there is avoidance of unexpected repetition of themes and forms, or even where there is opportunity for continuation and 'speaking to' other artworks.



New Parkland Hospital, Dallas 2015



"San Sebastián" Historical Garden, Madrid 2005



Emily Floyd, *Allegory of a Cave*, One Parramatta Square 2019



# Summary of Artwork Briefing Requirements

Artwork Identification Code	Artwork Location*	Development Stage	Artwork Typology Starting Point	Artwork Purpose	Storyline Starting Point	Indigenous Artwork^	Special Requirements / Key Design Considerations^^
A1	Gateway	Stage 3	Gateway	Artwork creates gateway to the development and contributes to the streetscape & riparian corridor	3. Innovation and Creativity		Public Domain, Roadways, Bushfire & Riparian Zone
A2	Gateway	Stage 7	Gateway	Artwork creates gateway to the Local Centre and contributes to the streetscape	3. Innovation and Creativity		Roadways
B1	Development Lot	Stage 1	Large Scale Wayfinding	Artwork creates gateway to the development and contributes to the streetscape & riparian corridor	1. Convergence of 3 Clans	Yes	Roadways
B2	Development Lot	Stage 1	Large Scale Wayfinding	Artwork highlights estate identity, streetscape and riparian corridor	5. Immersing in Nature		Roadways
B3	Development Lot	Stage 7	Large Scale Wayfinding	Artwork creates gateway to the development and contributes to the streetscape	4. Civic Pride / Evolution of Cultures & Landscape		Public Domain & Roadways
B4	Development Lot	Stage 6	Large Scale Wayfinding	Artwork creates gateway to the development and contributes to the streetscape	3. Innovation and Creativity		Roadways
C1	Riparian	Stage 2	Environmental Art	Artwork enhances interaction at human scale with the riparian corridor	1. Convergence of 3 Clans	Yes	Public Domain, Bushfire & Riparian Zone
C2	Riparian	Stage 5	Environmental Art	Artwork enhances interaction at human scale with the riparian corridor	5. Immersing in Nature		Roadways, Bushfire & Riparian Zone
C3	Riparian	Stage 6	Environmental Art	Artwork enhances interaction at human scale with the riparian corridor	1. Convergence of 3 Clans	Yes	Public Domain, Bushfire, Riparian Zone & Existing Trees
D1	Development Lot	Stage 1	Interpretive Art / Educational	Artwork contributes to the activation of streetscape.	2. Connecting Waterways		Roadways
D2	Development Lot	Stage 5	Interpretive Art / Educational	Artwork contributes to the activation of streetscape.	2. Connecting Waterways		Roadways
E1	Riparian	Stage 7	Sensory / Interactive Art	Artwork activates the park, community, & riparian corridor as destination	5. Immersing in Nature	Yes	Public Domain, Bushfire & Riparian Zone
E2	Estate	Stage 7	Sensory / Interactive Art	Artwork creates feature, community interaction & destination in heart of local centre	4. Civic Pride / Evolution of Cultures & Landscape	Yes	Public Domain, Existing Trees
F1	Riparian	Stage 3	Discovery / Wayfinding Art	Artwork enhances interaction at human scale with the riparian corridor	1. Convergence of 3 Clans	Yes	Public Domain, Bushfire & Riparian Zone
F2	Riparian	Stage 4	Discovery / Wayfinding Art	Artwork enhances interaction at human scale with the riparian corridor	5. Immersing in Nature		Public Domain, Bushfire & Riparian Zone



Artwork Identification Code	Artwork Location*	Development Stage	Artwork Typology Starting Point	Artwork Purpose	Storyline Starting Point	Indigenous Artwork^	Special Requirements / Key Design Considerations^^
F3	Riparian	Stage 6	Discovery / Wayfinding Art	Artwork enhances interaction at human scale with the riparian corridor	1. Convergence of 3 Clans	Yes	Public Domain, Bushfire, Riparian Zone & Existing Trees
G1	Development Lot	Stage 2	Integrated Art	Artwork highlights public amenity nodes and contributes to riparian corridor	1. Convergence of 3 Clans	Yes	Roadways
G2	Development Lot	Stage 3	Integrated Art	Artwork highlights public amenity nodes and contributes to riparian corridor	5. Immersing in Nature		Existing Trees
G3	Estate	Stage 7	Integrated Art	Artwork activates the local centre, linking open space and active areas	4. Civic Pride / Evolution of Cultures & Landscape	Yes	Public Domain
G4	Development Lot	Stage 4	Integrated Art	Artwork highlights public amenity nodes and contributes to streetscape and riparian corridor	2. Connecting Waterways		Roadways
G5	Development Lot	Stage 6	Integrated Art	Artwork highlights public amenity nodes and contributes to streetscape	2. Connecting Waterways		Roadways

\* Artwork Location trigger specific artist engagement processes. Refer to Sections later in this strategy

^ Refer to the specific Indigenous Artwork Requirements sections

^^ Refer to next section of this report for special design considerations



# Public Art Performance Requirements





# Design Requirements and Considerations

## Design Considerations

During the concept design and development stages artists and fabricators are to consider the following:

- Artworks are to be designed to ensure that they meet the design brief, the required visual prominence, any special requirements relating to their locations and public safety requirements, unless clear and considered alternative proposals are provided and accepted.
- Artwork designs are to consider safety including any head height overhangs, potential pinch points, sharp edges, visibility issues, trip points, drops over 900mm and other public safety risks that may become apparent. Risk items are to either be eliminated or minimised to a point of no longer being of concern.
- Structural certification is required for any footings, structures and for the installation of artworks. Artworks generally only need to be designed for strength such that they can withstand natural loadings (e.g. wind), and also minor unnatural loadings such as acts of vandalism or misuse (e.g people swinging or sitting on structures).
- Artwork designs are to consider all aspects of how they will be viewed to ensure suitable and representation. This includes considering their silhouette, shadows they cast, motifs and patterns used.

## Universal Design

During the concept design and development stages artists and fabricators are to consider universal design, meaning the inclusion of all people regardless of age or physical ability can engage with public art without the need for specialized features.

Adopting a universal design approach in the development of public art is pivotal for ensuring broad accessibility, and consideration of the diverse access, perspectives and interaction requirements of different audiences should be considered right from the project's inception. Things to consider include:

- Providing a range of ways to experience artworks such as adding tactile, auditory and olfactory aspects to make art more accessible;
- Providing information in clear and inclusive language, symbols and signage to communicate the meaning and purpose;
- Providing multilingual information and braille signage;
- Making materials and forms wheelchair-accessible and mobility aid-friendly;
- Consider sightlines and artwork visibility from different heights.

## Scale and Siting Considerations

To ensure that the artwork opportunities identified in this Strategy contribute to the public domain the scale and siting of each artwork needs to be carefully considered. Things to consider include:

- The visibility of the artwork is to be considered including where it can be seen from and how close people need to be for it to be legible;
- Artwork scales and dimensions need to be suitable to their context. The surrounding context including stands of trees, vegetation sizes now and in the future, building mass and the extent of open space need to be considered;
- Artworks are to be located in sensible and accessible settings where they can be seen and accessed for maintenance purposes;
- Artworks are not to restrict circulation, block windows or entry ways to buildings or spaces (unless such alteration is specifically a part of the experience or design of the artwork);
- Artworks should be located where they can effectively enhance an area;
- Artworks on western facades should consider sun exposure. Murals on these facades should be avoided and artworks embedded or affixed to building facades considered;

- The size and scale of artwork footings need to be considered to ensure they do not impact on surrounding features and elements;
- Sightlines are to be considered. Artworks are to be carefully sited to ensure that no blind spots or hiding places are created.



# Art in the Public Domain

Where artworks are proposed to be located in the public domain or integrated with other features such as structures, paving, fences, building facades, furniture, infrastructure, etc artists are to work with the project team and authorities to ensure required compliance is met. Things to consider include:

- Ensuring suitable circulation spaces and areas are maintained;
- Clear sightlines are maintained and dead ends and blind spots are not created;
- Reflections and glare are minimised;
- Materiality used is safe, durable, robust and low maintenance;
- Surfaces achieve required slip resistance;
- Opportunities for anti social behaviour, vandalism and misuse need to be considered, including night time use, rubbish collection, skate boarding edges, etc;
- Ongoing maintenance requirements need to be considered including access and frequency of maintenance operations and ease of obtaining replacement parts;
- Structural sign off and approvals is to be obtained if artworks are proposed to be connected into structures;
- Approvals from relevant authorities are to be obtained where artworks are proposed on services or infrastructure.

# Roadway Considerations

For artworks located in close proximity to roads and in particular the main arterial road the following design requirements must be considered:

- Artworks that are structural are not be located within the road reserve or the clear zone of the road;
- Artworks need to be located so as not to inhibit the sight-lines or distances required for safe vehicle, cyclists and pedestrian movements;
- Artworks should be located so as to not interfere with the safe operation of intersections, junctions and other median openings;
- Artworks should be located such that there is adequate separation from existing and planned future traffic control devices to ensure that the function of the traffic control devices is not unduly compromised;
- Artworks should be designed to ensure that the potential for distraction is minimised. Artworks located along road corridors are to be of a suitable size for the scale of the space so that they are easily visible. The must also be simple, effective and easily understood with a glance to minimise distraction;

- Artworks shall not incorporate colours schemes that may interfere with traffic signals or imitate a traffic control device sightlines and distractions;
- Artwork should not have flashing lights. Any external lighting must be of an intensity that does not cause an overspill nuisance to motorists or adjacent property occupiers or cause a distraction to motorist on adjacent public roads;
- Consultation with TfNSW may be required

# Bushfire Considerations

For artworks located in asset protection zones (APZ's) the following design requirements must be considered:

- Artwork materials are to consider level of flammability and non-combustible materials are to be considered;
- Artworks are not to add to fuel loads in APZ's, meaning that surrounding grass is to be kept short. Any planting used in the artwork or artwork setting is to consist of low flammable species and species that do not produce many fallen leaves, bark or twigs that will add to the fuel load. Tree planting should be limited to small groups with spaces between canopies;
- Particular care should be taken to ensure artworks do not focus light or are a bush fire risk;
- Extra insulation should be provided to any electrical components located within APZ's;
- Artworks are to be compliant with the CDC bushfire controls. Refer to Bushfire Assessment Report for Master Plan Proposal for Enterprise Zone 475 Badgerys Creek Road, Bradfield, prepared by Blackash Bushfire Consulting
- Consultation with a bushfire consultant may be required.



## Riparian Corridor Considerations

For artworks located in riparian corridors the following design requirements must be considered:

- The design and construction of artworks must consider environmental impacts in both the siting of the artwork and the installation and deaccessioning process. This includes any impacts to existing flora and fauna, and any flora and fauna anticipated to exist in the proximity of the artwork in the future;
- Ensure construction methods minimize disruption to existing soils and vegetation;
- Footings are to be carefully designed and consideration given to utilising other elements within the public domain to reduce the impact of additional engineered footprints;
- Artworks must not impact on any existing habitats identified for protection in the sites ecological report, this includes considering lighting and how it may impact wildlife behaviour;
- Any planting proposed as part of the artwork must be in accordance with the Vegetation Management Plan or approved by the site Ecologist;
- Artworks must consider flood levels and where located within the 1:100 year flood zone must be designed appropriately to withstand inundation;

- Ensure that the artwork does not promote public access into habitat or revegetation areas of the riparian zone.

## Existing Trees Considerations

For artworks located near existing trees the following design requirements must be considered:

- Ensure artworks are not located within the Structural Root Zone of existing trees;
- Try to avoid any encroachment / cutting into the Tree Protection Zone (TPZ) of exiting trees. This includes any building up or location of elements within the (TPZ);
- Consider how any services such as water or electricity are to be supplied to artworks and ensure trenches for utilities do not impact or cut through any existing tree roots greater than 50mm;
- Consider existing tree canopies and ensure pruning of existing limbs and branches is not required for the installation of artworks;
- During installation ensure that tree protection measures are in place and care is taken to not damage the tree above or below ground;
- Arborist sign off is required for all artworks located within close proximity to any existing trees.

## Sustainability Considerations

Artworks need to consider sustainability. Materials and methods used in the fabrication of the artwork are to be non-toxic, energy efficient, and low waste. The artwork should:

- Be energy efficient and consider the design impact / total carbon footprint;
- Use low impact materials;
- Support re-use and recycling;
- Use sustainable design standards;
- Be biodegradable (if it has any ephemeral elements).

In addition to this artists should consider:

- Avoiding single-use materials and recycle / use waste materials / found objects / natural objects where possible;
- Source materials and use making methods that are sustainable, non-toxic and petroleum-free where possible;
- Use locally sourced materials wherever possible;
- As part of the design process identify and mitigate any potential impacts such as water run-off, noise, carbon emissions at the site and the surrounding areas, during construction and for the lifespan of the work.



# Material and Maintenance Requirements

## Design Life

Artworks are to be reasonably designed as long-term ‘permanent’ installations. They are to be well designed and detailed to ensure longevity and ease of ongoing maintenance. This includes the careful and purposeful consideration of cleaning requirements and methods, touching up or re-coating of surfaces, the use of long-lasting fixings and the design of solid and sound footings.

Specific maintenance requirements are to be established for each artwork including an ongoing maintenance and inspection cycle to ensure that artworks maintain and retain intended mature appearance (including aging as inherent artist intent).

Maintenance cycles are to be artwork specific and will vary from artwork to artwork.

## Materials

The basic materials specified and approved for any artwork will be non-corrosive and long-lasting, durable materials for long term outdoor exposure, including, but not limited to stainless steel, bronze, aluminium, stone, masonry, and some timbers. Fittings and cables for any hanging works will be of high-quality marine grade stainless steel.

Materials and construction methods must be environmentally friendly, durable, and non-toxic. Avoid materials that could leach harmful substances into the water.

It is expected that all materials will be able to be warrantied for a 10-year minimum life, before any remedial works will be necessary.

All manufacturers warranties are to be passed on to the Estate Public Art Consultant. Suitable material certification of quality will be part of the artist brief and artists are encouraged to source sustainable and Green Star certified materials.

## Protective Coatings

Any structural steel used will be protected either by 600gsm hot-dip galvanising or by two-part epoxy paint. Any paint used for fibre-glass, steel, carbon-fibre or other material will be specified by a specialist paint consultant, with the expectation of obtaining a 10-15 year warranty against flaking, peeling, and fading.

## Maintenance Requirements

Cleaning will vary depending on the work and the public’s interaction with it. However, typically the work would be washed down and cleaned annually – and this would be combined with an overall inspection of all components.

Artists and fabricators are to consider maintenance requirements and propose materials and finishes with low ongoing maintenance requirements.

Artwork specific maintenance programs and schedules are to be issued to the Estate Public Art Consultant for review and approval during the design and fabrication process as outlined in this strategy.



# Detailed Delivery Requirements



Aakash Nihalani, *'Drop' - Playful Street Art*, New York



# Complying Development Requirements

## Public Art Triggers for Delivery

The delivery of the public art on the site is to follow the staged delivery of the masterplan. Refer to the Summary of Artwork Briefing Requirements on page 40, which provides an outline for each artwork and notes if it is in the public domain or on private development lots and which stage of the masterplan it is located within.

The trigger for the commencement of artworks design, development and installation requirements are outlined below:

### For artworks located on Private Development Lots

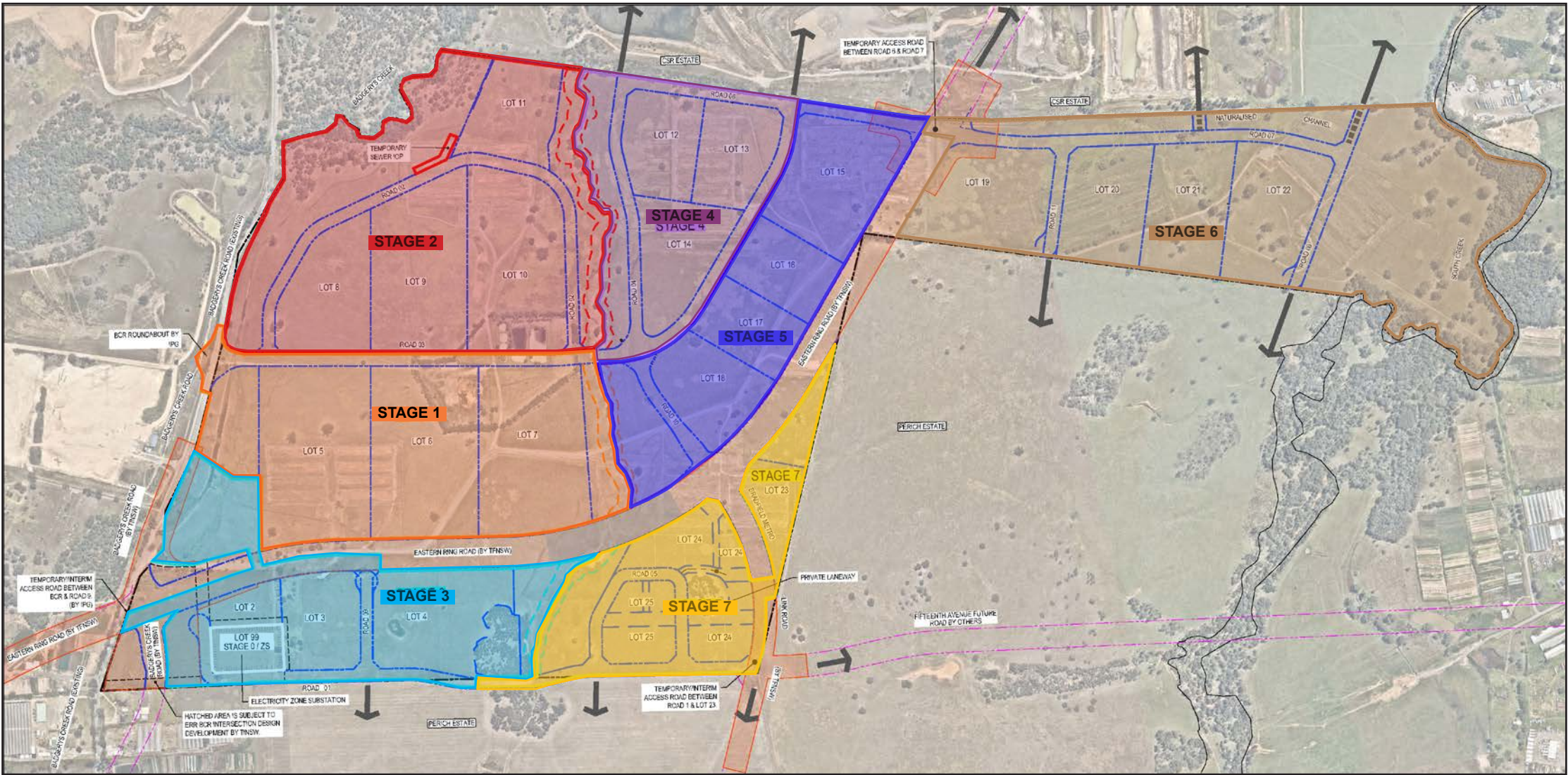
The design and development of artworks will be triggered at the commencement of the concept design stage of that lot as indicated on Public Artwork Masterplan.

Artworks are to be installed and completed prior to the award of OC (Occupation Certificate) for that Lot.

### For artworks located in the Public Domain and in Riparian Corridors

The design and development of artworks will be triggered at the commencement of the concept design of any area that contains an artwork as indicated on Public Artwork Masterplan.

Artworks are to be installed and completed prior to award of PC (Practical Completion) for that area of public domain or riparian corridor.



Staging Plan for 475 Badgerys Creek Road Bradfield Masterplan - at&I, Drawing 22-1002-C2006 Issue E

#### Legend

- Stage 1
- Stage 2
- Stage 3
- Stage 4
- Stage 5
- Stage 6
- Stage 7



## Public Art Complying Development Requirements

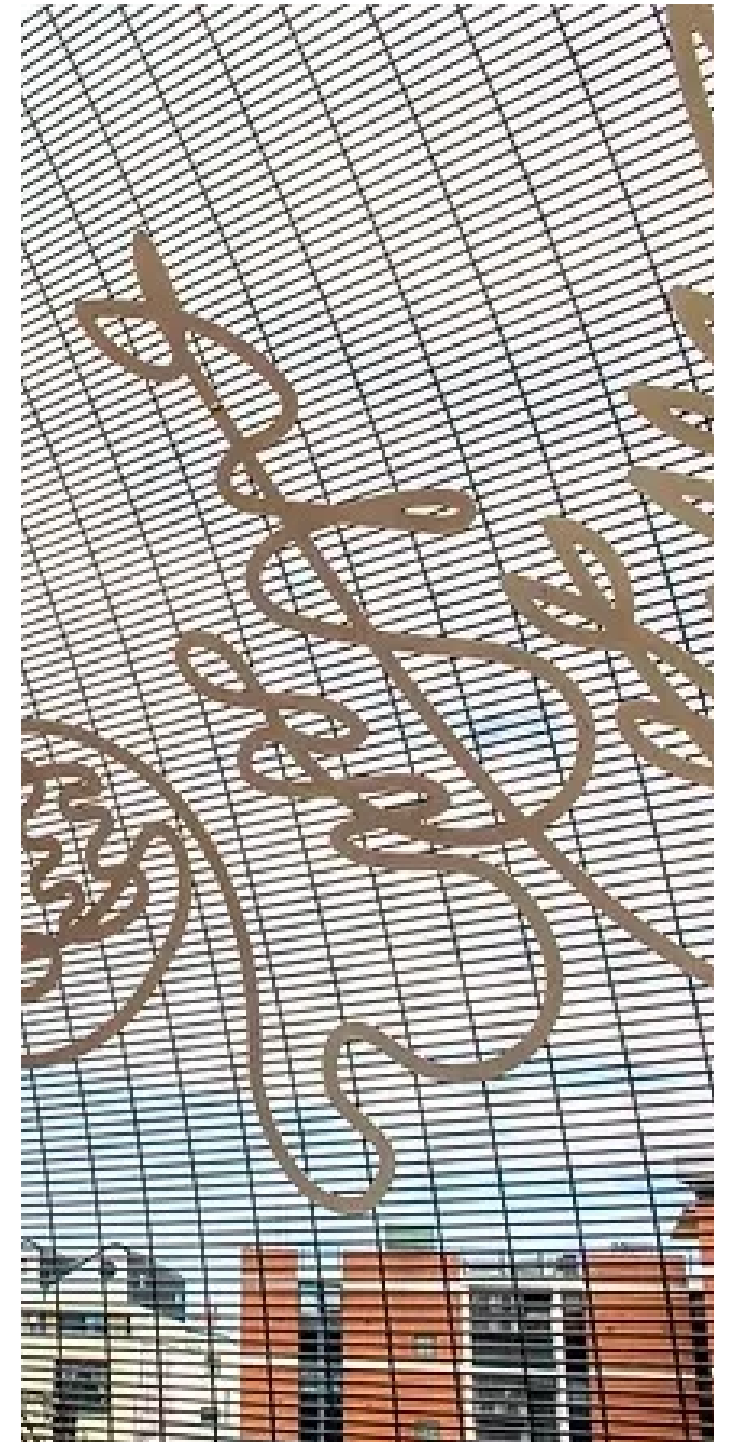
For artworks to be delivered as part of the complying development they must satisfy the following:

1. Artworks must be designed in accordance with this document, and in particular:
  - Be site specific and relate to the site themes
  - Relate to the storylines associated with its location
  - Meet the specific brief requirements
  - Ensure artworks are reflecting unique content on the site
  - Meet the performance requirements outlined in this document
  - Adhere to the codes and guidelines to which artworks must adhere
2. That artist engagement has been carried out in accordance with this document and relevant NSW policy:
  - Evidence that a fair and equitable process has been undertaken
  - That artists have been fairly paid for their submissions
  - That a valid contract is in place that outlines IP, contractual obligations and deaccessioning requirements / procedures
  - That procedures and special requirements for indigenous artworks have been undertaken and recorded

3. Artwork designs have received concept approval from the Estate Public Art Consultant to ensure it achieves the following:
  - Ensure that art works have been developed in accordance with this document
  - Achieve design quality
  - Show Innovation
  - Ensure relevance and appropriateness of the work to the context of the site
  - Ensure that no artworks are commemorating or reflecting the same or similar event
  - Ensure approval from relevant stakeholders and authorities if required
4. Detailed artwork designs have received detailed design approval from the Estate Public Art Consultant to ensure it achieves the following:
  - That the developed design is in keeping with the concept design and design intent
  - That the proposed artwork meets the design parameters outlined in this strategy achieving the minimum maintenance and durability requirements outlined
  - Confirm detailed design / materials and fabrication process are in line with this strategy
  - That a safety in design assessment has been carried out

- That adequate and suitable engineering drawings have been prepared
  - That a draft maintenance schedule and program is in place and has been approved by the development team
  - Deaccessioning agreements are in place
  - Ensure approval from relevant stakeholders, specialists and authorities if required
  - Confirm Certifiers approval
5. On completion of artworks that the following documents have been provided to the Estate Public Art Consultant and developer:
    - Full structural and safety certification is to be provided by the specialist public art fabricator and their specialist consultants for safety and structural integrity of all elements
    - A warranty as to workmanship finish and durability
    - As-Built drawings and associated documents
    - Final ongoing maintenance schedule
    - Artist's certification certificate

The full description of artwork formulation from strategy through to detailed delivery stages of this document is understood to comprehensively address these requirements.



Balarinji, *Cleveland Street Bridge Artwork Installation*, Redfern Sydney 2020



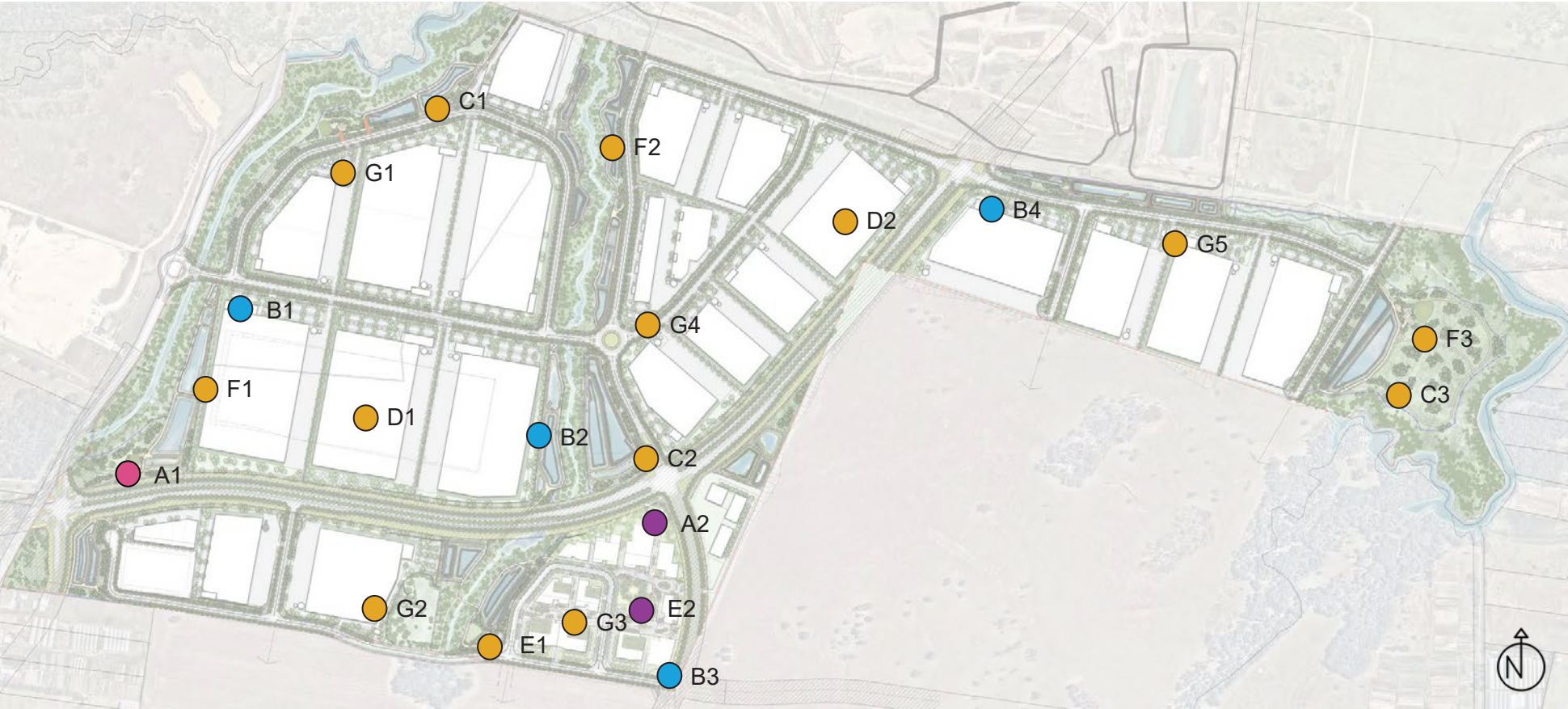
# Artwork Budgets

A budget of ten million dollars has been allocated to public art across the estate. The adjacent plan shows the proposed distribution of funding per artwork and the table below provides a breakdown of the anticipated distribution of monies associated with delivering public art. This includes fabrication costs, footings and services, artist and specialist fabricator/engineering fees, specialist advice and design guidance, management, consultation costs and proposed artist concept design fees associated with the RFP process.

The fee break down provided is based on the Public Art Fee advice in the NAVA Code of Practice.

The distribution of proposed artwork budgets is based on the size, scale, typology and purpose of each artwork proposed in the estate. Funding for gateway, large scale wayfinding artworks and central community interactive artworks are generally higher due to as they are anticipated to be larger and more complex. Integrated, interpretive, educational and discovery wayfinding artworks are anticipated to be smaller at a more human scale and budgets have been adjusted accordingly. In addition to the proposed project budgets other budgets may be combined with the public art budget to increase the projects scale where artworks are integrated into surrounding elements, such as furniture, paths, shelters, facades and planting areas.

For a more detailed list of items to be considered in budget formulation refer to the checklist in the templates section of this strategy.



### Legend

XX Artwork Specific Reference Code

	Artwork Project Budget	Artwork Fabrication* (% of Project Budget)	Artwork footings and service connections	Consultants Fees** (% of Project Budget)	Specialist Advice and Consultation ^	RFP cost per artist (3 req) Competition concepts
	\$1.4m - \$1.2m	71%	3%	21%	3%	\$9000 (2%)
	\$1m - \$850k	68%	4%	23%	3%	\$7000 (2%)
	\$700k - \$600k	65%	4%	24%	3%	\$5000 (3%)
	\$450k - \$300k	61%	4%	26%	4%	\$4500 (4%)

\* This includes: Artwork fabrication, light fittings, installation, supportive explanation plaques, signage

\*\* This includes: Artists concept design development and documentation fees, local artist collaboration costs, consent for Indigenous knowledge, specialist fabricator/engineering DD, shop drawings and AFC Documentation, Public Art Consultant and Estate Public Art Consultant fees

^ This includes: Open EOI Advertising, First Nations specialist curator / input, Public Art Panel members fees, updating the consultation website and content.



# Artist Engagement

## Artist Engagement Process

Engagement of Artists is one of the key moments in defining the outcomes for each Public Artwork, requiring the matching of specific experience and demonstrated capability of an Artist, with the thematic opportunity, scale, form, materiality guidelines setout in the developed artwork brief.

When selecting Artists, the Public Art Delivery Consultant must apply curation skills to contemplate the potential creative outcomes that might be generated by Artists in contention. A number of submissions and approvals are required throughout the engagement process, a detailed breakdown of information to be provided to the Estate Public Art Consultant is outlined in the Submission and Approval Requirements section of this strategy.

The proposed artworks across the site have differing prominence and orders of placemaking, therefore the Public Art across the site is to have slightly different pathways to Artist selection, as outlined:

### Gateway and Estate Artworks

Gateway and Estate artworks have a higher order of Placemaking and general public prominence. Artist engagement is to be via Expressions of Interest (EOI). The Artist selection process for Gateway artworks is to be via an ‘Open EOI’ (nationally promoted through online avenues), while the Estate artworks will employ an ‘Invited EOI’ process with specific Artists selected to participate.

For these artworks, the Public Art Delivery Consultant is to consider the opportunity and the documented assessment criteria, and apply their experience and curation skills to shortlist three (3) Artists, and two (2) reserve artists from the EOI responses. The Public Art Delivery Consultant is required to document the assessment process and reasoning for their selection and prepare an Artist Shortlist Submission for review by the Public Art Panel. Approval from the Estate Public Art Consultant is required prior to proceeding with the RFP process.

In both cases, upon receiving approval from the Estate Public Art Consultant, the three shortlisted artists will be invited to provide paid Requests For Proposal’s (RFP).

Upon receipt of the returned RFP’s the Public Art Delivery Consultant is to assess the Artists proposals using the assessment criteria and apply their experience and curation skills to recommend a winning design and Artist. The Public Art Delivery Consultant is to prepare a Public Art Approval Pack for review by the Public Art Panel. Approval from the Estate Public Art Consultant is required prior to engaging an Artist.

### Riparian and Development Lot Artworks

Riparian and Development Lot artworks have a strong role in terms of identity, and storyline / thematic contribution, but have more local presence as they adjoin public domain and riparian spaces.

For these artworks the Public Art Delivery Consultant is to compile a list of three (3) artists proposed to be invited to prepare paid RFP submissions, and two (2) reserve artists. The Public Art Delivery Consultant is to prepare an Artist Shortlist Submission that includes the list of artists and their reasons for selection for review by the Public Art Panel. Approval from the Estate Public Art Consultant is required prior to proceeding with the RFP process.

Upon receiving approval from the Estate Public Art Consultant, the three shortlisted artists will be invited to provide paid Requests For Proposal’s (RFP).

Upon receipt of the returned RFP’s the Public Art Delivery Consultant is to assess the Artists proposals using the assessment criteria and apply their experience and curation skills to recommend a winning design and Artist. The Public Art Delivery Consultant is to prepare a Public Art Approval Pack for review by the Public Art Panel. Approval from the Estate Public Art Consultant is required prior to engaging an Artist.



# Artist Selection Approvals

All Public Artist selections are subject to review and approval by the Estate Public Art Consultant at:

- The Artist Shortlist Submission for invited Expressions of Interest,
- The Artist Shortlist Submission for Requests for Proposals
- The Public Art Approval Pack for Artist selection

Refer to the Submission and Approval Requirements section of this strategy for a detailed breakdown of information to be provided in submissions to the Estate Public Art Consultant.

The Council Public Art team will be contacted by the Estate Public Art Consultant to inform them of each shortlisting and selection process and outcome, and to advise them of the applied methodology leading to selected Artists and final Artist selection.

# Expression of Interest Process

The call for Open expression of interest’s (EOI’s) is to be placed on local, regional and national relevant websites, regional galleries, and in relevant printed regular publications and the like. The call for Expressions of Interest (EOI) is to include:

- Local artists in the Liverpool area interested in participating in JV with experienced artists, with a view to developing a local resource with genuine connection with local issues and community;
- Experienced public artists, with categories relating to locality and origins, diverse multi-cultural origins and backgrounds, and specifically Aboriginal and Torres Straight Island artists;
- Experienced artists keen to be considered for public art opportunities, but yet to undertake such work.

As the basis for selection to provide RFP’s and to be places on the projects live artist register, artists must have provided information to satisfy the EOI assessment criteria, which includes:

- Completed application with relevant requested CV and background, contact and references information
- Artwork examples submitted represent the

artist’s own original creative work.

- The artist’s work reflects artistic excellence, innovation and originality, as evidenced by professional quality of craftsmanship and mastery of skills, techniques; professional approaches to processes and presentation, and/or demonstrated ability communicate a unique vision or perspective.
- The artist’s examples of work is judged to be appropriate to a specific call for EOI for a project.
- Given the requirement to work with a specialist fabrication firm, Artists are to demonstrate their experience working collaboratively with a Project Team and to reasonably adjust their emerging artwork to suit relevant factors such as achieving budget, constructability, and adaptive thinking.
- The artist’s professional experience is adequate to meet the demands of the project. Qualifying activities would include some combination of the following: education and training as an artist, an exhibition record in museums, commercial art galleries, and/ or non-profit art spaces, previous public or private commissions; participation in artist-in-residency programs, or other related activities indicative of a professional art practice.

- Availability to participate in the design, approval and implementation project stages as required.
- Assessed ability to meet deadlines & budget, and perform work in a timely and professional manner.
- Results of reference checks for project short-listing opportunities.
- Whether an Agent / Gallery will be representing them, or will they act as an independent Artist.

A checklist of items to be requested as part of an Expression of Interest can be found in the templates section of this strategy.



## Request for Proposals Process

The paid Request for Proposals (RFP) process has the benefit of allowing each Artist to provide an expanded Artist’s Statement and illustrated artwork proposal. Which in turn allows a more expansive process of assessment to ensure that the artist and their artwork fits the brief and the broader artwork strategy for the site.

As outlined, for each artwork the Public Art Consultant is to prepare a thorough Artists Brief as outlined in the Public Art Briefs section of this strategy. The Brief will include an outline of the RFP concept submission requirements and assessment criteria.

RFP responses from artists are to include a location plan, concept designs, an outline of the relevance of their body of completed work to this commission and their philosophy and approach to ‘this artwork’ in response to the RFP Brief.

RFP responses will be assessed on defined criteria with assigned weightings. Artists responses relating to capability and capacity; response to deliverables, responsibilities and contract; proposed fees; and examples of team collaboration and relevant specific experience will also be relevant. In addition to this specific opportunities will provide weighting towards local Artist’s (potentially as lead or in collaboration), and to First Nations Artists, and other as appropriate.

The RFP process may include criteria for the inclusion of or partnerships with local Artists. The RFP brief will include these specific engagement terms which will be included in the final contract.

Upon selection of an Artist, the proposals are open to be revisited, with the benefit of review by the Public Art Panel and full consultation with the project team.

A checklist of items to be provided in Requests for Proposals can be found in the templates section of this strategy.

## Artist and Specialist Fabricator Register

The Estate Public Art Consultant will create and maintain a register of experienced public artists as a starting point for preparing artist lists for Expressions of Interest and for Request for Proposal Lists. Artists on this list and invited to provide EOI’s or RFP’s are to be suitably recognised and experienced artists.

Similar to the above register, the Estate Public Art Consultant will maintain a list of specialist fabricators and contractors with experience in delivering public art which can be used as a starting point for approaching and engaging specialist fabricators to deliver artworks.

## Contracts

Engagement of Artists will include mutual review of the engagement contract, terms and conditions, payment terms, and other detailed aspects such as programme, artwork delivery budget, team collaboration, and the like as outlined elsewhere in this report.



## Artist Fees

In outlining Artist Fees guidance, there are various allied considerations such as nominating an indicative artwork delivery budget, and defining the integrated role and responsibilities of the Artist as part of a coordinated consultancy, fabrication and installation team. These broader responsibilities require a level of experience and team coordination expertise that will be outlined in the scope and Artist brief for each artwork opportunity. It is important to fully address financial / consultancy fees throughout the process from calls for expression of interest, to requests for detailed proposals and suitable payment (competition), to final engagement.

To ensure fair and reasonable fees, there is a mutual responsibility to ensure Artists have fully acknowledged and outlined proposed costs and proposed fees, with invitations generally itemising considerations and responsibilities, and contract responsibilities ongoing.

The smooth delivery of artworks will be significantly determined through ensuring that there is suitable recompense for each stage of delivery, from initial proposals, through the many stages of refinement, review of fabrication documents, samples review, and progressive and final signoff / certification. It is important that fee conversations evolve, from indicative guidance as part of RFP responses, to refining itemised fees as the detailed content of artworks emerge and role and complexity can be more clearly defined.

This is a clear area for potential conflict, and pro-active and positive and friendly dialogue of how fees will be determined needs to be outlined and undertaken openly from the outset.

### Artist Fee Proposals and Fee Agreement

As noted above, Briefing Documents are to provide itemised general responsibilities from commencement to conclusion, and require breakdown and commentary on how proposed fees have been determined.

Given the variable types, scale and complexity of artworks across the site, the Artists Fees for each artwork will need to be determined on a case by case basis.

The application of a percentage of artwork delivery budget is commonly applied, with the percentage adjusted to suit scale, complexity and reasonable consideration of time involvement as well as value of intellectual property. For these reasons, the Artists Fees are to be negotiated with reasonable open dialogue as to method of calculation of fees, and always with a view to providing fair remuneration to Artist's and their associated creative partners as may occur (local Artist's in collaboration being a common example). In providing this guideline, reference has been made to NSW Government Public Art Toolkit, and page 75

'How to Negotiate Artist Fees' which sets out further considerations regarding expertise and type of work, etc.

In addition to the above, the National Association for Visual Artists (NAVA) Code of Practice 'Payment Standards' section provides guidelines not only for Artist fees, but for suitable wages for staff, and other guidance. Percentage of artwork delivery budget is noted as one form of proposing a fee, but as outlined above, a more detailed breakdown staged fees from inception to completion is proposed.

To assist Artists understanding of scale and scope, RFP documents will provide an indicative budget for Artwork delivery in the Artist Briefing documents. Artwork fabrication budgets should be determined with input from the Public Art Delivery Consultant and experienced Specialist Fabricators, who can provide advice on materials, fabrication, installation and associated services, footings and the like.

To ensure a clear picture of indicative scope for Artists, artwork fabrication budgets noted in RFP documents will likely exclude: public art consultancy fees; fabricator design development / documentation consultancy; project management, and consultants providing team input and coordination (structure, lighting etc).

Each Artwork RFP invitation will declare a weighting to artists fees as one of the many Artist selection criteria, and also outline the process of continuing dialogue towards finalising agreed fees alongside the completion of detailed artwork concept proposals. From this, initial Artist engagement (post RFP and selection) will likely be proposed for Artwork Concept Finalisation. This in turn will provide a firm scope basis for negotiating acceptable fees to take the artwork through to completion.

Artist proposals will include specific nominated fees for each stage of the work and outline the scope of works they will provide for this fee. Upon acceptance agreed fees will form part of the engagement contract. In this way artists will be suitably paid for all services rendered.

In conclusion, it is essential that Artist's are suitably paid, and that their fees recognise the progressive stages of concept to delivery, and encourage continuing dedication and enthusiasm to fulfill the best possible outcomes for the artwork.



# Public Art Briefs

The preparation of a Public Art Brief is to be prepared for each nominated public art location, including Estate and Development Lot locations. Briefing packages are to contain two parts:

- The artwork brief information
- The consultancy brief information

Public art briefs for indigenous artworks are to include input from an Aboriginal person with a connection to Western Sydney as nominated by the Estate Public Art Consultant.

Artwork briefs are to be prepared to ensure suitable opportunity for creative artists responses while also meeting the strategic outcomes of this strategy.

## The Artwork Brief Information

A comprehensive artwork briefing package should include the following information at a minimum:

- Locality and masterplan context, with Civil and Waterways, Landscape and Public Domain, Urban Design and Built form framework, and Connecting with Country documents outlining Aboriginal Heritage and design considerations / approach for the site and each precinct.
- Detailed site information will include the full range of survey, concept and design development documents for landscape,

architecture and civil work where appropriate. For sites located in riparian open spaces, roadways, civic spaces and the like, then relevant briefing documents will be included.

- A descriptive / illustrated schedule of information setting out form; context and role; thematic starting points; and suggested content and scale.
- The Public Art Strategy document forms part of the brief, with particular reference to the Typology; Precinct Storylines context; Specific Themes, and interpretation starting points.
- Data Sheets on previously completed public artworks and works in progress across the site will be included in the briefing package as relevant information to provide context to artists and ensure no duplication of commemorating or reflecting the same or similar event

## The Consultancy Brief Information

A comprehensive consultancy briefing package should include the following information at a minimum:

- Submission due date and requirements.
- Contact details for RFI's

- An outline of the artist engagement process including the sequence of EOI and qualification; RFP and guidelines re responses format; the interim and final proposals and presentations and associated payment; and final selection and appointment process;
- An outline of the project program once artist engagement has been confirmed. Outlining the process of preparing concept proposals, and in due course collaborating with client appointed specialist public artist contractor to deliver the fabrication and installation works;
- An outline of the submissions and reviews required throughout the process, including; setting out an interim concept review of draft proposals for project team review, including constructability / durability / cost plan specialist contractor review;
- An outline of the project program with key dates.
- A nominated artwork budget with an indicative breakdown in terms of consultancy fees (various), fabrication, installation costs, footings and service provision;
- An outline of the performance requirements for artworks in terms of design parameters and assessment criteria, and design excellence criteria;

- A draft IP / engagement agreement as a guide and for general comment.

The process and content of Artist Briefs as set out is understood to provide a thorough basis for artist commissioning, through to fabrication, installation, handover and long term maintenance.



## Contracts

Public Art Contracts will form the basis of agreement of scope and services, mutual responsibilities, fees and payments, programme, relationship and delivery obligations, insurances, and contingency for various shortfalls and dispute resolution. Contracts will relate and vary to suit each of the parties involved in the design, delivery, installation and ongoing management of the public art across the site. Lawyers are to prepare and review / amend contracts to suit the negotiated agreements for the various parties and to their respective relationships as indicated in the Public Art Delivery Team section of this strategy.

In general, and in order of likely sequence of engagement, the parties that contractual arrangements are likely to be required include:

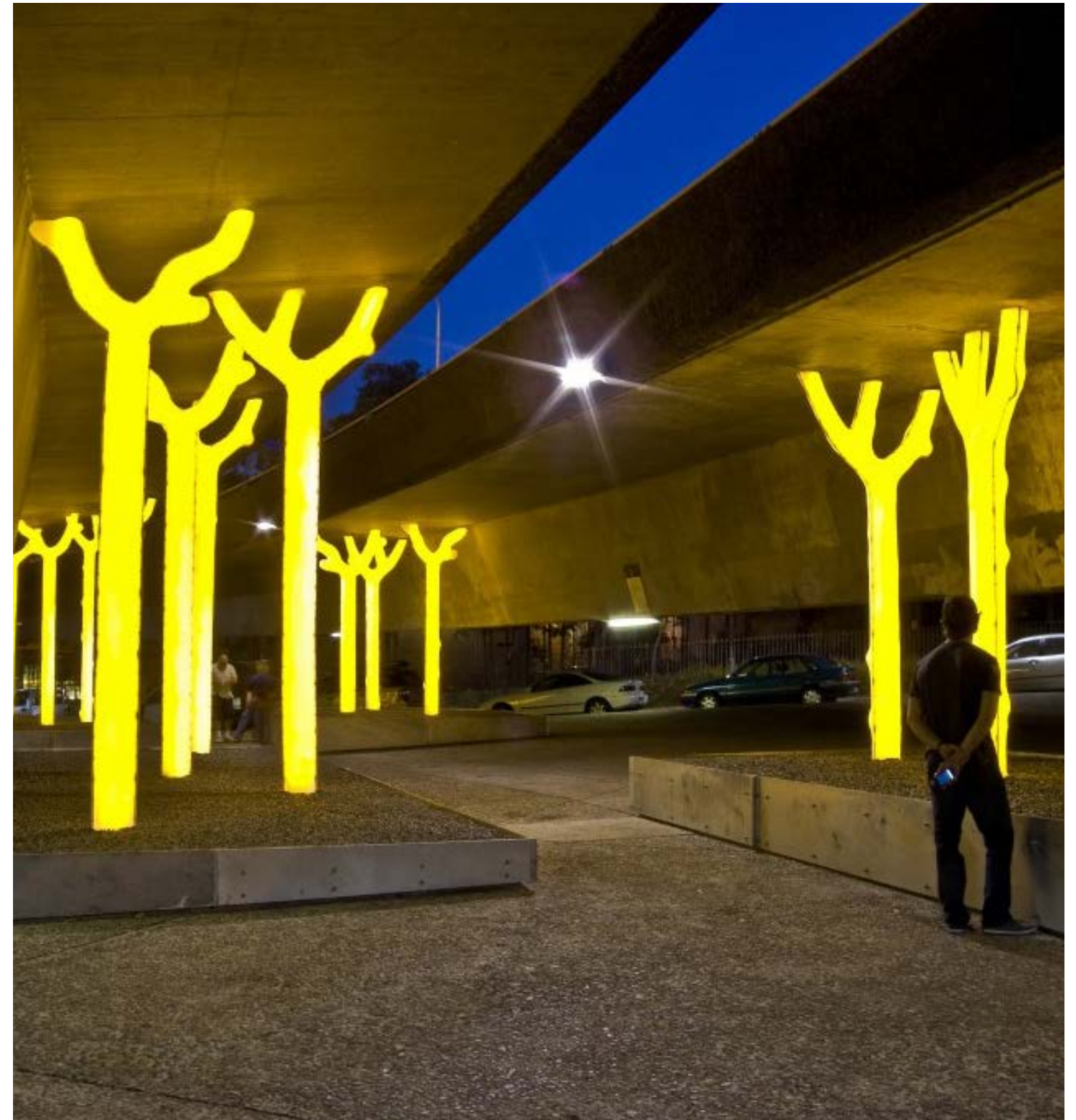
- Estate Public Art Consultant, with Estate Managers
- Public Art Delivery Consultants
- Community Engagement consultants
- Confidentiality Agreements for Artists receiving RFP documents
- Public Artists in Paid Competitions
- Public Artist Engagement, and their collaborators
- Specialist Fabricators, incorporating associated consultants (structure, lighting, etc.)
- Development team participants, such as Builder novation agreement for public art overall responsibility / coordination

- Authorities easements / Deed of Agreement re ongoing maintenance by Estate, and removal if required
- Lot Owners and Building / Facilities Managers & Deaccession Agreements
- Specialist Public Art Maintenance firms
- Estate IP use agreements and obligations to Artists

The general contents of these are normal to the property industry, with specialist aspects relating to Artists IP rights and Licensing, copyright and releases, deaccessioning, promotion and marketing rights.

There are specialist aspects relating to First Nations people. Refer to Indigenous Artwork Additional Requirements of this strategy.

This information is provided to inform participants reading this report of the inter-related obligations of all parties, and the requirements for documentation of agreements throughout the process of public art from inception to delivery and long term maintenance.



Warren Langley, *Aspire*, Sydney 2010



# Indigenous Artwork Additional Requirements

Indigenous artworks to be commissioned for the site have additional requirements that must be met, from the formation of the brief through to the implementation and installation, as well as requirements relating to approvals, agency and cultural authority requirements.

Indigenous artworks are to respond to culture and Country and are to be designed by or have design input by an Aboriginal person with a connection to Western Sydney. When working with a First Nations artist or local community it is important to understand the ownership and sensitivities of their cultural material, heritage and practices, and to acknowledge the rights of First Nations peoples.

The additional requirements for indigenous artworks are outlined below:

- For First Nations nominated thematic artworks the public art consultant is to be, or include in their team, a specialist ATSI Curator.

Specific artwork delivery requirements:

- The artwork brief is to include input from an Aboriginal person with a connection to Western Sydney.
- The artwork is to be designed by or have design input by an Aboriginal person with a connection to Western Sydney

- Public Art Delivery Consultants are to ensure that additional budget required for consents from Traditional Knowledge Holders and associated expenses have been allowed for.

Artwork design requirements:

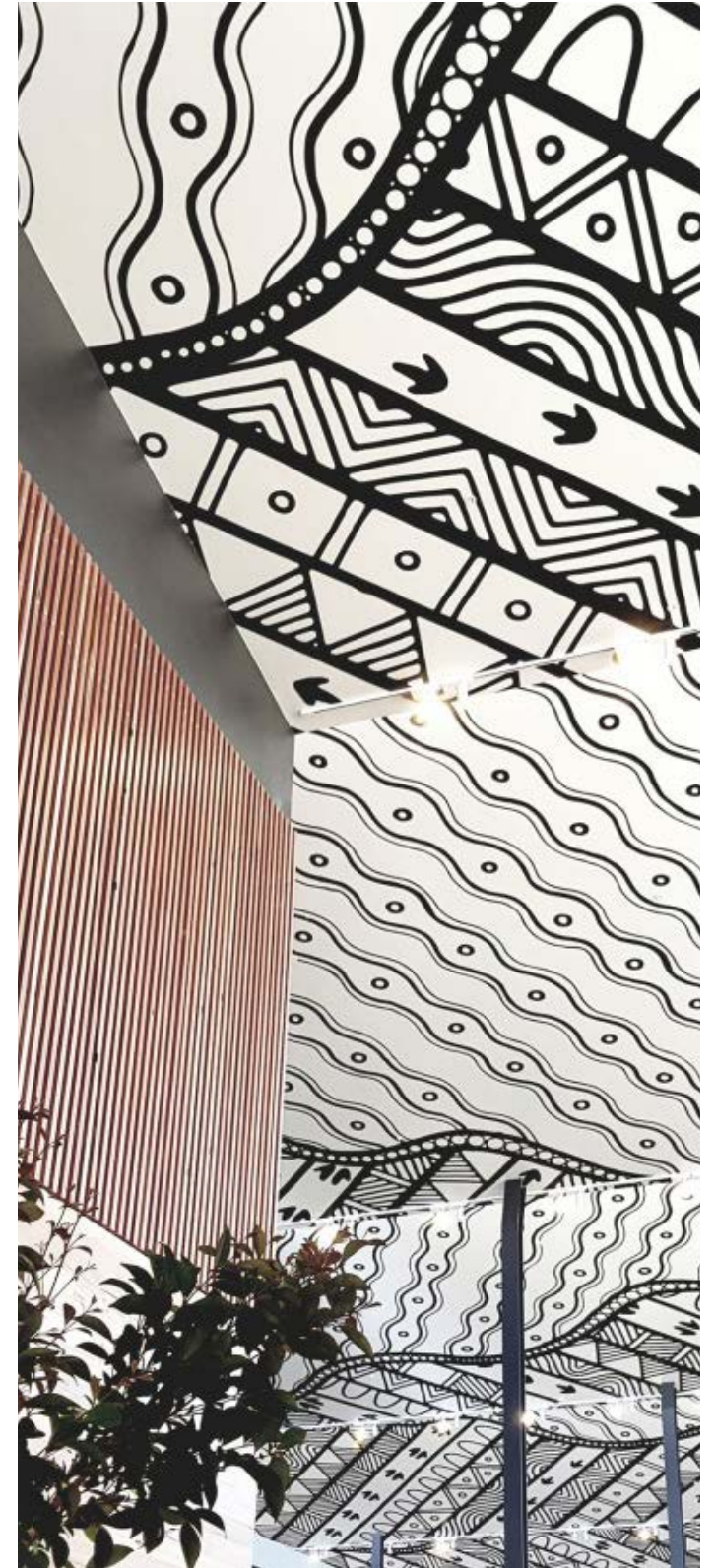
- A tangible connection to Country should be at the core of the project
- Narratives or themes for indigenous art works are to be in line with the Yerrabingin Connecting with Country Framework prepared for the site

First Nations agency and cultural authority requirements:

- Before recording or documenting any works, appropriate permissions with prior informed consent is to be obtained
- Consultation with the owners of the cultural knowledge, materials, stories and/or expression is essential before the project begins. This consultation includes ongoing communication and informing custodians about the implications of consent. Heritage NSW can supply a Registered Aboriginal Parties (RAP) list to ensure that culturally appropriate consultation can occur. In addition to the RAP's list Liverpool Council's Aboriginal Consultative

Committee can provide connections to First Nations communities, residents, and other networks to facilitate greater participation of First Nations communities in meaningful engagement and consultation.

- Establish where cultural authority lies and ensure it has been acknowledged and respected
- Ensure appropriate permissions and that any collaboration agreement is made clear and understood by everyone
- Ensure Indigenous Cultural and intellectual Property (ICIP) is protected. These also need to be outlined in all protocols, policies, contracts and legal agreements
- Ensure artworks and processes are in accordance with the Indigenous Art Code and relevant common law protection
- Ensure that any the integrity of cultural information that has gained permission to be used is maintained
- Aboriginal cultural practices (such as dealing with deceased people and sensitive information) should be respected and their importance fully understood.



Mandy Nicholson, *Burwood Brickworks Mural*, Burwood East 2019



# Submission and Approval Requirements

## Artist Shortlist Submission

### Submission Requirements

The Public Art Delivery Consultant must provide the following information in the Artist Shortlist Submission at a minimum:

For Gateway artworks:

- The list of the artists who provided a response to the EOI as part of the open EOI process
- The shortlist of artists proposed to be invited to submit RFP’s and the reasons for their selection

For Estate artworks:

- The list of the artists invited to provide an EOI and the reasons for their selection
- The shortlist of artists proposed to be invited to submit RFP’s and the reasons for their selection

For Riparian and Development Lot artworks:

- The list of artists proposed to be invited to submit RFP’s and the reasons for their selection

### Approval Requirements

Approval by the Estate Public Art Consultant must be provided prior to proceeding with invited RFP’s

## Public Art Concept Approval Pack Requirements

### Submission Requirements

The Public Art Delivery Consultant must provide the following information in the Public Art Concept Approvals Pack at a minimum:

- Location plan outlining the proposed siting of the artwork
- Concept drawings that indicate form, scale and dimensions, materials, and finishes
- A statement explaining the rationale of the artwork and how it relates to the site
- An outline of the theme and story expressed in the proposed artwork and an explanation of how this fits / relates to other artworks already delivered or in progress across the broader site
- A response that outlines how any specific design considerations have been met – such as environmental controls in riparian corridors or sightlines for motorists
- Provide a preliminary cost estimate / budget and timeline
- An appendix including the other art submissions
- The assessment summaries and an explanation of why the winning concept has been selected

For artworks on private lots it is the responsibility of the Public Art Delivery Consultant to ensure approval from the private developer / Client and development team.

### Approval Requirements

The Estate Public Art Consultant must ensure the following to provide approval:

- Ensure the proposed artwork has been designed in accordance with the guidelines and site requirements outlined in this strategy
- That the design achieves design quality and shows innovation
- Ensure relevance and appropriateness of the work to the context of the site
- Ensure that no artworks are commemorating or reflecting the same or similar event
- Ensure that the proposed artwork has been issued to Liverpool Council for information and discussion
- Ensure approval of the proposed artwork from any relevant stakeholders that may be affected by the artwork such as utility companies and TfNSW, etc
- Ensure approval from the master developer, asset manager and operations manager

A formal notice of approval is to be issued by the Estate Public Art Consultant to confirm this Stage has been satisfied



# Public Art Detailed Design Approval Pack Requirements

## Submission Requirements

The Public Art Delivery Consultant must provide the following information in the Public Art Detailed Design Approvals Pack at a minimum:

- Detailed public art drawings illustrated in such a way that the form, dimensions, materials and location of the proposed artwork are clearly communicated
- A program for final documentation works, fabrication and installation and integration with the construction program for the development
- Engineer’s drawings
- Engineers certification
- Specialist fabricators drawings
- A draft maintenance schedule and program
- Safety in Design Assessment
- Deaccessioning agreements

## Approval Requirements

The Estate Public Art Consultant must ensure the following to provide approval:

- That the developed design is in keeping with the concept design and design intent
- That the proposed artwork meets the design parameters outlined in this strategy achieving the minimum maintenance and durability requirements outlined
- That the detailed design / materials and fabrication process are in line with this strategy
- That a safety in design assessment has been carried out
- That adequate and suitable engineering drawings have been prepared and certified
- That a draft maintenance schedule and program is in place and has been approved by the development team
- That a deaccessioning agreement is in place
- Ensure that the proposed artwork has been issued to Liverpool Council for information and discussion
- Ensure approval of the proposed artwork from any relevant stakeholders that may be affected by the artwork such as utility companies

- Ensure approval from the master developer, asset manager and operations manager
- Ensure approval from any specialists that may be required due to the location of the art work such as bush fire, environmental consultants, etc
- Confirm Certifiers approval

A formal notice of approval is to be issued by the Estate Public Art Consultant to confirm this Stage has been satisfied



Esme Timbery and Marilyn Russell, *Movement of Shells, Movement of Time*, St Peters 2023



# Final Public Art Operation Manual Requirements

## Submission Requirements

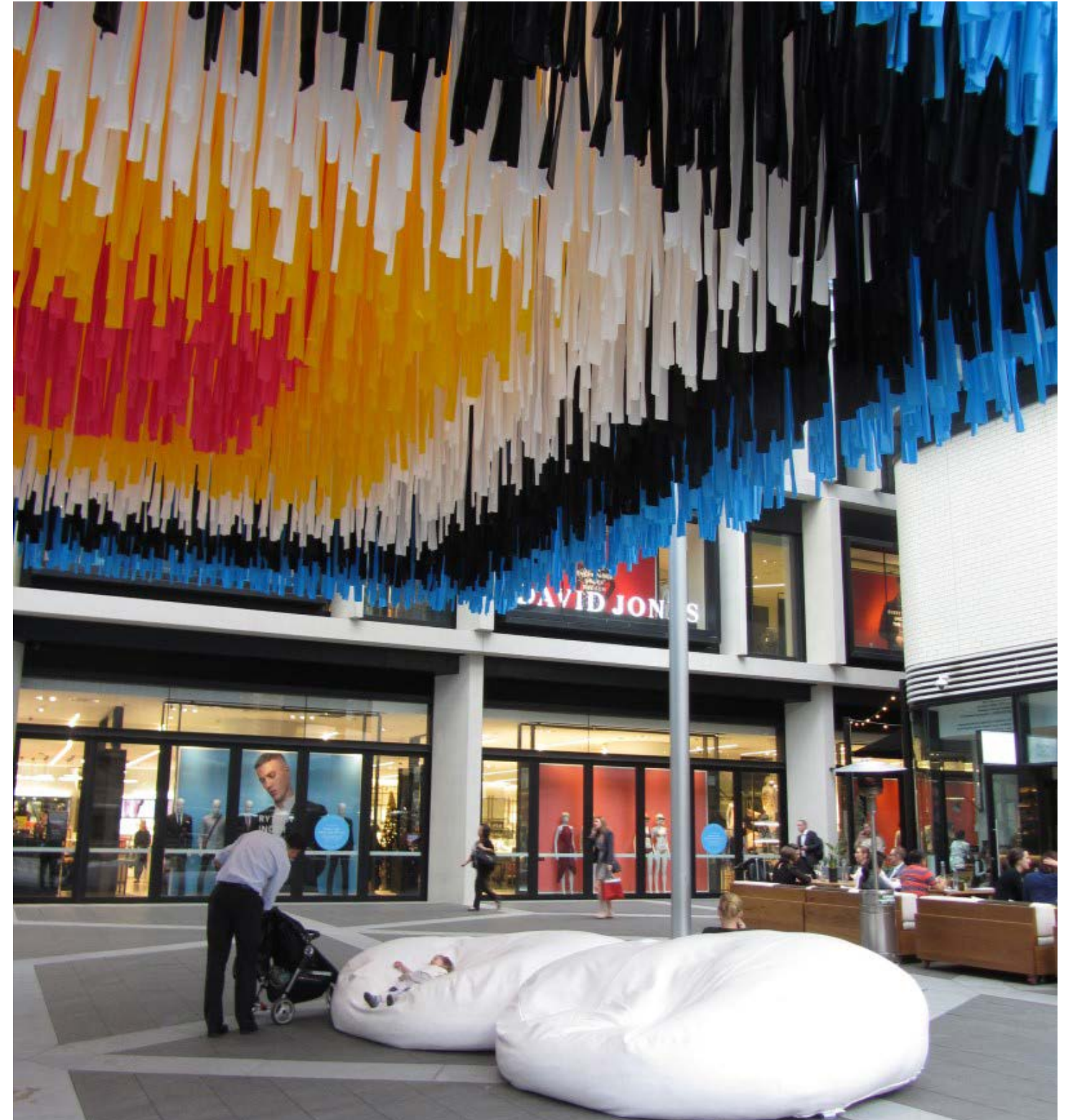
The Public Art Delivery Consultant must provide the following information to the Estate Public Art Consultant in a manual format:

- As built drawings
- Certification certificates
- Artwork Summary Data Sheet, which includes:
  - Artwork name
  - Artist details and contact information
  - A summary of how the artwork has responded to the Brief
  - Storylines and themes incorporated into the design
  - Deaccessioning timetable and specific requirements
- Fabricators details and contact information
- The names and contacts of any specialist fabricators or installers
- Artwork specifications, product and finishes details
- Any special installation notes or adjustments made on site during installation
- Maintenance schedule and program
- Any specific ongoing management requirements
- Any additional relevant information regarding ownership, and copyright of the work

- Completion photos showing the overall installed are work and detailed photos to record the installed state of the artwork

## Approval Requirements

This afore mentioned information must be submitted to the Estate Public Art Consultant prior to sites achieving Practical Completion



Nike Savvas, *Papillon*, Barangaroo 2017



# Public Art Ongoing Management

## Facilities Management and Public Art Maintenance

Facilities Management is a highly developed aspect of the property industry and government infrastructure authorities, being that allocation of resources to the long term planning, funding, programmed delivery of ongoing maintenance and repairs to sustain the intended quality and performance, functionality, safety and sustainability of all aspects of the built and external environment.

Relevant to the proposed public art content of this project, Facilities Management will relate to their setting in road corridors, public domain and civic spaces, services and infrastructure, and open space corridors. For Lots this will include the full site interface with the Estate setting, and the internal site roads and parking, services, buildings, structures and landscaping. Equally relevant is where artwork is integral with architecture, structures or infrastructure.

Similar to the Landscape Maintenance Specifications and scheduled activities, and Plans of Management for open space management (maintenance, Public Art across the site will have comprehensive documentation and specification for management and maintenance. Activities include cleaning, quality reviews, maintenance and repairs, and keeping of accurate records of all activities and outcomes. Delivery of maintenance is by contracting of experienced built form maintenance companies. The Estate

Management team is to integrate public art maintenance and management into the overall facilities management programme across the site. This process is to include annual auditing of the condition of public art by an experienced Public Art Consultant, and recording defects and emerging issues to be addressed through repairs and maintenance / corrective actions. This includes review of artworks on Estate areas and private Lots. Data Sheets and As-Built document packages (as previously outlined) for all public artworks are to be maintained ongoing, with specific maintenance specifications and performance outcomes continuing to be refined.

Public Art ongoing maintenance budgeting and costing provision is to be incorporated into site wide facilities management provisions. This is to include management provision for maintenance tendering, delivery review and supervision, and suitable consultation processes to ensure the intent of public art is achieved ongoing.



Jeppe Hein, *Semicircular Space*, NGV International 2016



# Appendices



Daniel Templeman, *Four Rings*, Yarrabilba 2019



# Appendix A: Live Registers

The following pages consist of the live registers to be kept up to date by the Estate  
Public Art Consultant



# Community Consultation Input Register

This table is to be kept up to date by the Estate Public Art Consultant with the moderated community consultation feedback, issues, comments, opportunities and ideas. This register is to form part of the Artist Briefing pack

[illegible]



## Artwork Register

This table is to be kept up to date by the Estate Public Art Consultant with the installed and in progress public art works details. This register is to form part of the Artist Briefing pack

[illegible]



## Artist Register

This table is to be kept up to date by the Estate Public Art Consultant with the names, details and contact information for Artists that have previously qualified for EOI's and RFPs. This list is a starting point only for new artwork EOI lists

[illegible]



## Fabricators Register

This table is to be kept up to date by the Estate Public Art Consultant with the names, details and contact information for specialist fabricators that have previously been engaged. This list is a starting point only for new artwork

[illegible]



# Appendix B: Examples of the Expression of Themes in Artform Typologies

The following pages look at each artform and how the site themes could be expressed. These are intended as starting points only to help stimulate ideas and further investigation and expression.



# Gateway Art

Form: Large scale permanent installations

Purpose: Entry statement to the site, Identity, placemaking, Landmark / Beacon, Destination

	Themes	Potential Expression of Theme
Indigenous Themes	Convergence of 3 Clans	<ul style="list-style-type: none"><li>• Clan totems and symbols</li><li>• Natural materials connected to Country</li></ul>
	Water Landscape	<ul style="list-style-type: none"><li>• Ecotonal colour palettes</li></ul>
	Community Driven	<ul style="list-style-type: none"><li>• Community education and the sharing of knowledge</li><li>• Welcoming installations at entries</li></ul>
Recent History Themes	Pastoral Land Uses / Rural Suburb	<ul style="list-style-type: none"><li>• Agricultural machinery</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>• Community education and the sharing of knowledge</li><li>• Cultural icons and symbols</li></ul>
Emerging Community Themes	Celebration of Cultural Variations	<ul style="list-style-type: none"><li>• Layers of various cultural meanings interwoven and connected through common elements</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>• Large scale and oversized industrial forms</li><li>• Industrial materials and expressed joints and connections</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>• Patterns of flora, fauna, habitats and environments</li><li>• Natural colours and eco tones</li><li>• Reflections of the surrounding landscape</li></ul>



Alexander Calder, *Flamingo*, Chicago 1974



Antony Gormley, *The Angel of the North*, England 1998



Bernard Venet, *Arcs*, Versailles 2011



ArtUrban, *Metal Tree Sculpture*



# Large Scale Wayfinding

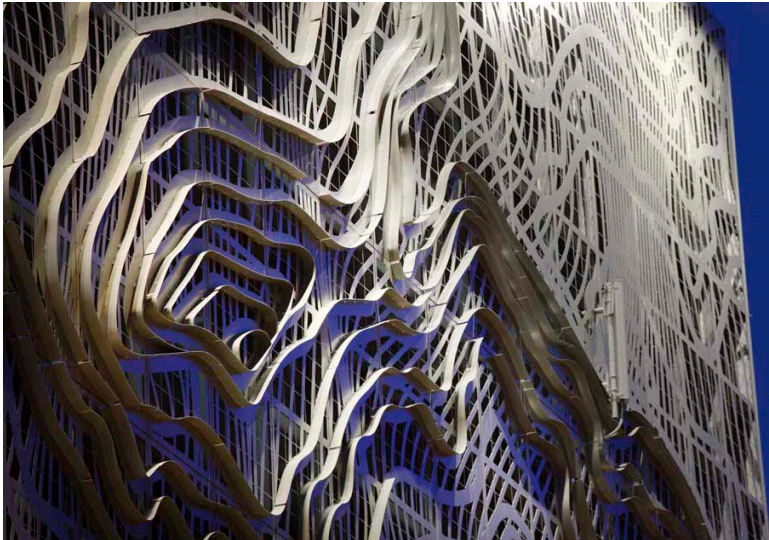
Form: Large murals on big surfaces such as building facades, infrastructure and other large surfaces

Purpose: Identity / character, Orientation, Landmark, Cohesion of built form, public art and landscape spaces

Themes		Potential Expression of Theme
Indigenous Themes	Convergence of 3 clans	<ul style="list-style-type: none"><li>• Specific motifs, symbols and designs</li><li>• Local stories and narratives</li><li>• Historic figures and people of import</li><li>• Clan artifacts</li></ul>
	Water landscape	<ul style="list-style-type: none"><li>• Water movement and flow</li><li>• Water patterns, representations and designs</li><li>• Depictions of water landscapes</li><li>• Cultural artifacts related to water landscapes such as boats, nets, spears, etc</li></ul>
	Community driven	<ul style="list-style-type: none"><li>• Community education and the sharing of knowledge</li><li>• Connection with country</li><li>• Surprise, discovery and interactive installations to encourage play and interaction</li><li>• Large scale installations that require collaboration to activate</li></ul>



Nicole Monks, *Mudinga*, Westmead Children’s Hospital 2020



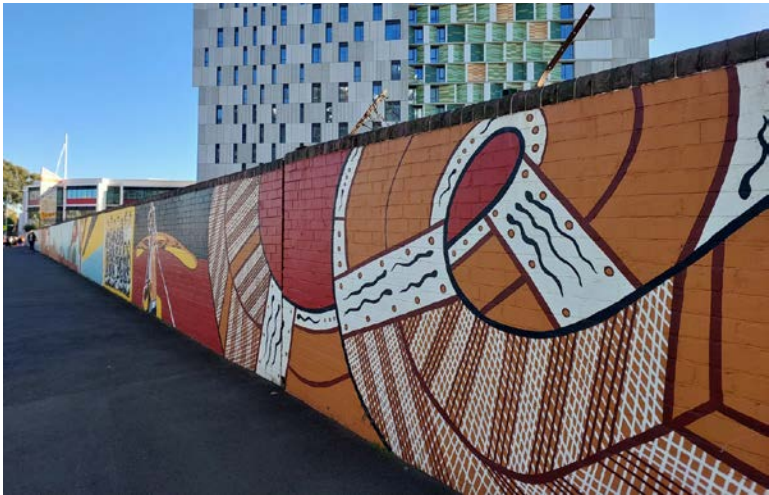
Jennifer Marchant, *Landlines*, Brisbane 2009



Taylor Cullity Lethlean, *Walkway Balustrade*, Sydney Uni 2006



Indiciative Image



Carol Ruff, *40,000 Years Mural*, Redfern 1983



Large Scale Wayfinding

Themes		Potential Expression of Theme
Recent History Themes	Pastoral land uses / Rural suburb	<ul style="list-style-type: none"><li>• Agricultural motifs, symbols and designs</li><li>• Local stories and narratives</li><li>• Historic figures and people of import</li><li>• Historic photography, landscape depictions</li><li>• Agricultural artifacts such as farming equipment and tools</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>• Specific motifs, symbols and designs</li><li>• Local stories and narratives</li><li>• Historic figures and people of import</li><li>• Community education and the sharing of knowledge</li></ul>
Emerging Community Themes	Celebration of cultural variations	<ul style="list-style-type: none"><li>• Representation and marking of time – linear and circular integration with country</li><li>• Layers of various cultural meanings interwoven and connected through common elements</li><li>• Common motifs, symbols and designs</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>• Large scale industrial forms and patterns</li><li>• Oversized elements</li><li>• Transportation patterns, designs, plans</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>• Patterns of flora, fauna, habitats and environments</li><li>• Natural colours and eco tones</li><li>• Interpretive patterns of natural systems</li><li>• Reflections of the surrounding landscape</li></ul>



Warren Langley, *Connectus*, Perth 2019



*Täby Square*, Sweden 2015



Martin Puryear, *Pylons*, Manhattan 1995



Martha Schwartz, *Grand Canal Square*, Ireland 2007



Indiciative Image

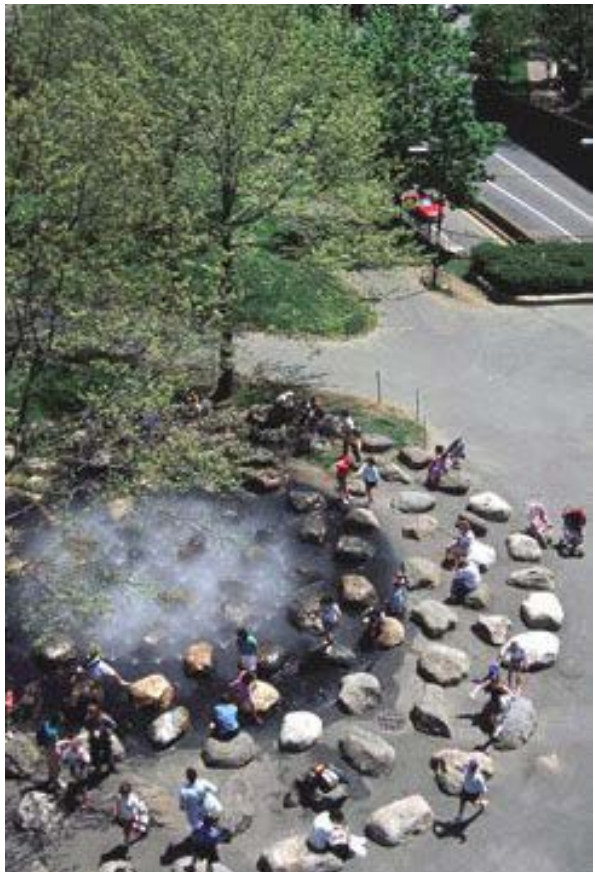


# Environmental / Nature Art

Form: Planting arrangements, installations responding to or incorporating the elements, installations that play with light and shadow

Purpose: Connection with Country, Play on weather conditions, Play on seasonal and climatic change, Appreciation of local flora and fauna

Themes		Potential Expression of Theme
Indigenous Themes	Convergence of 3 clans	<ul style="list-style-type: none"><li>• Connection with country</li><li>• Specific motifs, symbols and designs</li><li>• Clan totems</li><li>• Cultural management practices and land uses</li><li>• Connection with sky</li><li>• Planting design and species selections</li></ul>
	Water landscape	<ul style="list-style-type: none"><li>• Historic and current waterway edges, junctions and landmarks</li><li>• Water patterns, representations and designs</li><li>• Water movement, flow and processes</li><li>• Planting related to waterways and water landscapes</li><li>• Animal tracks and routes in water landscapes</li><li>• Ecotonal colour palettes</li></ul>
	Community driven	<ul style="list-style-type: none"><li>• Interactive installations</li><li>• Nature inspired installations that make intimate spaces for people</li><li>• Connection with country</li><li>• Seasonal environmental displays to bring people together</li></ul>



Peter Walker, *Tanner Fountain*, Harvard University, 1984



Iñigo Manglano-Ovalle, *Weather Field*, Santa Monica 2013



Teresita Fernández, *The Golden Canopies*, New York 2015



Tract Consultants, *The Saltwater Coast*, Melbourne 2016



Environmental / Nature Art

Themes		Potential Expression of Theme
Recent History Themes	Pastoral land uses / Rural suburb	<ul style="list-style-type: none"><li>• Changes imposed on Country</li><li>• Cultural management practices and land uses</li><li>• Planting design and species selections</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>• Cultural management practices and land uses</li><li>• Planting design and species selections to make the area feel more familiar and like home</li><li>• The things that made the area feel most foreign</li><li>• Seasonal activities</li></ul>
Emerging Community	Celebration of cultural variations	<ul style="list-style-type: none"><li>• Planting design, species, patterns and systems</li><li>• Seasonal activities, interpretations and tasks</li><li>• Connection with Country</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>• Changes imposed on Country</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>• Reflections of the surrounding landscape</li><li>• Representations of flora and fauna</li><li>• Connections and structures set within the landscape</li><li>• Representations of natures effects such as patterns, reflections, shadows</li><li>• Representations of natural systems</li></ul>



Nell in collaboration with Cave Urban, *Eveleigh Treehouse*, Sydney 2019



Warren Langley, *Aspire*, Sydney 2010



Isthmus, *Habitat markers*, Auckland 2020



Matt McConnell, *Nature's Sanctuary*, Charlotte 2019



George Hargreaves, *Renaissance Park*, North Carolina



Interpretive Art / Educational

Form: Information panels, plaques, installations and sculptures

Purpose: Provides information about the site, country, natural systems, history, flora and fauna, Site appreciation and changes over time

Themes		Potential Expression of Theme
Indigenous themes	Convergence of 3 clans	<ul style="list-style-type: none"><li>• Community education of social and familial interactions and practices, law, gatherings, languages, trading</li><li>• Information about native flora and fauna, their uses, seasonal change, habits and qualities</li><li>• Local stories and narratives</li><li>• Connection with country</li><li>• Cultural management practices and land uses</li><li>• Memory sticks</li></ul>
	Water landscape	<ul style="list-style-type: none"><li>• Information about local systems</li><li>• Connection with Country</li><li>• Traditional hunting and food collection techniques and practices</li><li>• Significant flora and fauna</li><li>• Cultural artifacts related to water landscapes such as boats, nets, spears, etc</li><li>• Local stories and narratives</li></ul>
	Community driven	<ul style="list-style-type: none"><li>• Community education and the sharing of knowledge</li><li>• Connection with country</li><li>• Local stories and narratives</li><li>• Cultural management practices and land uses</li><li>• Memory sticks and information transfer</li></ul>



Story Walls, Parramatta 2008



Rhodeside & Harwell, Stone Map, Baltimore 2015



Vicki Couzens, Birrarung Wilam Shields, Melbourne 2013



ASPECT Studios, Darling Quarter 2011



Educational / Interpretive Art

Themes		Potential Expression of Theme
Recent History Themes	Pastoral land uses / Rural suburb	<ul style="list-style-type: none"><li>History of colonial settlement of the area</li><li>Agricultural artifacts such as farming equipment and tools</li><li>Local stories / narratives</li><li>Land management practices and uses</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>Migrant history in western Sydney</li><li>Local stories / narratives</li><li>Cultural management practices and land uses</li><li>Seasonal activities</li></ul>
Emerging Community	Celebration of cultural variations	<ul style="list-style-type: none"><li>Community education and the sharing of knowledge</li><li>Various methods employed to share knowledge – stories, written information, images, designs</li></ul>
	Interpretation of time, knowledge systems and beliefs	<ul style="list-style-type: none"><li>Generational knowledge transfer</li><li>Cultural artifacts</li><li>Language</li><li>Recognition of different passages and interpretation of time</li><li>Local stories and narratives</li><li>Cultural management practices and land uses</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>Aviation patterns, designs, plans</li><li>History of Aerotropolis and transport industries</li><li>Site connections to the wider community and world</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>Information about restored flora and fauna</li><li>Information about natural systems</li><li>Information about restoration works</li><li>Connections between people and our environment</li></ul>



Shoreline Markers, Circular Quay



Janet Laurence, *Secrets of Lightness*, Melbourne 2013



Julie Freeman& Jonathan Jones, *Bangala*, Green Square 2021



Judy Watson, *Juguma*, Sydney 2020



# Sensory / Interactive Installations

Form: Installations that evoke sensory experiences like touch and sound, Audio installations, textured materials or planting, light installations

Purpose: Enhances key areas, Provides atmosphere, Enhances and plays with human scale, Emphasises the micro climate, Fun / playful, Discovery

Themes		Potential Expression of Theme
Indigenous themes	Convergence of 3 clans	<ul style="list-style-type: none"><li>Local stories / narratives</li><li>Language</li><li>Materiality</li></ul>
	Water landscape	<ul style="list-style-type: none"><li>Sound and feel of water</li><li>Materiality</li><li>Local stories / narratives</li></ul>
	Community driven	<ul style="list-style-type: none"><li>Welcoming installations at gathering spaces and entries</li><li>Surprise, discovery and interactive installations to encourage play and interaction</li><li>Shared experiences</li><li>Human scale</li></ul>
Recent History Themes	Pastoral land uses / Rural suburb	<ul style="list-style-type: none"><li>Local stories / narratives</li><li>Language</li><li>Materiality</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>Local stories / narratives</li><li>Language</li><li>Materiality</li></ul>



Michel Corajoud, *Water Mirror*, Bordeaux 2006



*Augmented Reality Walk*, Norwest 2023



Jeppe Hein, *Water Labyrinth*, Perth 2012



Dan Corson, *Sensing YOU*, Perth 2012



Terry Billings, *Listen*, Canada 2014



Sensory / Interactive Installations

Themes		Potential Expression of Theme
Emerging Community	Celebration of cultural variations	<ul style="list-style-type: none"><li>• Oral records, story telling and song</li><li>• Language</li><li>• Multimedia combining knowledge systems</li><li>• Materiality</li><li>• Local stories / narratives</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>• Sound, light and shadow related industry and large scale elements</li><li>• Interactive responses to passing planes and vehicles</li><li>• Materiality</li><li>• Surprise, discovery and interactive installations to encourage play and interaction</li><li>• Play on human scale</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>• Reflections of the surrounding landscape</li><li>• Representations of natures effects such as patterns, reflections, shadows</li><li>• Sound and feel of water, wind and fire</li><li>• Materiality</li></ul>



Miles Allen, *Love Birds*, Queensland 2017



Water installation, London Olympics, 2012



Urbicus, *Mont-Evrin Park*, France



Indiciative Image



Discovery / Wayfinding Art

Form: Path inserts, markers, planting arrangements, series of installations and sculptures

Purpose: Identify a journey / lead people through spaces, Discovery, Story telling, Fun / playful

Themes		Potential Expression of Theme
Indigenous themes	Convergence of 3 clans	<ul style="list-style-type: none"><li>Local stories / narratives</li><li>Wayfinding techniques and markers</li><li>Songlines</li><li>Trading routes</li><li>Boundaries of clan lands</li></ul>
	Water landscape	<ul style="list-style-type: none"><li>Water movement and flow</li><li>Water patterns, representations and designs</li><li>Waterways wayfinding techniques and markers</li><li>Historic and current waterway edges, junctions and landmarks</li><li>Animal tracks and routes in water landscapes</li></ul>
	Community driven	<ul style="list-style-type: none"><li>Welcoming installations at gathering spaces and entries</li><li>Shared journeys and routes</li><li>Playful and interactive elements</li><li>Surprise, discovery and interactive installations to facilitate interaction between people</li><li>Shared experiences</li></ul>



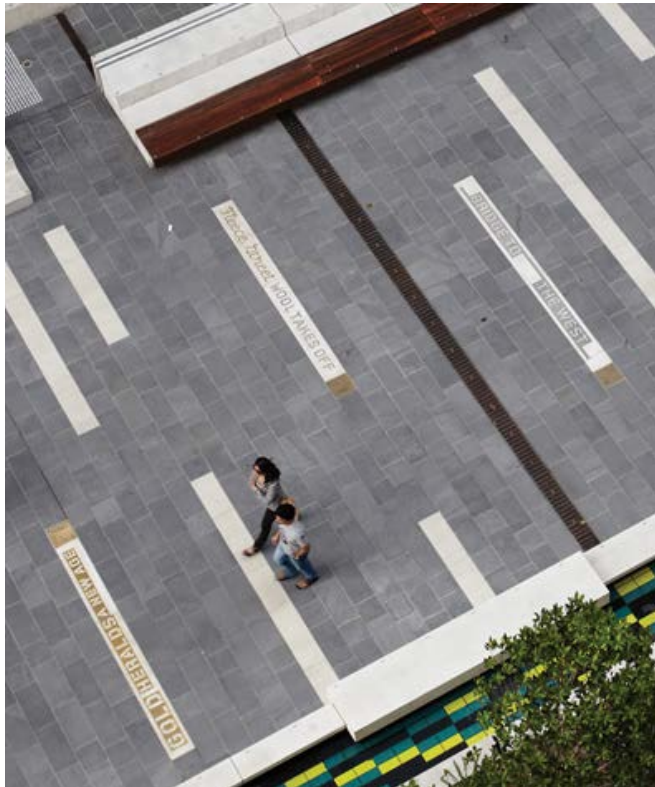
Anthony Caro, *HSBC Gates*, London 2015



ASPECT Studios, *An Eventful Path*, Sydney 2010



Jamie Eastwood, *Riverside Walk*, Parramatta 2007



ASPECT Studios, Darling Quarter 2011



Turf Design Studio, *Tidal Encounters*, Gosford 2021



Discovery / Wayfinding Art

Themes		Potential Expression of Theme
Recent History Themes	Pastoral land uses / Rural suburb	<ul style="list-style-type: none"><li>Local stories / narratives</li><li>Original road routes and distance markers</li><li>Property boundaries</li><li>Connections to the broader landscape and surrounds</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>Local stories / narratives</li><li>Stories of the journeys and experiences undertaken to call the area home</li></ul>
Emerging Community	Celebration of cultural variations	<ul style="list-style-type: none"><li>Shared experiences connecting and respecting cultural variations</li><li>Local stories / narratives</li><li>Wayfinding techniques and markers</li><li>Recognition of different passages and interpretation of time</li><li>Representation and marking of time – linear and circular integration with country</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>History of Aerotropolis and transport industries</li><li>Road layouts, trading routes and distance markers</li><li>Local heritage of industry and manufacturing</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>Natural systems movements and flows</li><li>Seasonal changes</li><li>Patterns of leaves and animal tracks</li><li>Natural colours and eco tones</li><li>Representations of animals</li></ul>



Depena Reserve Playground, Botany Bay



Trilogy Architects, The Sustainability Garden, California



JMD Landscape Architects, Parramatta Square Interpretation



Carmody Groarke, Osnaburgh Pavilion, London 2010



Grant Murray, Ivanhoe Drive, Scotland 2013



# Integrated Art

Form: Integrated into public domain amenities, cladding and housing to utilities and bins, furniture frames, play elements, canopies

Purpose: Create sense of place / character, Cohesion / Aesthetic language to site, Adds to character and materiality of the site

	Themes	Potential Expression of Theme
Indigenous themes	Convergence of 3 clans	<ul style="list-style-type: none"><li>• Specific motifs, symbols and designs</li><li>• Clan artifacts</li><li>• Weaving and artisan designs</li></ul>
	Water landscape	<ul style="list-style-type: none"><li>• Water patterns, representations and designs</li><li>• Depictions of water landscapes</li><li>• Cultural artifacts related to water landscapes such as boats, nets, spears, etc</li></ul>
	Community driven	<ul style="list-style-type: none"><li>• Welcoming motifs, symbols and designs integrated into gathering space amenities</li><li>• Intimate and human scale installations that make spaces for people</li></ul>
Recent History Themes	Pastoral land uses / Rural suburb	<ul style="list-style-type: none"><li>• Motifs, symbols and designs relating to the agricultural uses of the site, produce and equipment</li><li>• Agricultural patterns and boundaries</li></ul>
	Migrant Stories	<ul style="list-style-type: none"><li>• Motifs, symbols and designs significant to the various cultural groups living and working in the area</li></ul>



Ronald Hernandez, *Landmark Route*, Chile 2008



David Franklin, *Drift Inversion*, Colorado 2017



Paula Hart, *Lace Fence*, Perth 2019



Sandra Selig, *Echo Orbit*, Brisbane 2015



Integrated Art

Emerging Community	Celebration of cultural variations	<ul style="list-style-type: none"><li>• Common motifs, symbols and designs</li><li>• Comparison and celebration of cultural variances</li></ul>
	Enterprise and Industry	<ul style="list-style-type: none"><li>• History of Aerotropolis and transport industries</li><li>• Industrial materials and expressed joints and connections</li></ul>
	Environmental Restoration	<ul style="list-style-type: none"><li>• Natural systems movements and flows</li><li>• Patterns of flora and fauna</li><li>• Natural colours and eco tones</li><li>• Depictions of habitats and landscapes</li></ul>



Messina HQ, Marrickville



Emily Floyd, *Allegory of a Cave*, Parramatta Square 2017



Hung-yin Yen, *Journey*, Taiwan 2014



'Mooring Rope' - Designer Drains, Barangaroo



Commercial Systems, *Flora Bin Enclosure*, Gledswood Hills



# Appendix C: Management Templates and Checklists

The following pages include a series of templates and checklists to assist in the management of commissions artists through to art work implementation



# Budget Checklist

Outline checklist to assist with setting Public Art Budgets.

## Income

- ☐ Funding sources, grants, sponsorship and donations
- ☐ Allocation within a capital works budget
- ☐ Identify any public art donations from industries or corporations for materials or resources

## Expenses

- ☐ Developing a Public Art Plan or Public Art Strategy
- ☐ Project Management
- ☐ Managing selection, competition and commissioning process
- ☐ Advisory/Selection committee fees and meeting costs
- ☐ Planning approvals and development applications
- ☐ Community Consultation expenses
- ☐ Arranging exhibitions or presentations
- ☐ Site plans
- ☐ Fees for local Aboriginal input to briefs for Culture and Country artworks

## Artist fees and related costs

- ☐ Professional Artist Fees vary depending on services provided by the artist.
- ☐ Services include design (from concept design to final design), fabrication, community consultation, installation, project management, public and stakeholder presentations.
- ☐ Indigenous knowledge- consent from Traditional Knowledge Holders and associated expenses
- ☐ Collaborator fees
- ☐ Artist studio expenses
- ☐ Drawings and models
- ☐ Fees for modifications/amendments
- ☐ Travel costs
- ☐ Storage

## Fabrication, installation and site works

- ☐ Fabrication materials, equipment and fees
- ☐ Insurances: accident and liability insurance and insurance for the artwork itself
- ☐ Permits and approvals
- ☐ Site preparation and works
- ☐ Workplace Health and Safety measures

- ☐ Transport and freight
- ☐ Installation equipment and fees
- ☐ Fencing, security, traffic and pedestrian control
- ☐ Emergency services
- ☐ Professional services/subcontractors—engineers, lawyers, architects, landscape architects, quantity surveyor, electricians, plumbing, legal advice and contract preparation
- ☐ Site presentation—lighting, landscaping, fit-out of surrounds, clean-up, accessibility and inclusion costs
- ☐ Accreditation plaques/signage
- ☐ Contingency budget—allow 10% to 15% of total budget to cover unexpected costs and cost increases due to delays, increases in Consumer Price Index (CPI) and potential increases in material costs



# Artist Expression of Interest Application Requirements

- ☐ Artist Practice Details

- Provide a summary of your artistic focus and professional career, especially outlining how your background relates to your qualifications for this project: *250 word maximum*
- ☐ Resume, References and Contact Details

- 2 page maximum
  - Provide information if you are an independent artist or if you are represented by an Agent / Gallery
- ☐ 10 Images of Previous Work showing examples of your own original creative work and examples that reflect artistic excellence, innovation and originality relevant to the brief

- Up to 10 images in one file (pdf or ppt) up to 10mb. Please include the title, medium, dimensions, and year for each work. You may also include a brief statement (2 sentences maximum) about each work.
  - For video / moving imagery (not essential) please provide direct URL links (Max. 5 minutes of content in total).
- ☐ Brief Outline of Understanding of Artwork Format

- Brief comment on your understanding of the project and approach to creating an artwork suitable to the location.
- ☐ Outline of working with project teams and experience delivering public art

- 4 page maximum
  - Demonstrate experience working collaboratively with a Project Team and outline any adjustments to emerging artwork to suit relevant factors such as achieving budget, constructability, and adaptive thinking
  - Provide an outline of your experience in participating in the design, approval and implementation project stages of artwork delivery

## Submission Details

Submit Artist EOI requirements to \_\_\_\_\_ by email.

Email address: \_\_\_\_\_ @\_\_\_\_\_

Email subject line to note: ‘ \_\_\_\_\_ ’

Telephone enquires: \_\_\_\_\_

Advice of receipt of applications, and whether included on shortlist of Artists will be advised by return email.



# Artist Selection Checklist

- ☐ Understanding of the brief
- ☐ Connection and understanding of the local area
- ☐ Evidence of a high level of artistic merit and quality in their previous work as demonstrated by support material. This may include:
  - Case studies of similar projects completed in the past, including reference checks for shortlisted project applicants
  - Case studies of previous work that demonstrates quality workmanship and an understanding of, and experience working with, a broad range of materials
- ☐ Awareness of the durability of design, materials and finishes in relation to weather, vandalism, safety and public liability.
- ☐ Demonstrated ability to think conceptually and to communicate a unique vision, ideas or perspectives in response to issues and themes presented in the artist’s brief
- ☐ Produces work with a high degree of technical expertise, including reading and producing technical drawings
- ☐ Ability to work flexibly and in a constructive and open way within a collaborative team. Have they participated in collaborative projects with other artists, architects and design professionals?



## Artist RFP Requirements

- ☐ Location plan outlining the proposed siting of the artwork
- ☐ Concept drawings of the proposed artwork that indicate form, scale and dimensions, materials, and finishes
- ☐ A statement explaining the rationale of the artwork and how it relates to the site
- ☐ An outline of the relevance of their body of completed work to this particular project
- ☐ An outline of the theme and story expressed in the proposed artwork and an explanation of how this fits / relates to other artworks already delivered or in progress across the broader site
- ☐ A response that outlines how any specific design considerations have been met – such as environmental controls in riparian corridors or sightlines for motorists
- ☐ Provide a preliminary budget and timeline



# Concept Artwork Assessment Criteria Checklist

- ☐ The integrity and uniqueness of the work as a creative, meaningful response to site and Artist Brief
- ☐ Relevance and appropriateness of the work to the precinct and site Storylines
- ☐ Demonstrating strong research and interpretation of locality themes, and insightful interpretation
- ☐ Suitable connective response to nearby / site wide completed artworks where applicable
- ☐ Avoidance of repetition of specific themes, forms or outcomes of other artworks in the precinct or locality, unless demonstrated to be mutually beneficial and contributing to the artwork intention
- ☐ Demonstrating high standards of excellence and innovation
- ☐ Utilising suitable materiality, and demonstrating constructability, durability in finishes and detailing
- ☐ Appreciation of delivering work to nominated budget, and capacity to adapt proposals as required
- ☐ Proposals to be of suitable scaled and sited to respond to context and opportunity
- ☐ Suitable integration with landscape, urban setting, architecture or natural systems as is appropriate
- ☐ Consideration of public safety and the public’s access to and use of the public domain
- ☐ Consideration of maintenance and durability requirements
- ☐ Clear communication of proposed fees and charges, contract terms and conditions and other detailed aspects relating to the draft contract, proposed programme and other relevant matters.



# Preparing for Installation

The process of installing a public artwork will vary depending on the work itself and its proposed location. Some works will be made off Site, some on site. Some works will be built into a structure, some will be craned onto the prepared location.

Whatever the site or the artwork, installing public art will usually involve quite a bit of preparatory work to make sure the site is ready.

Discuss with the artist what’s needed and refer to your contract, which should clearly set out each party’s roles and responsibilities. Issues such as site access, traffic management, safety and delivery of the artwork should all be covered.

Use this checklist to guide you during the preparation stage:

## Approvals, compliance and documentation

- ☐ Contracts approved
- ☐ Site permissions and easements granted
- ☐ Development applications approved
- ☐ Environmental approvals
- ☐ Engineering, lighting and building standards approval
- ☐ Traffic management plan and road safety
- ☐ Approval for signage placement

- ☐ Site access and compliance with the Disability Discrimination Act
- ☐ Heritage and cultural approvals
- ☐ Insurance and licensing—artist and subcontractors to provide copies.

## Site preparation

- ☐ Clear the site (for example, trees/landscaping, existing structures may need to be removed)
- ☐ Map the underground network of pipes, wires and cables
- ☐ Complete the foundation work (for example, excavation and earthwork)
- ☐ Secure site access for vehicles, heavy equipment
- ☐ Utilities connection—even if your artwork doesn’t need electricity or water connections, the installation crew will.

## Communication and timetabling

- ☐ Complete the installation schedule and procedures, with adherence to work health and safety compliance
- ☐ Brief the installation team on the installation process
- ☐ Confirm machinery/equipment/tool hire and materials delivery

- ☐ Hold meetings about the installation process with stakeholders, including the community
- ☐ If the artist is not managing the installation process, brief them and obtain their agreement.

## Installation

- ☐ Create a schedule that plots the timeline, roles and responsibilities for everyone involved in the installation
- ☐ Make sure the artist approves the schedule and is involved in the process. If the artist is managing the installation, make sure you approve their schedule and check insurance certificates and licenses of subcontractors
- ☐ Brief everyone on risks, emergency procedures, and health and safety concerns
- ☐ Photograph the installation process for your records and promotion materials
- ☐ Conduct all the necessary safety inspections (construction, engineering, lighting, plumbing, surroundings, for example) and have them documented by qualified experts before allowing public access.

## Signage and attribution

- ☐ According to Australian copyright law, you must provide the artist with the right of attribution. This means you need to install a sign (or otherwise) that states who created the work.
- ☐ The attribution should be in place when the work opens to the public. If you are publishing photographs of the artwork in promotional material, make sure you include a caption stating the artist’s name and the name and year of the work.



# Artist Certification Letter

Artist certification letter to be completed after installation including the below elements:

- ☐ Artist Name
- ☐ Title of Work
- ☐ Year of Completion
- ☐ Dimensions
- ☐ Medium:
  - For prints, both the medium of the original artwork and the print should be included, including paint or ink type, printing device or process, type of canvas or paper, and any other specific details that may assist in identification and conservation in the future.
- ☐ Photo of Artwork:
  - This helps to identify and authenticate a work of art should it be separated from its COA certificate.
- ☐ Statement of Authenticity:
  - A brief statement written by the artist that states the authenticity of the work and relevant copyrights.
- ☐ Additional Information:
  - You may choose to include details here like the subject or location of the artwork, if applicable. Include any necessary information on caring for the artwork.

Example Certificaton Letter:

*To Whom It May Concern,*

*On behalf of myself, ..... (Artists Name),  
the artist of the ..... (type of work),  
..... (name of artwork), located at  
.....(address of where artwork has been  
installed), please accept this letter as the final  
approval of the installed work.*

*I visited the work in situ on ..... (date  
of visit) with ..... (list any other attendees)  
and confirm that I am happy with the result and  
approve the installed artwork and its setting.*

*This approval is given on the understanding  
that ..... (please list any defects or outstanding  
works that require completing and the expected  
time frame for completion).*

*Kindest regards,  
.....(printed name)  
.....(signature)  
Ph.XXX  
.....(date)*