



**NORTH SYDNEY PUBLIC
ART MASTERPLAN**





We gratefully acknowledge and appreciate the extensive input, feedback and support provided by key stakeholders, industry and community representatives as well as Council's Project Control Group in the preparation of this Public Art Masterplan. We also thank City People for their work in the creation of this document.



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Front cover image: Damien Butler, *A Rotunda for Reflective Encounters*

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Abbreviations

CBD	North Sydney Central Business District
DCP	North Sydney Development Control Plan
DPIE	NSW Government Department of Planning, Industry and Environment
LEP	North Sydney Local Environment Plan
LGA	Local Government Area
NAVA	National Association for the Visual Arts
NSPAM	North Sydney Public Art Masterplan
Team Leader A/C	Team Leader Arts & Culture
VPA	Voluntary Planning Agreement

Definitions

Public art

The National Association for the Visual Arts (NAVA) defines public art as “art that is made with the specific intention of being situated in the public domain, often outside, and intended to be accessible to a wide audience... (It) includes a wide range of art forms including free-standing sculptural artworks, murals, installations, integrated design projects (where artwork is integrated into the fabric of architecture or applied to buildings, for example), ephemeral art, socially engaged and artist-led participatory processes, and temporary performance works at festivals and cultural events. Public art can be permanent (lasting many years), or temporary (lasting a few hours, days or months)... The purpose of commissioning artwork varies, across diverse contexts that include urban renewal and place making, festivals, percent for art schemes or civic art collection. Public art contributes to our understanding and appreciation of local cultural and social heritage, enhances the natural and built environment, and helps to create meaning in public space” (2019).

Masterplan

A masterplan is a dynamic long-term planning document that provides a conceptual layout to guide future growth and development. A masterplan document includes analysis, recommendations and proposals, which may be related to a site's population, economy, housing, transportation, community facilities, and land use.

Disclaimers

The information regarding development projects and applications cited in this document is true at the time of publication. All capital projects – including private development, council infrastructure and upgrade projects, as well as state infrastructure projects – mentioned in this document are part of a frequently changing landscape and any details regarding their status should be confirmed independently.

All views, research, conclusions and recommendations in this report are drawn from information, sources and modelling that pre-date the outbreak of the COVID-19 pandemic. Statements, directions, implementation actions and all aspects of strategy outlined in the NSPAM are untested in the COVID-19 public health context. This document does not attempt to address what the long-term impacts of the pandemic may be on public art, planning or public space activity.

Acknowledgement of Country

North Sydney sits in a place traditionally called Cammera. The authors acknowledge the traditional custodians of this place, the Cammeraygal people. We pay our respects to the Elders, past and present and we pay tribute to the living and continuing culture of Aboriginal people. We recognise that they have occupied and cared for this Country for countless generations and we celebrate their ongoing contributions to the life of the area.



Thomas Watling - Yoo-long Erah-ba-diang 8

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Executive Summary

This document is about fostering difference. It is about using public art to create memorable places throughout North Sydney and it proposes a blueprint for North Sydney to continue to forge a unique public expression of its own distinct identity. Developing the means to positively contribute to the distinct character of our places is imperative if our local economies are to remain competitive, our public cultural life to become vibrant and our communities are to remain cohesive.

Place identity and the public domain

Government institutions that influence the development of our cities and towns now realise the importance of developing distinct place identity as a driver of these bigger priorities. The recognition of the significant contribution of the public domain and public domain infrastructure such as public art to this process is now widely appreciated. Indeed, in New South Wales, it is now core to the processes of its new Place, Design and Public Spaces division within the Department of Planning, Industry and Environment. In North Sydney this thinking has been central to Council's planning for some years and the numerous public documents and programs it has developed since 2017 (e.g., the North Sydney Public Art Trail Masterplan 2017, North Sydney Community Strategic Plan 2018-28, North Sydney Public Domain Strategy 2020) demonstrate a firm commitment to the public cultural life of the local government area (LGA).

The public domain of North Sydney is forecast for significant change. In the CBD and other centres in the LGA, many of the major changes that impact the public domain are driven by commercial development. An audit of recent or current North Sydney planning documents reveals 93 sites that are either under development, are approved developments or are proposed for longer term redevelopment under the master-planning visions for the LGA. Each of these sites will impact the public domain in some way.

The proportion of public domain under Council control is relatively limited while at the same time, with twenty thousand extra workers forecast to arrive in the CBD in the next twenty years, future demand for quality public domain will increase. Given the scale and pace of these changes it is not surprising that the identified shared community vision for the Community Strategic Plan 2018-2028 is about how to shape North Sydney to be "progressive, vibrant and diverse". Furthermore, "planning for the future" is positioned as one of the five key directions in the plan.

Public art is regularly identified within Council's thinking about how to achieve this vision in the context of the North Sydney public domain. For example, as well as being cited as an urban design consideration for several locations, new public artworks are specifically noted as location-level key public domain goals in the North Sydney CBD Public Domain Strategy (2020) in multiple areas.

Why a public art masterplan?

To respond to the large scale of the opportunities presented by these planned changes, Council needs a high-level public art plan. The NSPAM matches the 'big picture' infrastructure masterplanning and development that are already underway in North Sydney. It also ensures that public art planning is fit for purpose across the very different and changing public domains of both the CBD and the other centres and urban profiles in the LGA.

Council is already well-equipped with guiding strategies for the development of its public art:

- North Sydney Public Art Trail Masterplan 2017
- North Sydney Public Art Policy
- North Sydney Arts & Cultural Strategic Plan 2019-22

However, the NSPAM synthesises, aligns and rationalises these current arts policies in an overarching aspirational document in order to guide Council and developers through the next ten years. The NSPAM forms the overarching framework for public art in the North Sydney LGA. It encompasses the existing North Sydney Public Art Policy and supersedes the North Sydney Public Art Trail Masterplan 2017.

In this way, the NSPAM captures:

- North Sydney's cultural aspiration and vision
- the spatialisation and chronology of how public art can improve its changing places
- the processes, imperatives and levers that can be used by Council and private stakeholders to influence this change positively.

Document Structure

The NSPAM is separated into two sections. Section One sets the guiding principles and key recommendations. To guide the NSPAM, a vision for the development of public art in North Sydney is proposed:

Public art in North Sydney celebrates the diversity and uniqueness of this place. It brings our public domain to life with innovative cultural forms and embodies our city's aspirations to be a vibrant and culturally rich destination.



Welcome to North Sydney sign, Alfred Street South, Milsons Point

To deliver on this vision, three key principles are suggested:

- **Site is the Starting Point**
- **Space to Breathe**
- **Play and Participation**

For the NSPAM's vision to be achieved Council will need to adopt changes to the organisation's awareness, understanding and procedures for the implementation of public art. A number of key recommendations are made to address both planning and public art processes within Council and a model for these changes is proposed.

In Section Two the cultural and planning context for public art in North Sydney is examined. A model is then proposed for the implementation of public art in North Sydney. This includes an overview of sites currently proposed for public art, specific project concept recommendations for eleven of these sites and then a plan for the key steps required to start implementation.

To guide the best practice understanding of public art around the world three case studies have also been included. They include insights from another public art masterplan generated in Mississauga, Canada; a survey of the key public art institutions that have informed the development of arguably the world's capital for public art, New York City; and finally a study of Singapore, where government-led initiatives have succeeded in the creation of sustained public art outcomes in partnership with city-wide development projects.

Case Study

Mississauga: Public Art Masterplanning

Context

The City of Mississauga (which translates as River of the North of Many Mouths) is now Canada's sixth largest city of approximately 292 square kilometers with a population of 722,000 (2018 census). Residents are culturally diverse and the area also has a distinct indigenous heritage.

Like North Sydney, the CBD includes a large shopping area, entertainment complexes, a higher education campus, various office blocks, high rise residential developments as well as the Town Hall, a large public library and town square.

The City is made up of what used to be a number of small communities, and includes many parks and over 20km of waterfront. These towns are now well connected by roads for both private vehicles and an extensive public transit network as well as cycle routes.

Both cities are growing quickly and have a similar economic strategy - to continue to attract innovative businesses along with their affluent working populations.



Richard Serra, *Tilted-Spheres* (image Ian Mutter)

Implementation

Mississauga has had a public art program since 2010 and now has more than twenty permanent artworks on public land. In 2015 the City of Mississauga Culture Division commissioned a five-year public art masterplan. This was an extension of their previous procedures and documentation for public art and was undertaken in order to further grow the program by supporting the planning, development and conservation of public art.

One of the goals of the masterplan is to create a unified cultural experience, including the creation of a cultural corridor along with education

and public engagement opportunities, and unique artistic identity for the city through the formation of a design and curatorial outline. It builds on existing planning, development and revitalisation initiatives and strategies and began in consultation with city staff, key stakeholders and the public.

The masterplan highlights that in order to be successfully implemented the city's Culture Division needs "to continue to initiate partnerships with institutions and the private sector, engage the public and key stakeholders and sufficiently staff public art initiatives" (City of Mississauga, 2016).

Transferrable Learnings

Like North Sydney, Mississauga wants to promote a vibrant and creative identity, incorporating the distinct areas (including the waterfront, downtown, new mixed-use developments, transit hubs, etc.) and the diversity and history of its various communities past and present. They also aspire to high architectural standards and quality public art with the view that public art projects are an opportunity to animate the public realm particularly through colour and scale.

The masterplan recommends the public art be innovative and progressive, in medium and concept, in order to align with the City's ambition to attract new citizens and provide the culture that creates desirable places to live and work. One of the sought outcomes of the masterplan is that public art acts as a connector between people and places and an avenue for meaningful engagement.

In order to achieve this the masterplan points out that it is important that its public art draw on a mixture of local, national and international talent and that the selection committees are made up of a majority of educated contemporary art professionals to align with best practices in relation to public art.

The masterplan also nominates criteria for defining priority public art zones which include locations that:

- Are of high public use or exposure
- Offer unique sightlines or vistas
- Are linked to plans for (re)development
- May be integrated into existing festivals and public events
- Attract people to cultural and historical sites.

Fugitive Glue, *Tree Quilts* public art action via seasonal tree protection (image Randy Selzer)



SECTION 1: Principles and Recommendations

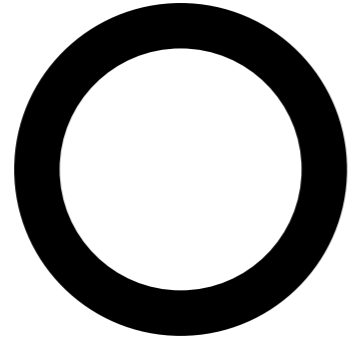


Vision

Public art in North Sydney celebrates the diversity and uniqueness of this place. It brings our public domain to life with innovative cultural forms and embodies our city's aspirations to be a vibrant and culturally rich destination.

Principles

North Sydney's Public Art Policy identifies seven guiding principles for the selection of public art. This masterplan sets out three core guiding principles that draw from the guiding principles in the policy.



1. Site is the Starting Point

Public art is not a public domain element to be merely purchased and 'plonked'. It needs to be relevant and appropriate to the context in which it is located. Best practice in public art privileges the siting of works – the relationship of the work to the identity of the place in which it sits. Place identity is best considered as a product of:

- physical character (natural and built form)
- local history and social memory
- community use.

So, regardless of the form that public art takes, best practice public art embraces the specificity of place with regard to this model of physical character – local history – community.

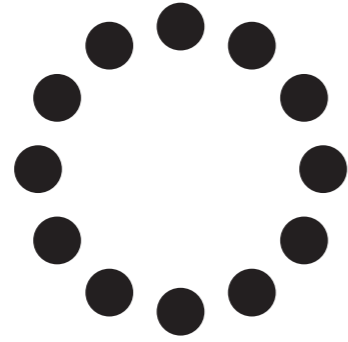
For example, this might be site specific art that embraces the physical terrain of the location – sometimes called 'environmental art'; or works that demonstrate an attachment to unique cultural heritage; or art projects that are created with the support, input and collaboration of local communities.



Tim Moriarty, *Message Sticks*, Cammeraygal Place, Miller Street, Cammeray



Warren Langley & Julia Davis, *Angles of Incidence*, 60 Miller Street, North Sydney



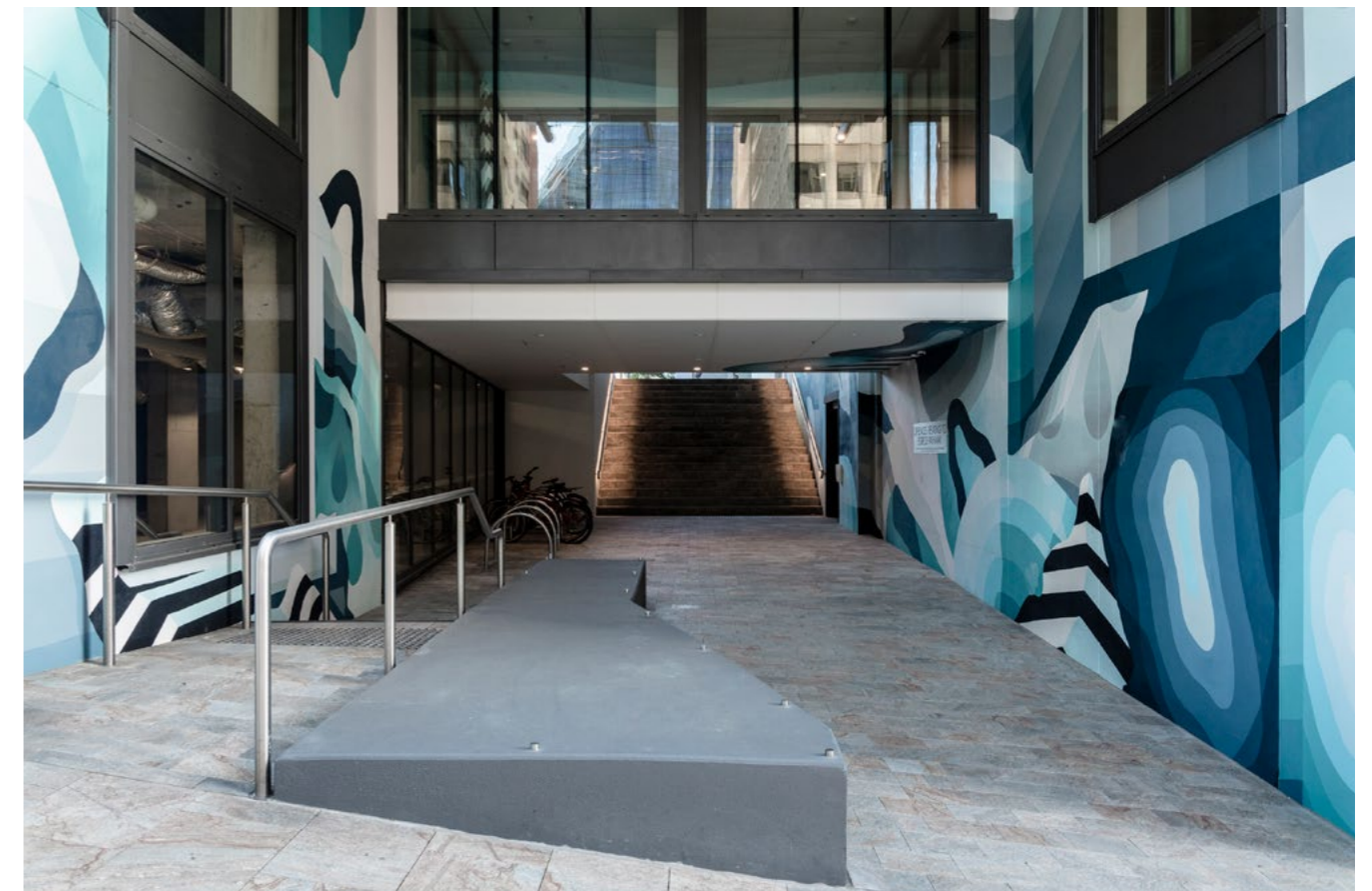
2. Space to Breathe

The siting of public art is often poorly considered and this can mean that works which may be well-designed in themselves, are never able to fulfill their promise. This may be because they do not have 'space to breathe' from inception or because the site conditions are changed without regard to the ill-effects this has on the work. This concept of 'space to breathe' has three key features:

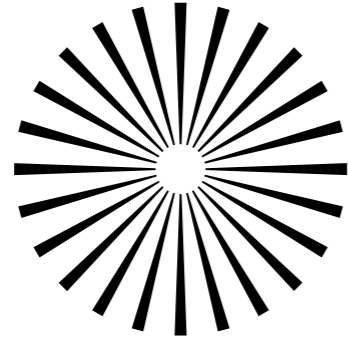
- **Curtilage:** If an artwork does not command the area around it sufficiently, it will struggle to stimulate the focus or attention of passers-by.
- **Scale:** The siting, mass and form of public art needs to respond to the scale of its surrounds. By no means does this imply that public art needs to be monolithic. However, when scale is not sufficiently considered, public art outcomes can be either spatially over-dominating or underwhelming.
- **Exposure:** The placement of public art also needs to respond to the footfall rates, desire lines and general exposure of passers-by. Artworks that are implemented without sufficient regard to their exposure can appear superfluous or obstructive.



Daniel Templeman, *Missing Corners*, Cnr Pacific Highway, Blue & Walker Streets, North Sydney



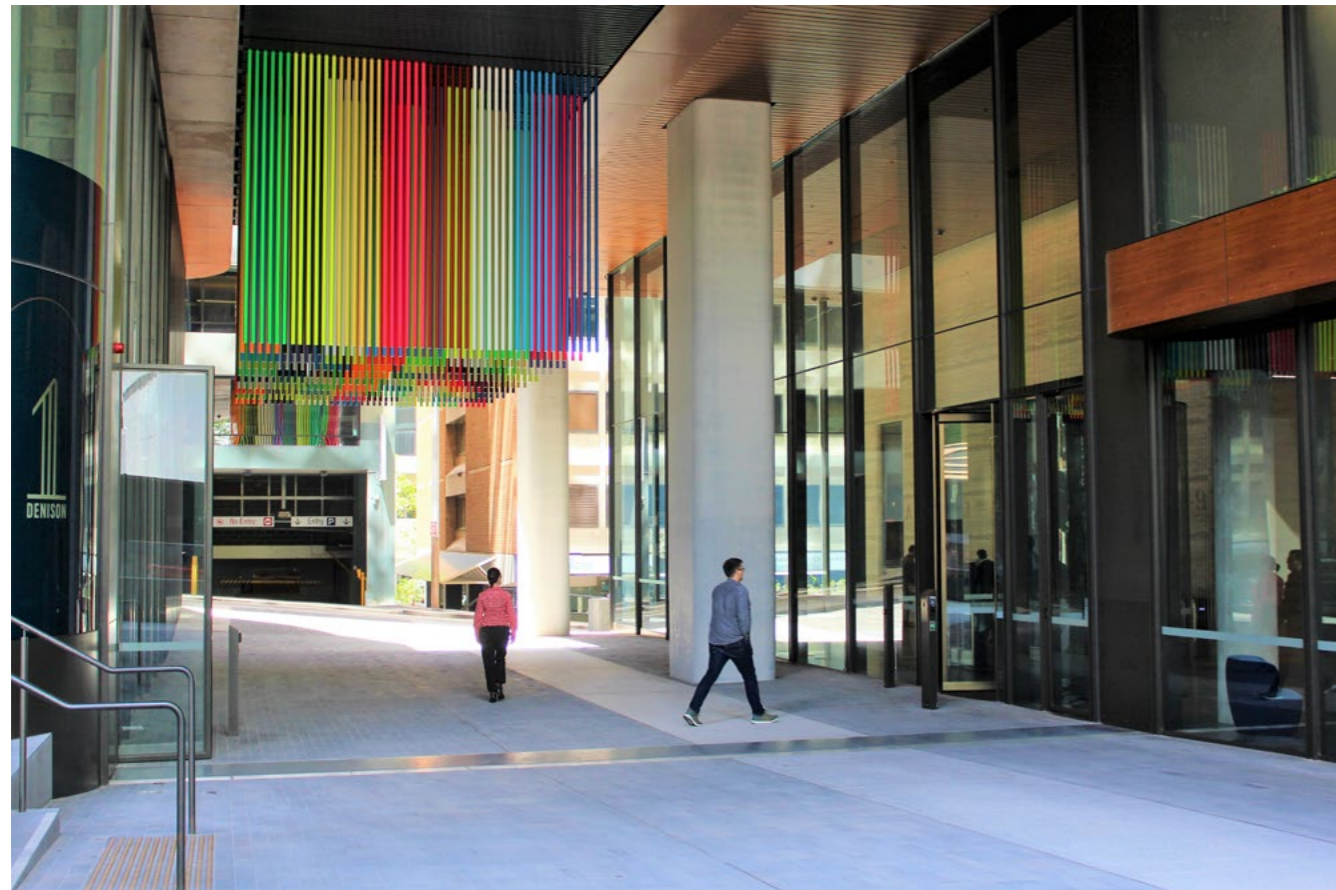
Leans, *Urban Art Wall*, 154 Pacific Highway, North Sydney



3. Play and Participation

Good public art offers the opportunity for dialogue and engagement. This may take many forms including:

- Interactive artworks that passers-by can touch or manipulate
- Engaging arts-generated environments that stimulate visitors' senses
- Subject matter that challenges typical perceptions, sparks curiosity or raises questions
- Artworks generated in collaboration with community
- Concepts or objects that are playful and jostle with people's sense of the everyday world.



Niki Savvas, *Chroma Haze*, 1 Denison Street, North Sydney



Damien Butler, *A Rotunda for Reflective Encounters*, St Peters Park, 234 Blues Point Road, North Sydney

Recommendations

Planning Model for Public Art in North Sydney

The NSPAM proposes a model that allows Council to put processes in place for best practice in public arts planning. The model addresses the various inputs of stakeholders, communities, developers and Council staff that might be involved in the implementation of a public artwork. The priorities for this model are that it:

- Builds and protects Council's reputation and existing collection of public art
- Delivers best practice outcomes for public art implementation
- Maximises the opportunity for diverse funding sources for public art in the North Sydney LGA
- Creates a process that can be incorporated into the workflows and procedures of Council's teams.

The model proposed in the following page incorporates amended / additional processes to the ones that Council currently pursues.

These include:

- an amended timeframe to the incorporation of public art in private developments
- the involvement of a panel of qualified arts sector experts for commissions and acquisitions (see Section Two: Implementation Framework)
- an expanded selection criteria for the implementation of public art
- an amended process for Council's own public art commissions, acquisitions and received donations.

The model also implicates amendments to public art funding models (also detailed below in Section Two: Implementation Framework).

Because public art is often implemented within the LGA by diverse third parties, the models need to work within the current development planning processes that Council manages. The proposed models are as follows:

Property Development Planning & Public Art Planning

The model below represents the diverse processes for the implementation of public art for Council and private developers.

PUBLIC ART OPPORTUNITY		Detail	Responsible Department	Arts & Culture involvement	Funding
COMMISSION ON PUBLIC PROPERTY - PERMANENT	Council commissions - Permanent public artwork	<ul style="list-style-type: none"> Permanent public art aligned with Council's Arts and Cultural Strategic Plan and North Sydney Public Art Masterplan as developed by CLS Community Development, Team Leader Arts & Culture (Public Art Officer) Permanent public art aligned with Council's Public Domain planning and/or placemaking strategies as identified by CIS Strategic Planning, OSE Landscape Planning & Design or other relevant Council Departments Selection of permanent public art projects in line with Public Art Policy and NSPAM criteria, principles and priorities 	CLS Community Development CIS / EPS / OSES, as identified	<ul style="list-style-type: none"> Public Art Officer (PAO) identify direction, strategies and opportunities PAO oversee public art project development and delivery arising from CLS strategies and plans PAO ensure public art projects proposed by other Council divisions comply with Public Art Policy & NSPAM PAO ensure public art panel participate in process to provide independent assessment and best practice public art process 	Council allocated budgets identified and informed by the North Sydney Arts and Cultural Strategic Plan, NSPAM, North Sydney CBD Public Domain Strategy and other Council public domain projects delivered by EPS or OSES
COMMISSION ON PUBLIC PROPERTY - TEMPORARY	Council commissions – Temporary public artwork	<ul style="list-style-type: none"> Temporary public art aligned with Council' Arts and Cultural Strategic Plan and North Sydney Public Art Masterplan as developed by CLS Community Development, Team Leader Arts & Culture (PAO) Temporary public art aligned with Council's Public Domain planning and/or placemaking strategies as identified by CLS Strategic Planning, EPS Project Management or COS Communication & Events Selection of public art projects in line with Public Art Policy and NSPAM criteria, principles and priorities 	CLS Community Development CIS / EPS / OSES, as identified	<ul style="list-style-type: none"> PAO identify direction, strategies and opportunities PAO oversee public art project development and delivery arising from CLS strategies and plans PAO ensure public art projects proposed by other Council divisions comply with Public Art Policy & NSPAM PAO ensure public art panel participate in process to provide independent assessment and best practice public art process 	Council allocated budgets identified and informed by the North Sydney Arts and Cultural Strategic Plan, NSPAM, North Sydney CBD Public Domain Strategy and other Council public domain projects delivered by EPS, OSES or COS
COMMISSION ON PRIVATE PROPERTY	Public art delivered as a condition of consent as part of the development process	<ul style="list-style-type: none"> Public art listed as a condition of consent under the Development Application (DA) process, where identified Developer consult with PAO prior to submitting DA on the Public Art Plan requirements in line with Council's Arts Plan, NSPAM and Public Art Policy Public Art Plan submitted by a developer to PAO for approval as part of a development application process 	CIS Development Services	<ul style="list-style-type: none"> PAO advises on site options and capacity PAO ensure developer's Public Art Plan meets NSPAM criteria, principles and priorities, Public Art Policy and is in line with the Arts Plan Ensure compliance with criteria 	Developer financial or in-kind contribution informed by the North Sydney Development Control Plan
ACQUISITION OR DONATION	Artworks may be acquired by or donated to Council	<ul style="list-style-type: none"> Acquisition sought by Council or donation proposed by external party Acceptance determined in response to NSPAM criteria, principles and priorities and Public Art Policy 	CLS Community Development	<ul style="list-style-type: none"> PAO to oversee the accessioning and donation process in line with NSPAM and Public Art Policy Public Art Panel advises on suitability of acquisition or donation or acquisition to ensure best practice and provide independent assessment as per Arts Law 	Council funding, State and Federal government grants, philanthropy, sponsorship
PLANNING AGREEMENT	A contribution towards public art may be negotiated under a Voluntary Planning Agreement	<ul style="list-style-type: none"> Planning study prepared by Council identifies a need for public art infrastructure in growth area Voluntary Planning Agreement (VPA) submitted by a developer to support a proposal to change planning controls in line with the planning study VPA is exhibited for public comment VPA endorsed by Council then executed by both parties Public art infrastructure delivered as per VPA conditions 	CIS Strategic Planning	<ul style="list-style-type: none"> PAO advises on public art infrastructure requirements to be included in planning studies PAO advises on public art inclusion with regard to NSPAM criteria, priorities and principles and Public Art Policy PAO reviews draft design briefs that form part of a VPA for approval 	Developer financial or in-kind contribution informed by a planning study in growth area
DESIGN GUIDANCE FOR BUILDINGS & INFRASTRUCTURE	Outlined in the North Sydney Development Control Plan	<ul style="list-style-type: none"> The North Sydney Development Control Plan (DCP) identifies detailed design provisions such as character, lighting, building materials, interface with the public domain and nighttime appearance The plan should be amended to refer to the NSPAM 	CIS Strategic Planning	<ul style="list-style-type: none"> PAO provide comment on draft DCP amendment to refer to NSPAM 	Will inform developer financial or in-kind contribution

Figure 1: Proposed Planning Model for Public Art in North Sydney



Freddie Timms, *Lissadell*, Coca Cola Place, 40 Mount Street, North Sydney

Amendment to the Development Control Plan

Council's Development Control Plan (specifically Section 2.7.3: Public Art, Provision P8) should be amended to make reference to this document, the North Sydney Public Art Masterplan instead of the North Sydney Arts Plan as currently stated.

Amendment to Local Infrastructure Contributions Plan (Section 7.11)

At the earliest opportunity, Council's Local Infrastructure Contributions Plan should be amended to include specific reference to public art. Currently, the only category in which public art might benefit from contributions is within 'public domain improvements' – a category whose funds are already widely called upon.

Best practice case studies for cities that produce excellent public art demonstrate the power and potential of dedicating development levies towards public art (see Case Study 2 below). By allocating a specific category for public art, Council will be able to use the funds to raise the quality and profile of its own public art commissions, and also to leverage these funds to generate significant partnerships for diverse public art programs across the LGA.

Public Art Trail

As mentioned in the Executive Summary, the NSPAM supersedes the North Sydney Public Art Trail Masterplan 2017.

However, the Public Art Trail itself will remain in place and as new artworks are implemented in the North Sydney CBD and surrounds, they may be included in the trail at Council's discretion. Similarly, Council may choose to remove artworks from being listed on the public art trail.

For example, in order to secure its value proposition as a destination for quality public art, heritage items which are currently included in the public art trail might be removed from the list at an appropriate time. Potentially, these items might support the implementation of a dedicated heritage and local histories trail.

Arts Plan

Currently as part of the development application process, developers are asked to complete an Arts Plan and a template is provided to guide the developers' submissions. An updated Arts Plan should be written to work in concert with the NSPAM and updated Public Art Policy and include guidelines in line with best practice public art process and outcomes.

Masterplan Resourcing

Council has committed to a biennial budget of \$100,000 towards public art with a delivery plan due for 2021-22 (North Sydney Arts & Cultural Strategic Plan, July 2019). Several of the sites identified in this document form part of the North Sydney CBD Public Domain Strategy (2020), which provides a funding framework for each public domain project, some of which include public art. Cost estimates for public art commissions included in these public domain projects are:

- Post Office Square \$700,000 (2 artworks)
- Miller Place \$950,000 (2 artworks)
- Tramway Park \$700,000 (several artworks)
- Little Walker Street \$150,000 (temporary activation)

Currently, the Team Leader Arts & Culture is responsible for not only all the proposed public art commissions and developers' Art Plans and the implementation of the NSPAM but also the delivery of Council's Arts & Cultural Strategic Plan 2019-22. It is therefore recommended that for best risk management and effective implementation of the NSPAM, Council should support the Arts and Cultural team with additional staff resourcing (e.g., Public Art Officer).

Case Study

New York City: A Collaborative Approach

Context

New York City is possibly the global public art capital. Its dynamic network of government and non-profit public art organisations, supported by a range of sponsors, foundations and individual philanthropists, makes for a unique and innovative public art ecosystem. Three of the most influential players in the ecosystem collaborate with each other and various national and international public art organisations to produce some of the most ambitious and impactful public art projects in the world.



Creative Time and Municipal Art Society, *Tribute in Light* (image US Air Force/Denise Gould)

1. Creative Time

This non-profit organisation founded in New York in 1973, is arguably the world-leading organisation in innovative, socially engaged public art. Over the past forty years it has commissioned and presented over 350 ambitious projects in New York City, across the US and around the world. Creative Time is led by 3 core values:

- art matters
- artists' voices are important in shaping society
- public spaces are places for creative and free expression.

Its mission is to work with artists to contribute to the dialogues, debates and dreams of our times and they aim to engage broad and diverse audiences. Notable commissions include *Tribute in Light*, twin beacons of light that illuminated lower Manhattan six months after 9/11. Other sites for public art commissions have included Brooklyn Bridge, Times Square and the High Line as well as unique locations such as the Lower East Side's historic Essex Street Market and Coney Island.



Simone Leigh, *Brick House*, High Line Plinth commission 2019 (image Timothy Schenck)

2. High Line Art

Owned by the City of NY the High Line is a nearly 1.5-mile-long public park programmed, maintained and operated by Friends of the High Line in partnership with the NYC Department of Parks and Recreation. Friends of the High Line raise almost 100% of the annual budget. The High Line is the only park in NY with a dedicated multimedia contemporary art program, called High Line Art, which commissions and produces public art projects on and around the High Line. The program aims to expand the role of contemporary art in public spaces by inviting national and international artists, from emerging to established, to respond to the unique architecture, history, and design of the High Line, and to foster dialogue with the surrounding

neighbourhood and urban landscape. The arts program includes:

- commissions, including temporary site-specific sculptures, installations, murals, etc., which are on exhibition for one year
- a rotating video program of new and historic work (High Line Channel)
- participatory performances and billboard interventions
- 'Plinth' temporary sculpture commissions –national / international, experienced and emerging artists are nominated to submit proposals, which are judged by an international advisory panel and selected artworks are displayed for eighteen months
- learning and public program ranging from interpretive apps to dance classes to meditation.



Jeremy Dennis, *Vincent* (from Shinnecock Portrait Project), 2020. 96 St between Columbus Ave and Central Park West, Manhattan. Courtesy the artist. Photo: Nicholas Knight, Courtesy of Public Art Fund, NY. Artwork a part of Art on the Grid, presented by Public Art Fund on 500 JCDecaux bus shelters and 1700 LinkNYC kiosks citywide, June 29, 2020 – September 20, 2020.

3. The Public Art Fund

The Public Art Fund is a non-profit organisation, which programs free dynamic temporary exhibitions of international contemporary art and related outreach programmes for a broad audience in NYC and beyond. It is supported by individuals, corporations, private foundations and the New York City Department of Cultural Affairs in partnership with the City Council.

The Public Art Fund was founded in 1977 by Doris C. Freedman, a public art champion who served as the City's first Director of Cultural Affairs, president of the Municipal Art Society of New York. Freedman was an enthusiastic supporter of the Percent for Art legislation passed by the City

of New York in 1982. It requires that one percent of the budget for eligible City-funded construction projects be spent on artwork for City facilities. Over the years, the Public Art Fund has presented more than five hundred artists' exhibitions and projects throughout New York City's five boroughs. One of the strengths of the public art fund is their ability to create large scale public art projects. For example, Fifty Artists: Art on the Grid was a group exhibition of emerging artists' reflections on the Covid-19 pandemic and Black Lives Matter protests, presented in over 500 locations in collaboration with JCDecaux.

Implementation

The City of New York fosters public art primarily by contributing funding to prominent programs. For example, High Line Art & Channel are supported by public funds from the New York City Department of Cultural Affairs in partnership with the New York City Council and the New York State Council on the Arts. The City also allows arts organisations to make use of the city's public spaces.

Transferrable Learnings

- The Per Cent for Art initiative is a seminal piece of government-initiated legislation that allowed for significant change in the cultural landscape of the city and beyond. If North Sydney could introduce similar measures to local government contribution schemes (s7.11) the cultural character of the LGA could change immeasurably.
- New York's three public art players (listed above) all network extensively with the local, national and international arts sector. Collaboration is pivotal to their success.
- Local government resources are at their most potent when they act as levers for generating further income from private developers, foundations and other associated funding sources.

SECTION 2: Implementation



Hany Armanious & Mary Teague, *Lines of Communication*, Coca Cola Place, 40 Mount Street North Sydney

Context for Public Art in North Sydney

North Sydney is sometimes described as the “B side” to the City of Sydney. It also has spectacular topography, harbour sites and vistas and is densely populated with a large, rapidly growing and culturally diverse residential population.

Historically, North Sydney has always had a powerful association with the arts and Australian culture – from First Fleet records of the ceremonies of the Cameraygal people and their rock art sites to the nineteenth century tradition of artists camps, the Royal Art Society and the area’s countless depictions in now celebrated artists’ works such as Conrad Martens, Ronald Wakelin, Lloyd Rees and Alun Leach Jones. North Sydney was an important site in the so-called renaissance of Australian theatre in the twentieth century through the Independent and Ensemble theatres. It was also home to writers such as May Gibbs and continued to play a significant role in the visual arts through its resident artists, particularly in Lavender Bay, such as Brett Whiteley, David and Jennifer Rankin, Gary Shead, John Firth Smith and Peter Kingston.

Arts and culture continue to be a high priority for North Sydney’s community with over 72% of those surveyed for the Arts & Cultural Strategic Plan in 2019 identifying the need for more arts and cultural activities in the LGA and 85% wanting to see more in the CBD specifically.

Council-initiated and supported arts and culture has greatly expanded in the municipality in the last five years, with the Public Art Trail and new public art commissions in the CBD, the establishment of the biennial North Sydney Art Prize and the development of a number of significant arts making spaces and residencies such as the Coal Loader, Primrose Park and Alfred St artist studios. In addition, commercially driven ‘meanwhile’ initiatives such as TWT’s St Leonards Creative Precinct and Project 504 have given artists and their practices more street visibility and created a higher arts profile for the LGA.

Council’s approach to public art is currently guided by three key arts and cultural policies:

- North Sydney Arts & Cultural Strategic Plan 2019-22
- North Sydney Public Art Policy
- North Sydney Public Art Trail Masterplan 2017

Sites for Public Art

In North Sydney, the future implementation of public art is being considered in a context of rapidly changing place identity and urban development. The North Sydney Public Art Policy specifically cites alignment with major urban design projects as a guiding principle for the implementation of public art. For this reason, locations within areas set for major urban design projects and future development are a key focus in the NSPAM. An audit of North Sydney planning documents reveals the scope of future urban design projects and development in the LGA, with 93 named locations in these documents. These locations are for approved developments or are proposed for longer term redevelopment under the master-planning visions for the LGA and they cover a wide range of project scales and potential benefits.

In developing the NSPAM, 23 sites have been chosen as the most viable candidates for public art planning. These sites are identified in Figure 2 below. For additional context, the proposed Arts Centre at the 617-621 Pacific Highway development, the future public artwork commissions by Transport for NSW at the future Victoria Cross Metro Station and Crows Nest Metro Station and two approved private development public art sites are also indicated on the map.

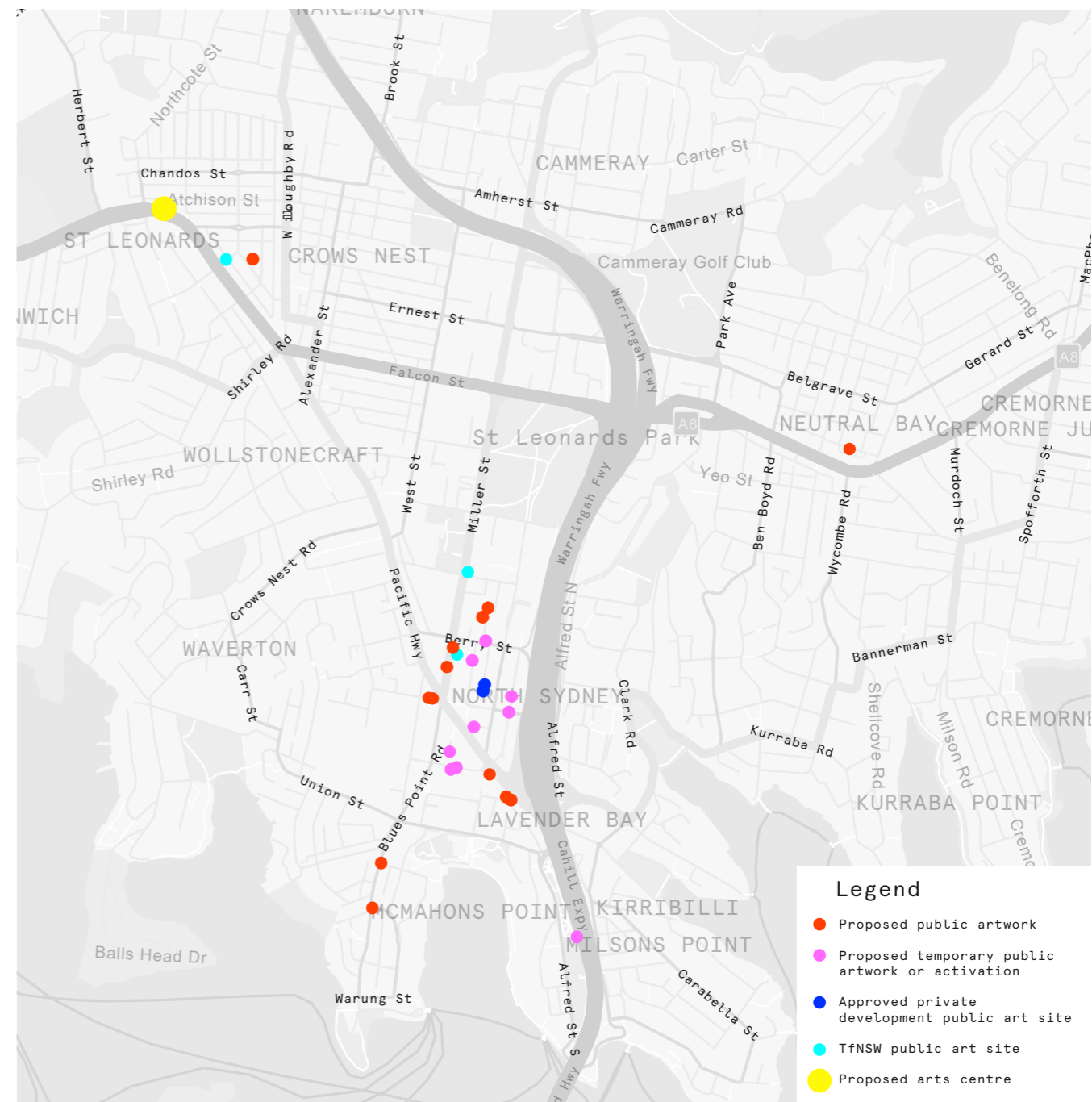


Figure 2: Identified public artwork sites (image: City People)

Recommendations for North Sydney

As a way of making the recommendations in Section Two tangible, this section sets out a series of proposals for public art across the North Sydney LGA. Over the life of the NSPAM that landscape will change. This list is not intended to be either exhaustive or prescriptive. Indeed, there are many more places in North Sydney that could accommodate public art and there is a myriad of other potential directions that the art might take. What these proposals seek to do is identify opportunities and marry them with an approach to commissioning art that fits the place context of each location. In this way, our hope is that this document can serve as a guiding blueprint for the implementation of public art across the LGA.

Regarding working titles and indicative images

In the following list of public art recommendations, numerous project proposals have been given working titles. Of course, should actual artworks progress, these will change. The working titles are included here only as a means of giving life to the concepts.

Similarly, the included images of current artworks from other locations are for illustration purposes only. They are offered here as a means to demonstrate the approach recommended for that project proposal. They are not meant to suggest that the specific artwork be replicated nor that the artists whose work is featured in the indicative images should necessarily be engaged.

Estimated Cost Range

An estimated cost range is provided for each proposal using a four-tiered scale. These costing levels are outlined in the key on the right hand side.

Cost range key

\$	Up to \$50,000
\$\$	\$50 - \$200,000
\$\$\$	\$200 – \$500,000
\$\$\$\$	Over \$500,000

Notes:

- The budget indication for each proposal:
 - includes artist fees, materials, equipment, manufacturing and installation
 - excludes marketing, curating, project management, licences and permissions
- These indicative budgets are for the concepts outlined—they are not an estimate of what the project examples in the indicative images cost to produce.



Daniel Templeman, *Missing Corners*, Cnr Pacific Highway, Blue & Walker Streets, North Sydney

Integrated design projects

The NAVA definition of public art at the head of the NSPAM identifies *integrated design projects* as a distinct category. This term describes a process where an artist is commissioned as the key creative driver or a core creative collaborator on the design of an element of built form. Artists might be commissioned to direct the aesthetic and function of various different elements of built form; for example, the façade ‘skin’ of a building, street furniture, lighting or wayfinding.

The great benefit of this approach is that the capital expenditure has already been accounted for and the inclusion of artists to the project only adds a comparatively minor additional financial outlay. However, the inclusion of artists in the design process brings an enormous boost to the cultural integrity and distinctive character of the final built form. Ultimately this serves to strengthen the place identity of the broader area.

Several of the project proposals in the following pages, follow this *integrated* approach (and this is identified in italics each time). In these proposals only artist fees and artist expenses have been estimated (this sum should include contingency funds to cover extra time if the build schedule is delayed for reasons beyond the artist’s control). It is assumed that the costs of materials and construction (including any additional or specialist materials required by the artist) will be covered within the built form’s capital budgets.

Permanent or Temporary

Within each proposal it is indicated whether the project is permanent (present for over ten years) or temporary (present for any duration up to ten years).



Richard Byrnes, *Harbour Cycles*, Bradfield Park North, Alfred Street, Milsons Point

North Sydney Public Art Masterplan Legend

The map on the following page presents the spatialisation, chronology and cultural aspirations for proposed public art across the North Sydney LGA for the next ten years.

The 'Chronology' categories below reflect relative timelines for completion of the upgrade and development projects which the public art proposals are linked to. For the CBD sites, refer to North Sydney CBD Public Domain Strategy 2020 pages 80-81 for further detail regarding timing and priority levels for the development and upgrade projects. For information regarding timelines of the sites in other areas, refer to the documents listed in the Planning Alignment section of each public art proposal.

<u>Public Art Principles</u>	
	Site is the Staring Point
	Play and Participation
	Space to Breathe
<u>Chronology</u>	
	Medium
	Long

1 Central Laneways & Little Walker Street, North Sydney

p.46

Priority: High (Central Laneways)
Priority: Medium (Little Walker Street)

2 Miller Place North, North Sydney

p.50

Priority: High

3 Miller Place South, North Sydney

p.54

Priority: High

4 Ward Street Precinct, North Sydney

A p.59
B p.62

Priority: High

5 Post Office Square, North Sydney

A p.65
B p.68

Priority: High

6 Tramway Park, North Sydney

A p.71
B p.73

Priority: Medium

7 Ted Mack Civic Park & Civic Precinct, North Sydney

A p.77
B p.80

Priority: Medium

8 Burton Street Underpass, Milsons Point

A p.83
B p.86

Priority: Medium

9 Grosvenor Lane Plaza, Neutral Bay

A p.89
B p.92

Priority: Medium

10 NS Indoor Spots Centre & Hume St Park, Crows Nest

A p.97
B p.100

Priority: Medium

11 Proposed Arts Centre, 617-621, Pacific Hwy, St Leonards

A p.105
B p.107
C p.110
D p.112

Priority: Medium



Planning Area: North Sydney CBD

Site 1: Central Laneways & Little Walker Street

Strengths

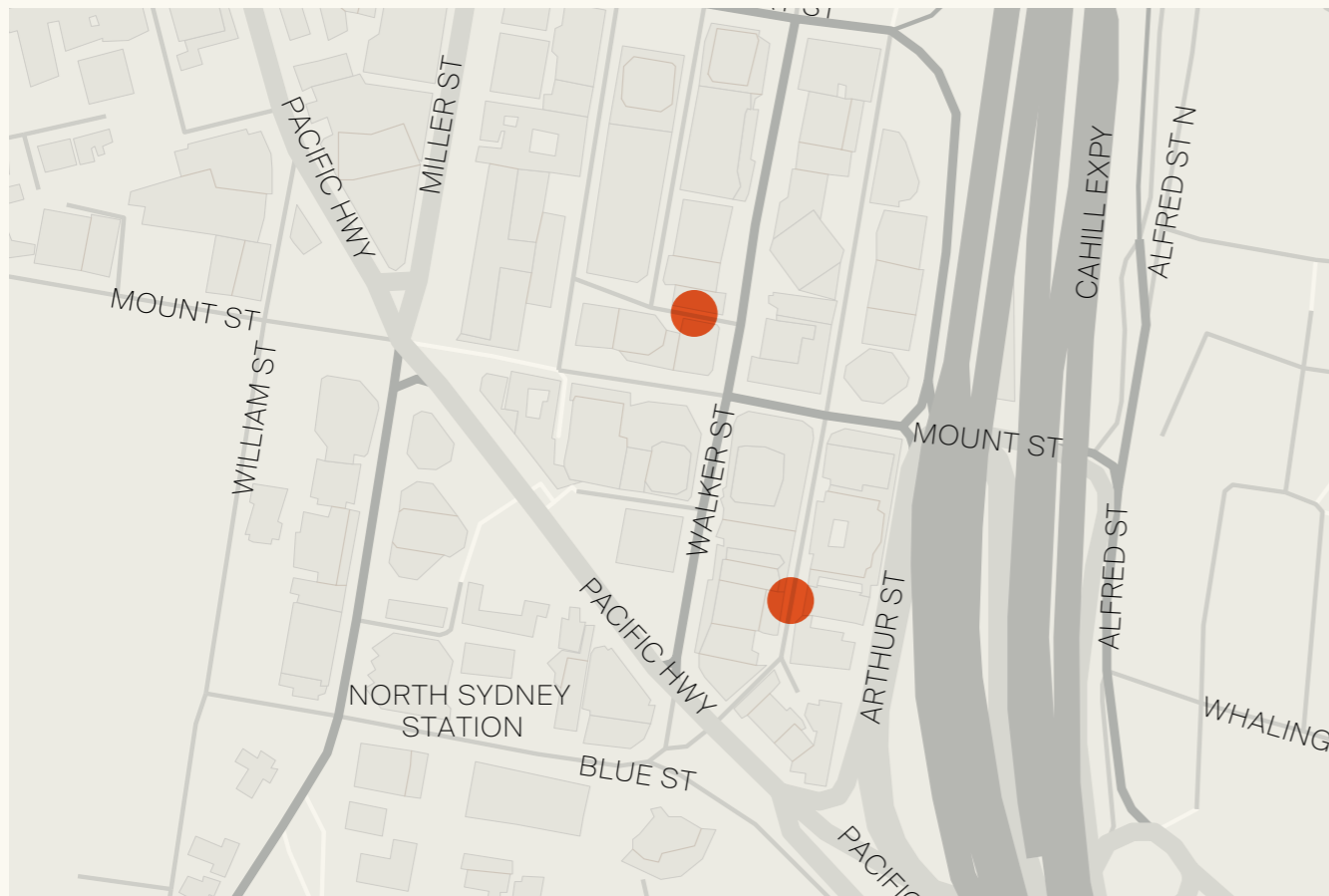
- Encourages visitor exploration and discovery
- Improves atmosphere of public realm
- Increases safety
- Provides artistic experience in atypical space
- Night-time economy and activation

Weaknesses

- May require extra signposting to attract visitors
- May require invigilation and/or security

Planning Alignment

- Identified for temporary public artworks and activations in North Sydney CBD Public Domain Strategy



Project Proposal



Priority:
High (Central Laneways)
Medium (Little Walker Street)

Working title:

Reviving Neglected Alley

Approach:

Site-specific art commission
Temporary

Estimated Cost Range:

\$\$

Concept

Passing through these unusual laneways and corridors between buildings is often a bleak and sometimes frightening experience. They are 'forgotten' places that although frequented by many people each day, do little to add to the ambience of the CBD. By commissioning an arts project in one of these undiscovered places the visitor experience can be turned around to one of intrigue and stimulation and so add to the CBD's profile as a culturally rich destination.

Examples of public art that turn neglected areas into cultural destinations



Doris Salcedo, Installation at 8th International Istanbul Biennial (image Muammer Yanmaz)



Roger Hiorns, *Seizure*. Arts Council Collection, Southbank Centre, London. © the artist. Donated by the artist, Artangel and the Jerwood Charitable Foundation through the Art Fund, with the support of The Henry Moore Foundation. SEIZURE was commissioned by Artangel and the Jerwood Charitable Foundation with the support of the National Lottery through Arts Council England.



Jason Wing, *In Between Two Worlds* (image City of Sydney/Paul Patterson)

Planning Area: North Sydney CBD

Site 2: Miller Place North, North Sydney

Strengths

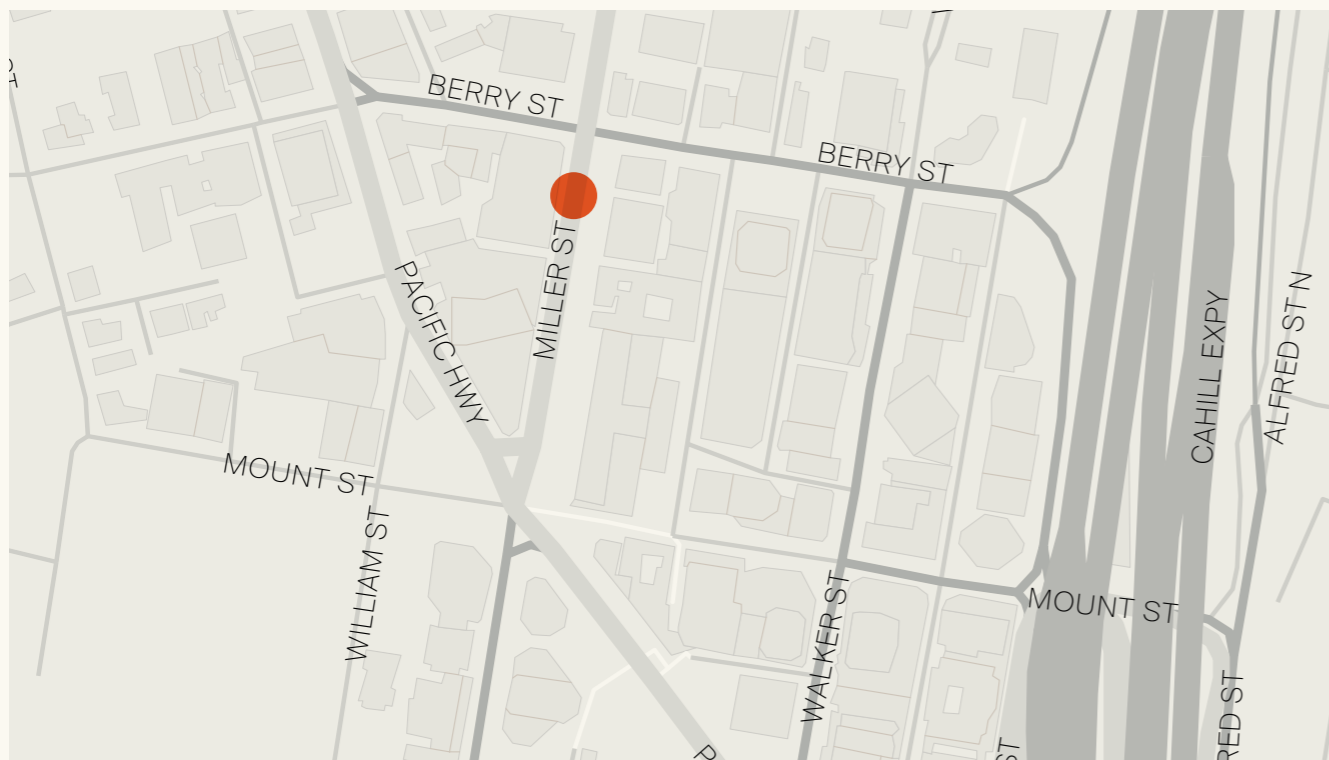
- Exposure
- Day and Night use
- Pedestrianised
- Natural sunlight

Weaknesses

- Crowds might impede curtilage
- Pedestrianised street still needs to remain a thoroughfare

Planning Alignment

- Identified site for permanent public artworks in North Sydney CBD Public Domain Strategy
- Identified as a high priority in the North Sydney CBD Public Domain Strategy.
- The North Sydney CBD Public Domain Strategy provides a funding framework for each public domain project, some of which include public art.



Project Proposal



Priority: High

Working title:

Play the Street

Approach:

Interactive/participatory artwork

Permanent or Temporary

Estimated Cost Range:

\$\$\$\$

Concept

The high footfall and day / night use of Miller Street provide an opportunity for an artist to create a participatory artwork activated by passing audiences of all ages. The work could be both playful and serious, like the Freedom of Expression Monument, below. It might also function as a landmark and as a place to meet or rest. The artwork could include interactive sculptural components (e.g. Freedom of Expression National Monument), play structures (e.g. Egg Swing) or combine different media such as light (e.g., Flatiron Skyline).

Examples of public art that encourage play and participation



Mikala Dwyer, *Egg Swing*, Royal Hospital for Women Park, Paddington (Commissioned by Woollahra Council 2012). Courtesy of the artist and Roslyn Oxley9 Gallery, Sydney.



LOT, *Flatiron Skyline*, New York. Courtesy of LOT Office for Architecture and Objects of Common Interest.



Laurie Hawkinson, John Malpede and Erika Rothenberg, *Freedom of Expression National Monument* (2004), New York (image Creative Time)

Planning Area: North Sydney CBD

Site 3: Miller Place South, North Sydney

Strengths

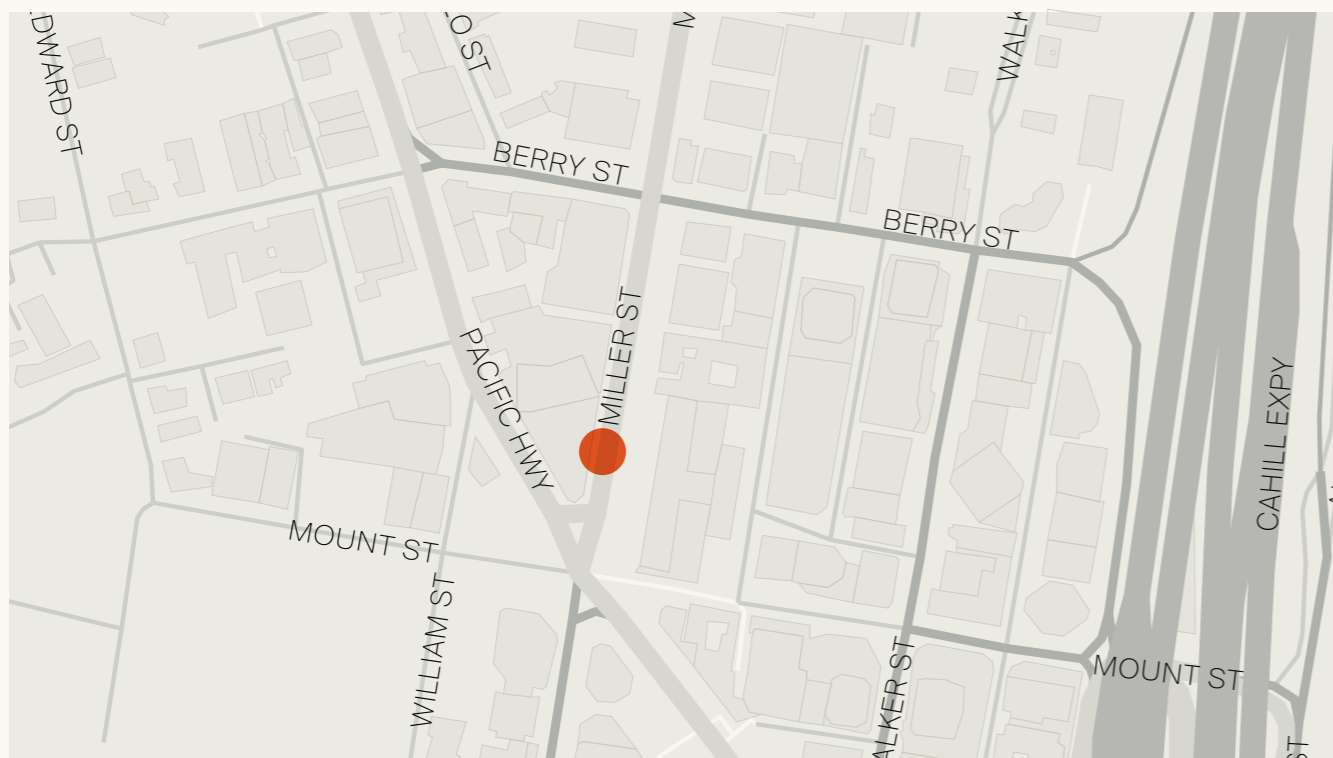
- Exposure
- Day and Night use
- Pedestrianised
- Natural sunlight

Weaknesses

- Crowds might impede curtilage
- Pedestrianised street still needs to remain a thoroughfare

Planning Alignment

- Identified site for permanent public artworks in North Sydney CBD Public Domain Strategy
- Identified as a high priority in the North Sydney CBD Public Domain Strategy.
- The North Sydney CBD Public Domain Strategy provides a funding framework for each public domain project, some of which include public art.



Project Proposal



Priority: High

Working title:

Time Passes

Approach:

Integrated design project

Artist-designed pavilion

Permanent

Estimated Cost Range:

\$ - \$\$\$

Concept

Miller Place will provide a much-sought amenity for visitors, residents and workers to spend time in the public domain: sitting, meeting friends, eating lunch or merely observing the world pass by. A covered structure in this space would offer people even greater amenity, with reprieve from the weather. An artist could be engaged as the lead creative

designer of this space, or as a collaborator with an architect. Ideally the physical character of the pavilion would speak directly to the place identity. This could reflect the history of the place (e.g., the enduring presence of local business A Drummond Watchmaker) as evident in the work of Chris Fox.

Place heritage reference



Time: Let others tell of storms and showers. I will only mark your happy hours.

(sign in A. Drummond Watchmaker)

Potential artistic impetus for a pavilion in Miller Place
North Sydney CBD: 187 Miller Street, North Sydney in 2016
– the Victorian shopfront of A. Drummond - Watchmaker
and Jeweller. Photo: Ian Hoskins, Stanton Library collection

Examples of public art pavilions where local stories provide the artistic impetus



Lin Shuen Long, *Beyond the Borders* (image City People)



Studio Chris Fox, Interchange Pavilion at South Eveleigh. Commissioned by Mirvac. Curated by Carriageworks. Photo: Josh Raymond. Courtesy of Studio Chris Fox.



Studio Morison, *LOOK! LOOK! LOOK!* (Image Studio Morison)

Planning Area: North Sydney CBD

Site 4: Ward Street Precinct, North Sydney

Strengths

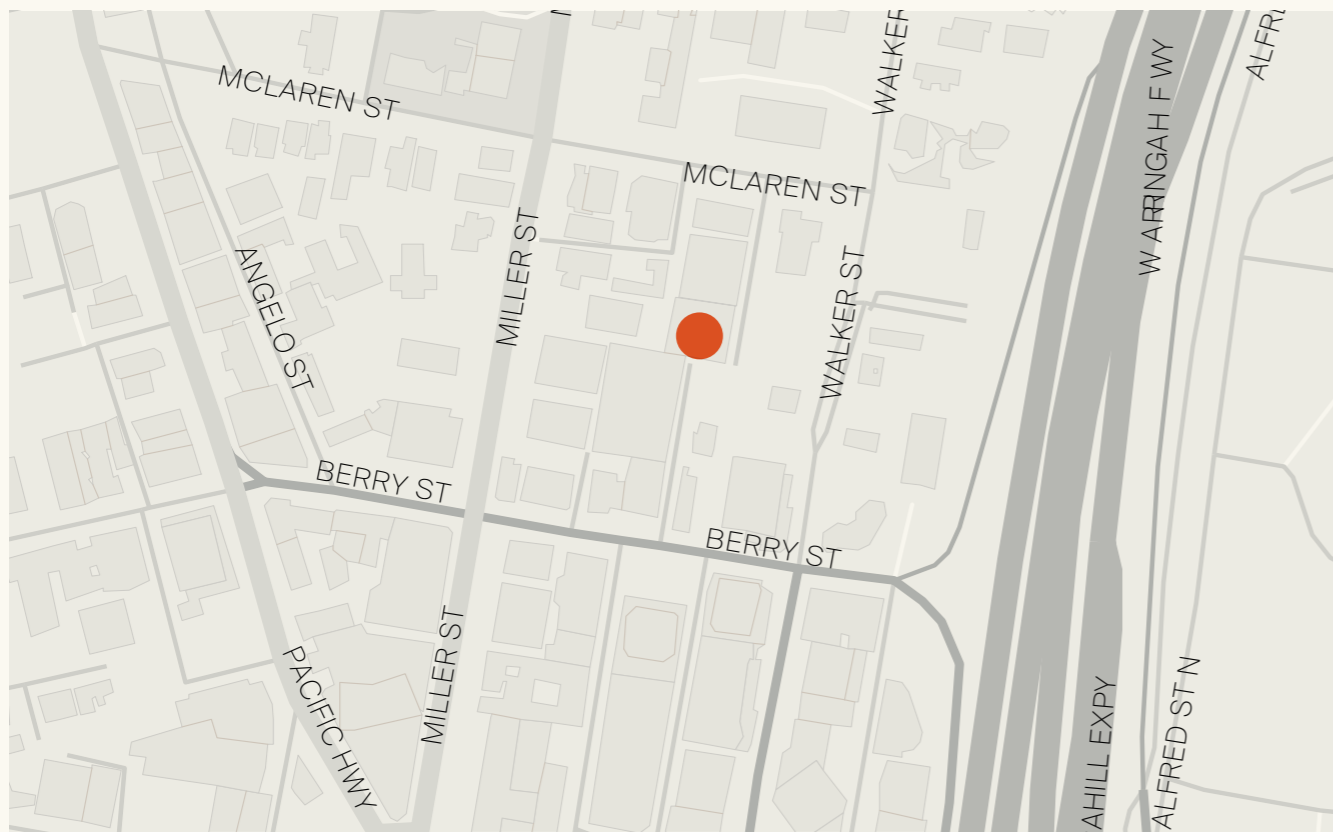
- Exposure
- Community and cultural destination

Weaknesses

- May have limited curtilage (TBC)

Planning Alignment

- Identified for permanent public artworks in North Sydney CBD Public Domain Strategy and in concept designs in Ward Street Precinct Masterplan.
- Identified as a high priority in the North Sydney CBD Public Domain Strategy.
- The North Sydney CBD Public Domain Strategy provides a funding framework for each public domain project, some of which include public art.



OPTION A

Project Proposal



Priority: High

Working title:

Doorway to Culture and Knowledge

Approach:

Site-specific sculpture

Temporary or permanent

Estimated Cost Range:

\$\$\$

Concept

The pedestrianised laneway leading to the main entrance of the proposed Ward Street Cultural Hub might be transformed into an entry portal enticing visitors and passers-by into the main entrance of the proposed hub. This sculpture could use the aerial or ground plane in the Ward St approach, or could be attached to the building itself.

Examples of public art that create a portal to guide visitors into a building or precinct



Photo-souvenir: Daniel Buren, *Passeggiando*, work in situ, Piazza Verdi, La Spezia, 2009-2017, with Giannantonio Vannetti, architect. Detail. © DB-ADAGP Paris



Richard Serra, *Tilted-Spheres* (image Ian Muttoo)



Marc Fornes, *Marquise* (Image Naaro)

OPTION B

Project Proposal



Priority: High

Working title:

Rapt in Culture

Approach:

Integrated design project

Artwork as part of the building facade

Permanent

Estimated Cost Range:

\$\$\$

Concept

An artwork, either fully integrated into the fabric of the proposed Ward Street Cultural Hub building, or applied onto the surface, has the potential to make use of the large scale of the proposed building to dramatic effect. This will signal to visitors the cultural and innovation enterprises that will be taking place in the precinct.

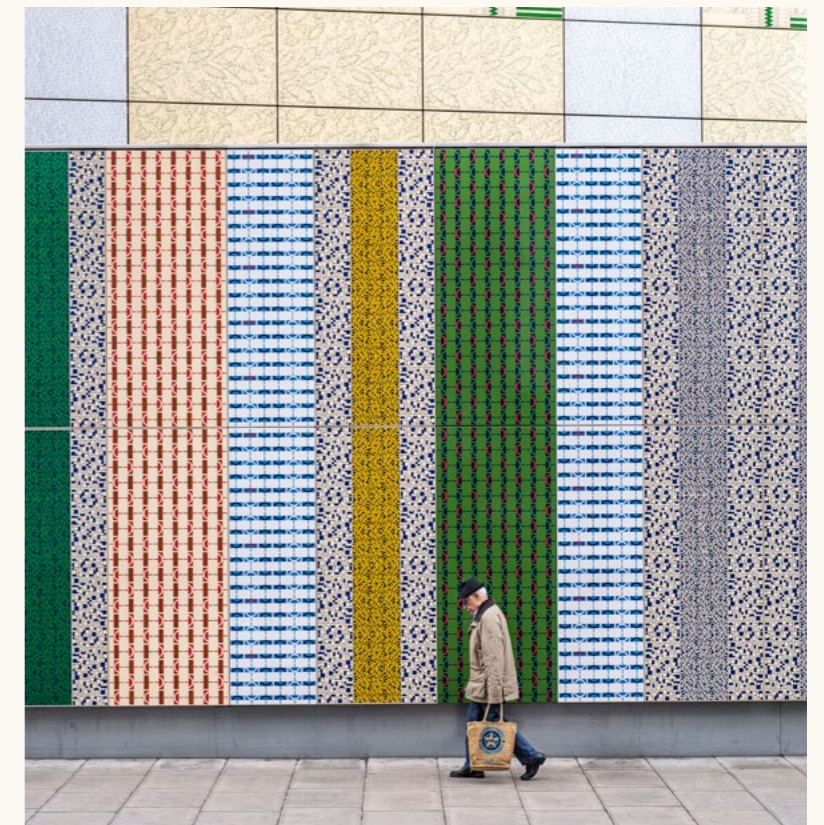
Examples of projects that engaged artists to work with the facade of a building



Jacqueline Poncelet and Richard Layzell with Ellis Williams Architects, Cornerstone Arts Centre, Didcot, UK (image Ellis Williams Architects)



Jacqueline Poncelet and Richard Layzell with Ellis Williams Architects, Cornerstone Arts Centre, Didcot, UK (image - Ellis Williams Architects)



Jacqueline Poncelet, Wrapper, Edgware Road station, 2012. Commissioned by Art on the Underground. Photograph: Thierry Bal, 2015

Planning Area: North Sydney CBD

Site 5: Post Office Square, North Sydney

Strengths

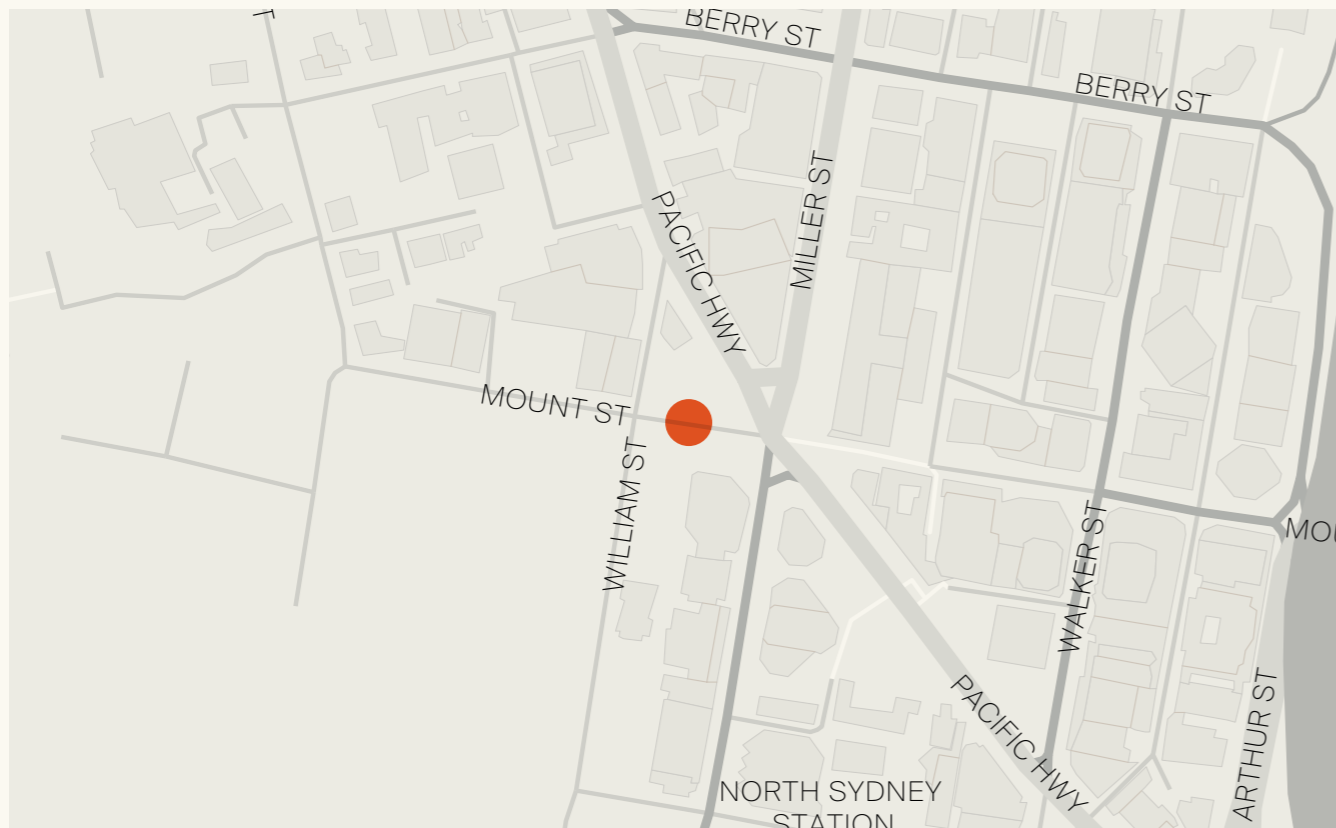
- Exposure
- Community and cultural destination

Weaknesses

- May have limited curtilage (TBC)

Planning Alignment

- Identified for permanent public artworks in North Sydney CBD Public Domain Strategy
- Identified as a high priority in the North Sydney CBD Public Domain Strategy.
- The North Sydney CBD Public Domain Strategy provides a funding framework for each public domain project, some of which include public art.



OPTION A

Project Proposal



Priority: High

Working title:

Street-side School of Arts

Approach:

Site-specific installation and participatory program

Temporary or permanent

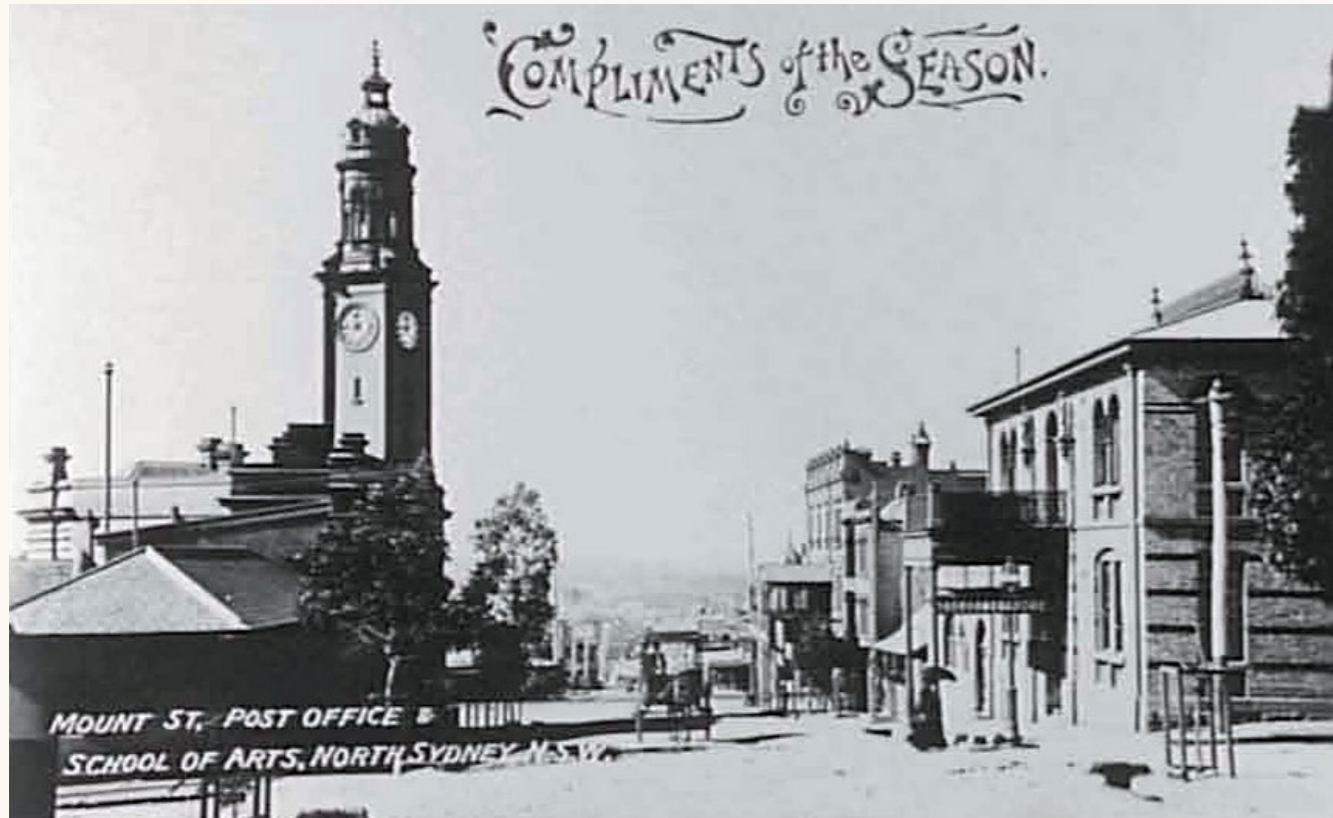
Estimated Cost Range:

\$\$\$

Concept

For over a hundred years a school of arts stood on the location of the planned Post Office Square. It was a social landmark that served as a place for cultural education and leisure as well as community gathering. However, there is limited indication of this important identity-forming history for any contemporary passers-by. A 'pop-up' artist designed installation could be commissioned for this place to reinvigorate the role of the arts in the North Sydney CBD. This could include an artist-designed structure that may be reminiscent of the former building. It could also include a range of events and drop-in arts and cultural programs 'on the street' led by local arts practitioners open to the general public. The Rocks Windmill is an example of another installation/temporary event program that used this same model of interpretation-driven public domain arts.

Place heritage reference



School of Arts North Sydney (image North Sydney Bears)

The historic building can provide the artistic impetus for an installation structure and / or an ongoing program of arts activities – a contemporary ‘school of arts’.



Paul Gazzola and Joey Ruigrok The Rocks Windmill (image Sydney Harbour Foreshore Authority)

This temporary installation in The Rocks recalled the windmills that once dominated the city’s skyline in that area. As well as being a structure that interpreted this history, the project included a month-long program of events and activities that spoke to the area’s cultural identity and sustainability.

OPTION B

Project Proposal



Priority: High

Working title:

Local Court Appeal

Approach:

Walking tour/installation/participatory artwork

Temporary

Estimated Cost Range:

\$\$

Concept

The former North Sydney Court House and Police Station (along with the current post office) are part of the historic building on the corner of the planned Post Office Square. It closed operations in 2013. However, the legal proceedings that took place in this building for over a hundred years had a massive impact on the community at all levels. Through a temporary arts project this site of significant social standing could be revisited in a number of ways. If access can be secured to the site, then artist-led walking tours could take place – in real time or via a digital platform (e.g., audio tour or augmented reality). Alternatively, an artist could be commissioned to create an artwork that has a physical presence in the square in which the community could directly participate. Perhaps Post Office Square can be a site where members of the public can participate and so symbolically petition against an injustice they have suffered or reconcile a dispute?

Place heritage reference



The North Sydney Post Office, Courthouse and Police Station complex in 1974. Stanton Library collection.

At a disused post office in Japan, an artist has created an installation that is both aesthetic and participatory. Visitors come to see the installation in the post office building but also to contribute and read anonymous letters that are housed there in an ongoing archive.



Saya Kubota, *Missing Post Office* (image courtesy of Tourism Shikoku)

Planning Area: North Sydney CBD

Site 6: Tramway Park, North Sydney

Strengths

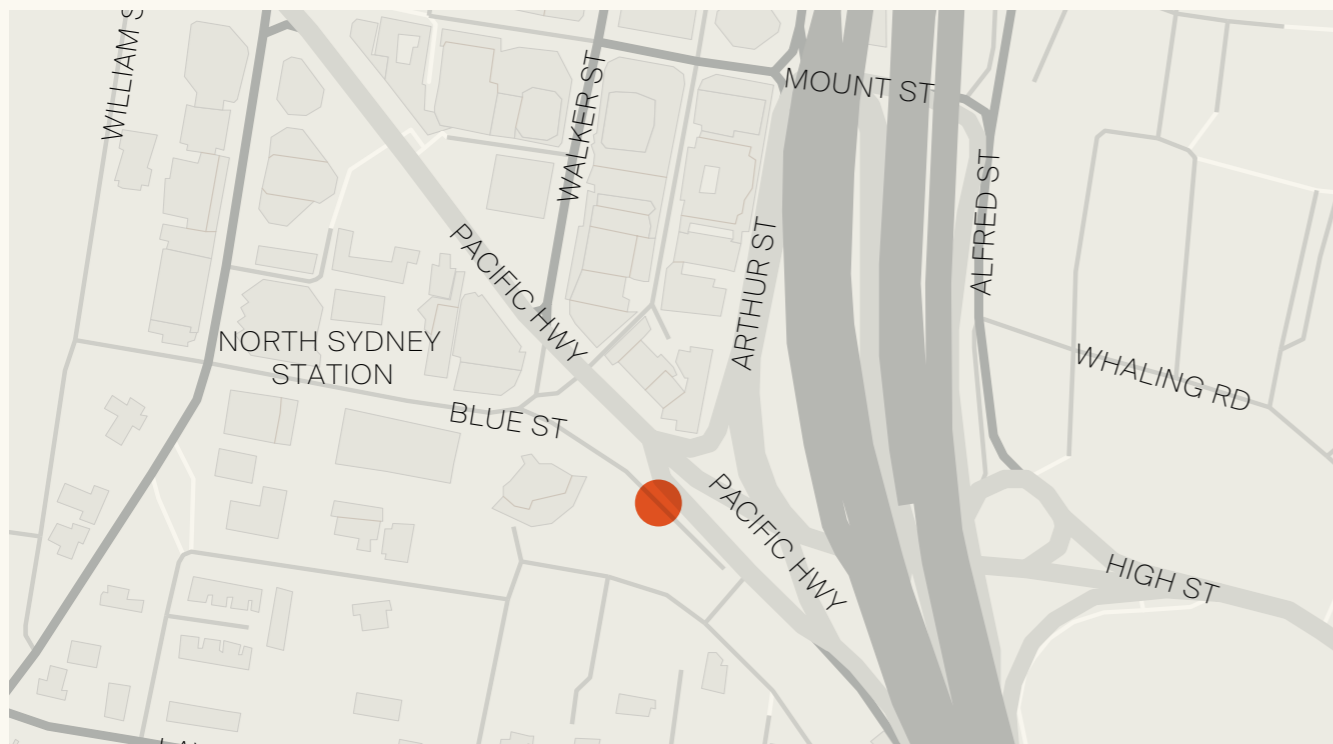
- Close proximity to CBD and train station
- Open-air shared space
- Heritage value
- Good curtilage and visibility

Weaknesses

- Proximity to traffic and train line could make it noisy and dirty
- Needs to become a thoroughfare for it to become a functional destination
- Will need to align with Transport for NSW Public Art Policy.

Planning Alignment

- Identified for permanent public artworks in North Sydney CBD Public Domain Strategy
- Proposed projects must be realised in accordance with Sydney Harbour Bridge Conservation Management Plan.



OPTION A

Project Proposal



Priority: Medium

Working title:

A Toll-booth for Reconciliation

Approach:

Arts interpretation

Temporary or permanent

Estimated Cost Range:

\$\$\$

Concept

In May 2000, approximately 250,000 people participated in the Walk for Reconciliation and crossed the Harbour Bridge from south to north. It was an iconic moment in the national consciousness-raising about the importance of reconciliation. The starting point for this march was North Sydney and this site has the capacity to embrace and interpret this historical moment in a significant way.

There is an opportunity for an artist to respond to the historic toll booths from the Harbour Bridge - another North Sydney icon. By commissioning an Aboriginal artist to work with the toll-booth concept as the basis for a public art piece it would create a resonant and striking artistic interpretation of the area.



Artist impression of A Toll-booth for Reconciliation (image City People)

OPTION B

Project Proposal



Priority: Medium

Working title:

Jump Start

Approach:

Integrated design project
 Art Play within recreation facilities
Temporary or permanent

Estimated Cost Range:

\$

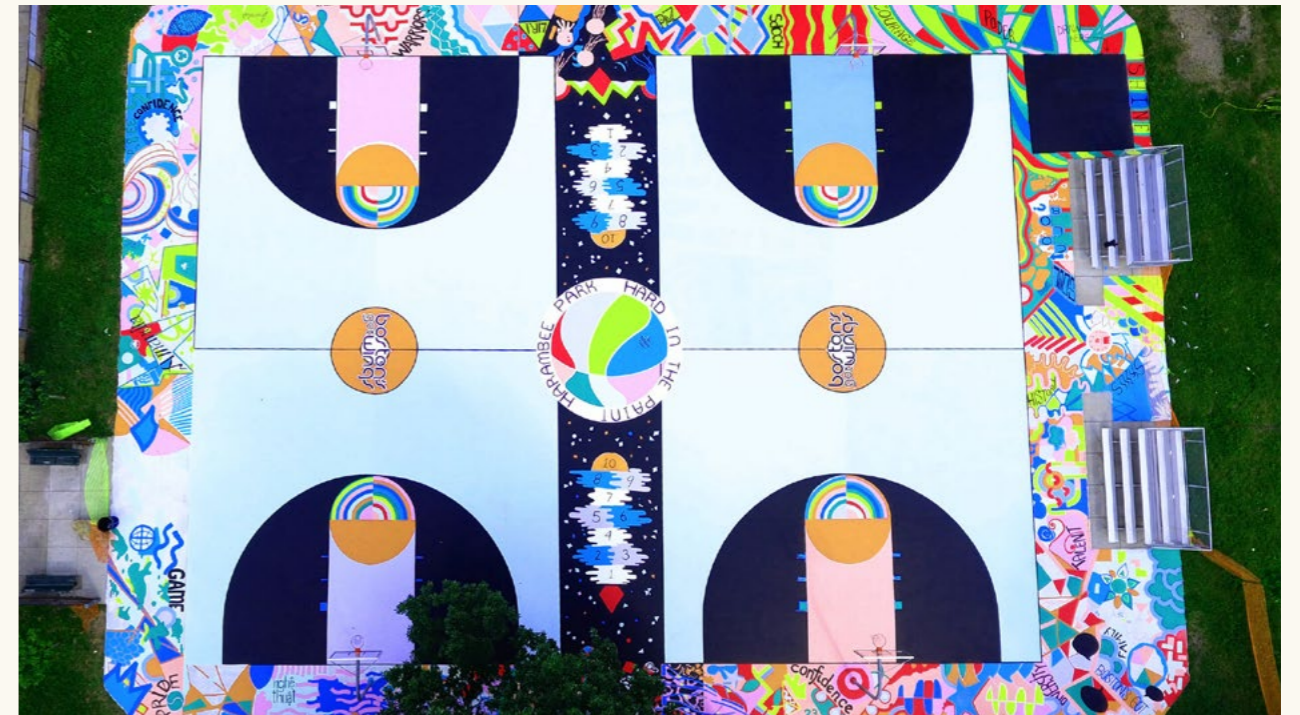
Concept

Immediately below the Tramway Viaduct some of North Sydney's innovative startups have residence at a co-working space called Work Inc. There are also many surrounding corporate offices that have no immediate public domain in which to exercise. Recreational sports facilities in this location could make this a destination location for local workers. By engaging an artist in the development of these facilities the location could become a destination for all.

Examples of artists being engaged to work on the design of recreational facilities



Agatha Gothe-Snape, *The Scheme was a Blueprint for Future Development Programs*, Monash University Caulfield Campus Green. Photography by John Gollings AM.



Maria Molteni and New Craft Artists in Action, *Hard in the Paint*, Harambee Park in Boston's Dorchester neighbourhood. Courtesy of Maria Molteni.



Ill Studio, Pigalle, Nike - Pigalle Duperré Basketball Court (image Sébastien Michelini)

Planning Area: North Sydney CBD

Site 7: Ted Mack Civic Park and Civic Precinct

Strengths

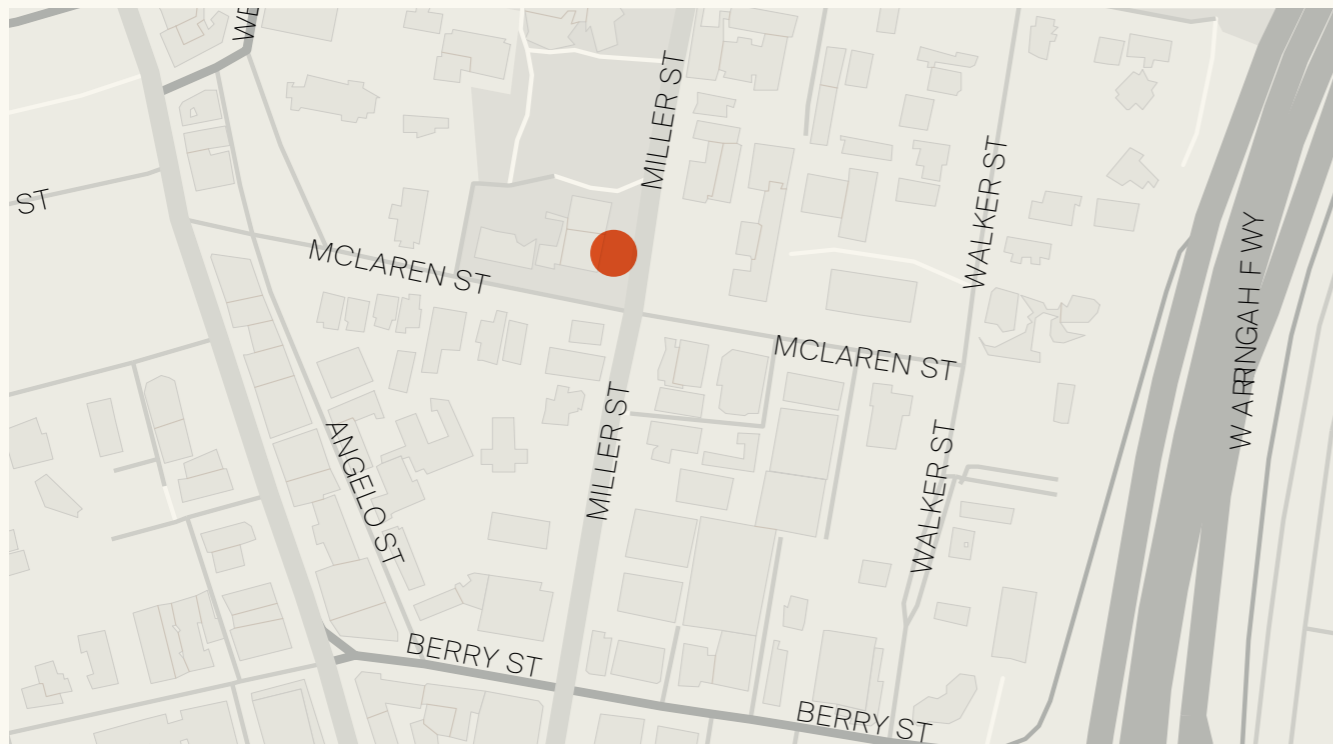
- Foot traffic exposure
- Heritage
- Community space

Weaknesses

- Key public domain (park) already congested

Planning Alignment

- Civic Precinct Planning Study – Background Study Technical Reports (2020) – proposals conform to appropriate, limited physical interface with character areas.



OPTION A

Project Proposal



Priority: **Medium**

Working title:

Civic Histories walking tour

Approach:

Augmented Reality (AR) interpretation/audio walk
Temporary

Estimated Cost Range:

\$\$

Concept

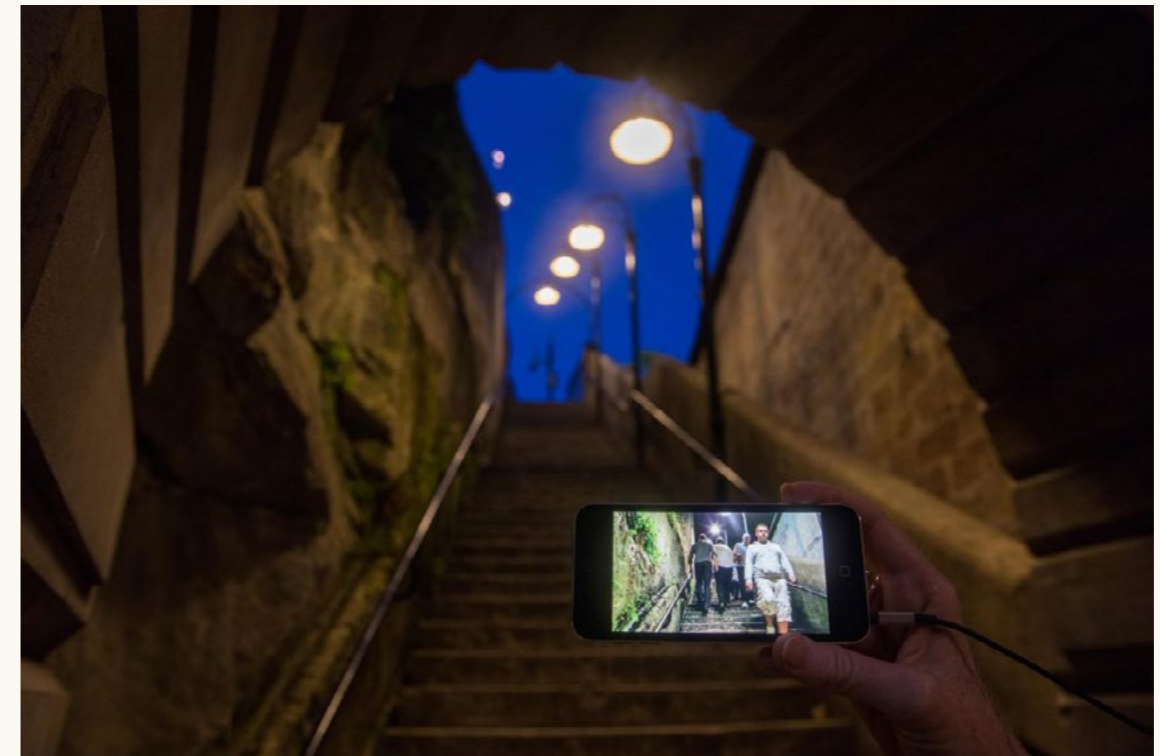
The Civic Precinct contains many sites of heritage significance. However, with the Council Chambers, the park, library and church all prominent in the public domain, it is a crowded landscape to introduce physical public artworks. The spaces in this Civic Precinct could provide inspiration for artists to realise new digital site-responsive works that respond to the heritage significance of the area. These could take the form of a mobile phone-based guided audio work (such as *City of Forking Paths*, below) and / or AR interpretive content prompted by trigger symbols (eg. QR codes) in the public domain.



Janet Cardiff and Georges Bures Miller, *City of Forking Paths* (image City of Sydney)



Janet Cardiff and Georges Bures Miller, *City of Forking Paths* (image City of Sydney)



Janet Cardiff and Georges Bures Miller, *City of Forking Paths* (image City of Sydney)

OPTION B

Project Proposal



Priority: Medium

Working title:

Our Civic Leadership

Approach:

Interpretive sculpture/artwork

Permanent

Estimated Cost Range:

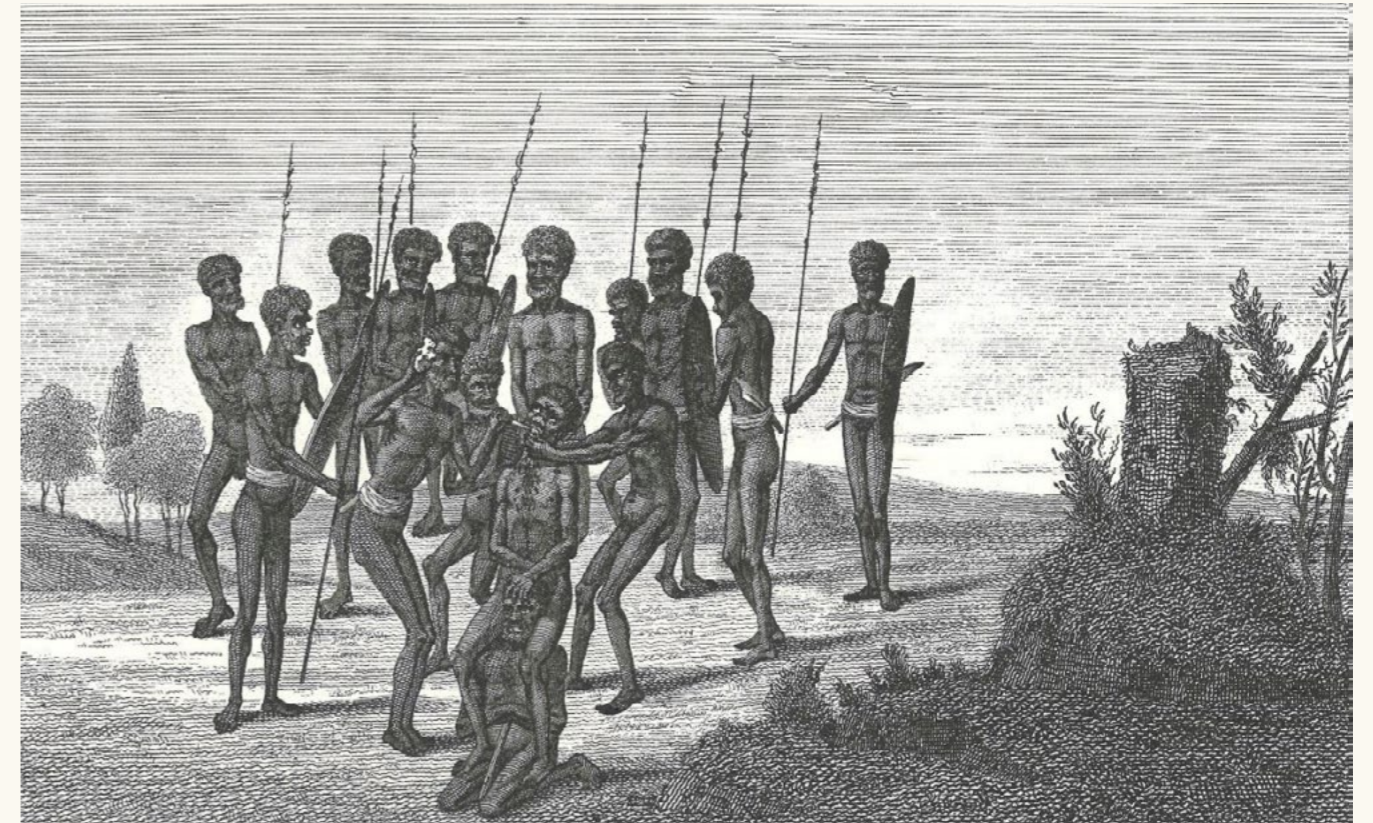
\$\$\$

Concept

The Cammeraygal people were recognised for their unique role in Aboriginal ceremonial activities including tooth extraction rituals (Smith 2018). There are many historical illustrations and etchings of Cammeraygal leaders and of this ritual ceremony that could provide an excellent starting point for a commission by an Aboriginal artist. The work could sit prominently in the forecourt to the Council Chambers as a reminder of the ceremonial business of our Aboriginal leaders.

Place heritage reference

North Sydney is very fortunate in that the rituals carried out by Cammeraygal elders were recorded in engravings from soon after the arrival of the first fleet. There is currently very little visible record of this material in the public domain and it offers great potential for reinterpretation by an Aboriginal artist.



Thomas Watling, Yoo-long Erah-ba-diang 7 (Detail)

Planning Area: Kirribilli Village Centre

Site 8: Burton Street Underpass, Milsons Point

Strengths

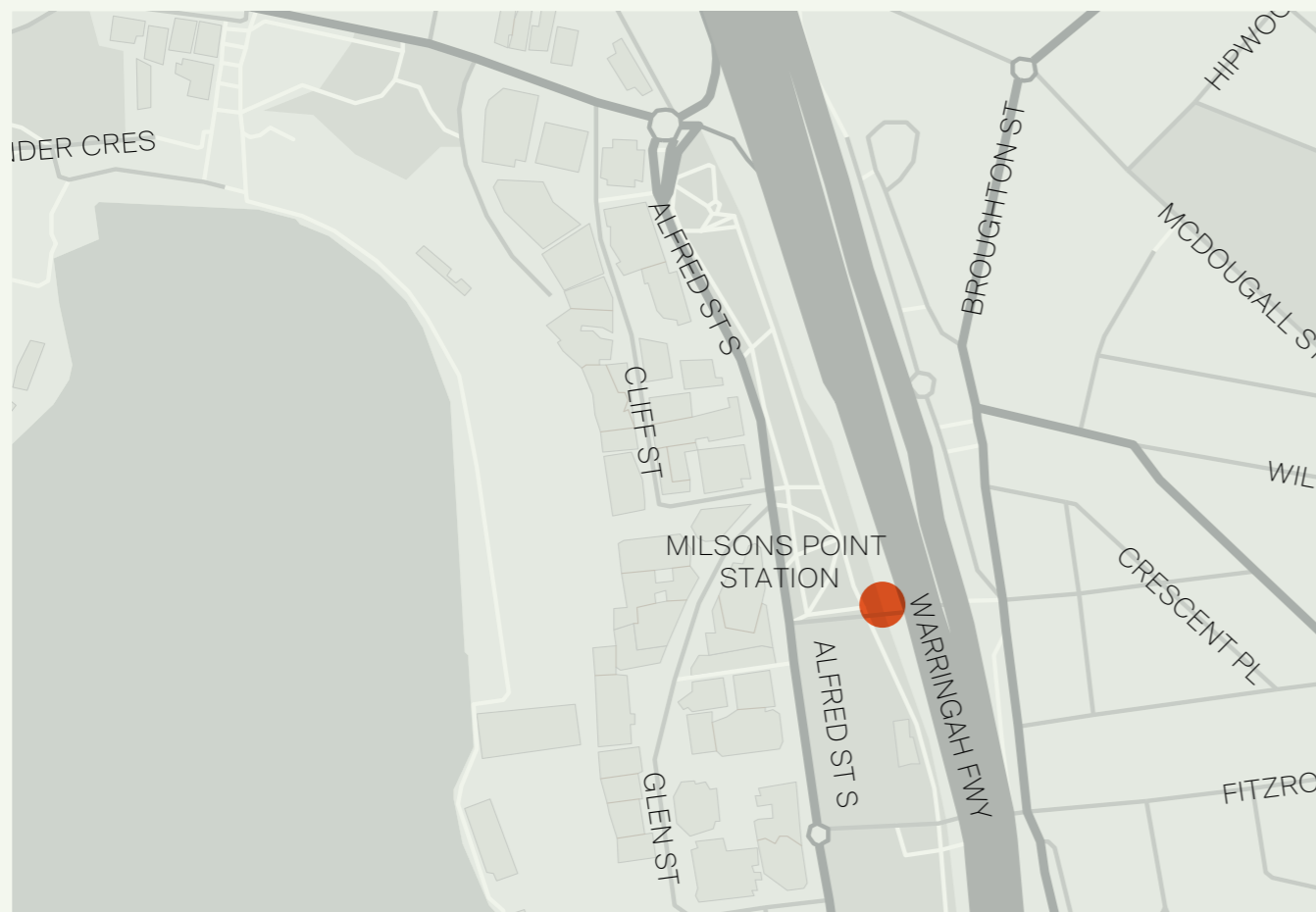
- Exposure - high visibility site and location visible to both pedestrians and motorists as they pass by this busy public thoroughfare
- Architectural form
- Liminal space, accessible 24/7

Weaknesses

- Infrastructure owner will need close engagement and collaboration that might cause delays

Planning Alignment

- Kirribilli Village Masterplan 2020



OPTION A

Project Proposal



Priority: **Medium**

Working title:

Light Portal

Approach:

Artist-led lighting
Temporary

Estimated Cost Range:

\$\$

Concept

An experiential work, making use of the liminal space of the tunnel, to transform visitors' experience through the manipulation of light. While this approach to artwork does require the provision of power, the installation infrastructure required can be very minimal and cost-effective. Light works can have the added benefit of increased safety at night for pedestrians and cyclists.

Examples of light artists
creating temporary public
art installations



Bill FitzGibbons, *LightRails*, Birmingham, Alabama (image Bill FitzGibbons)



Rafael Lozano-Hemmer, *Voice Tunnel*. Photo: Noel Y. Calingasan (@nyclovesnyc on Instagram)



Vivid Sydney - *Argyle Cut* (image Alvin Ing/Light and Motion Photography)

OPTION B

Project Proposal



Priority: Medium

Working title:

Bridge Song

Approach:

Sound art installation

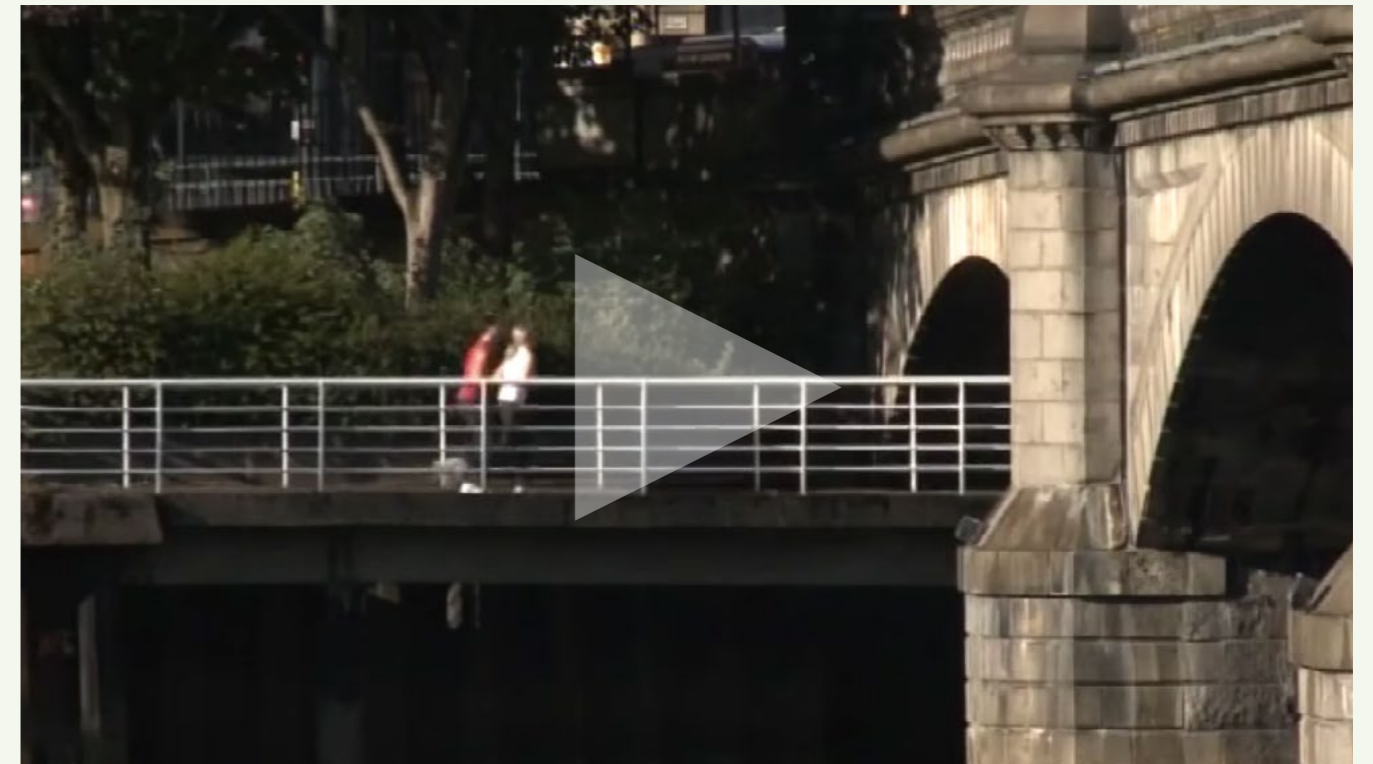
Temporary

Estimated Cost Range:

\$\$\$

Concept

Passing through the underpass tunnels for the Harbour Bridge approach already provides visitors with a strong sonic experience. However, with the vibration of vehicles above, it is an experience that can be harsh and estranging. By installing minimal sound amplification infrastructure, this space could become a site that magnifies a human connection to the place rather than one that reinforces the dominance of vehicular traffic. Sound artworks could then be commissioned on a temporary rotating basis.



Susan Philipsz, *Lowlands*, Glasgow (image City People)

Watch: [Susan Philipsz *Lowlands* sound work under bridges in Glasgow](#)

This Turner Prize winning work by Philipsz alters visitors' perceptions of a physical space through the use of sound, rather than visuals. Impacting our senses in a different way, audio works can be site-specific - rebounding off walls, roads or water and they have the power to create a unique, memorable, emotive experience of a particular place.

Planning Area: Neutral Bay Town Centre

Site 9: Grosvenor Lane Plaza, Neutral Bay

Strengths

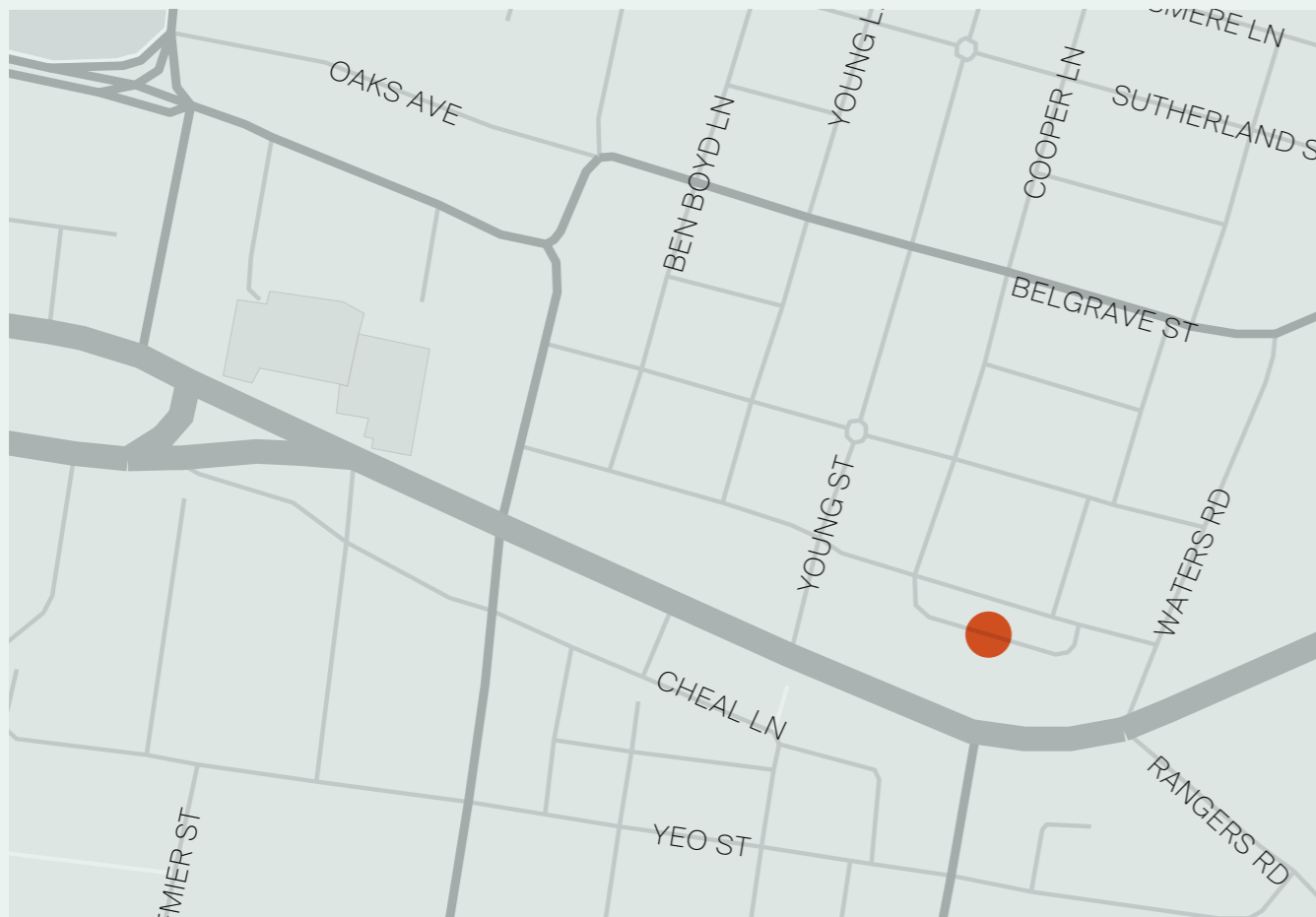
- Exposure, expansive space
- Village square atmosphere with buildings on all four sides
- Pedestrian zone

Weaknesses

- Large space may need large-scale work

Planning Alignment

- Neutral Bay Town Centre - Future Directions Planning Study 2021 Stage 1 Report



OPTION A

Project Proposal



Priority: Medium

Working title:

Square Play

Approach:

Interactive sculpture or play structure

Permanent or temporary

Estimated Cost Range:

\$\$\$

Concept

The large open plaza provides an opportunity for an interactive work that creates a visual focal point and community recreational space within this otherwise busy commercial square. The artwork might include an artist designed water feature that creates an interactive environment for families from the neighbourhood.

Examples of artist-designed water-play infrastructure



Janet Echelman, *Pulse* (image Sahar Coston-Hardy)



Fiona Foley and UAP, *Lotus Line*, Redfern Park, Sydney. Photography by John Gollings AM



Jeppe Hein, *Circular Appearing Rooms*, 2018. Courtesy KÖNIG GALERIE, Berlin / London, 303 GALLERY, New York, and Galleri Nicolai Wallner, Copenhagen
Photo by Sera Z. Kurc © Kunst- und Ausstellungshalle der Bundesrepublik Deutschland GmbH, 2018

OPTION B

Project Proposal



Priority: Medium

Working title:

Sky Gaze

Approach:

Integrated design project
Artist-designed seating environment

Permanent

Estimated Cost Range:

\$ - \$\$

Concept

A newly pedestrianised open plaza in this part of Neutral Bay will offer visitors and residents some welcome relief from the car-dominated environment of Military Road and its surrounds. Within the allocation for street furniture in this plaza an artist could be engaged and introduce a contemplative creative repose element. This artist-designed street furniture / respite space could provide visitors with an opportunity to take a moment to stop, rest and reconnect with nature by gazing at the sky or their environment.

Examples of artist-led street furniture and contemplative environments



Studio Weave, *The Longest Bench* (image Studio Weave)



Jeppe Hein, *Modified Social Bench NY #05*, 2015. Courtesy KÖNIG GALERIE, Berlin / London, 303 GALLERY, New York, and Galleri Nicolai Wallner, Copenhagen. Photo by James Ewing, Courtesy Public Art Fund, NY



James Turrell, *Knight Rise*. Photo by Sean Deckert. Courtesy of Scottsdale Public Art.

Planning Area: St Leonards Crows Nest

Site 10: Hume Street Park & North Sydney Indoor Sports Centre, Crows Nest

Strengths

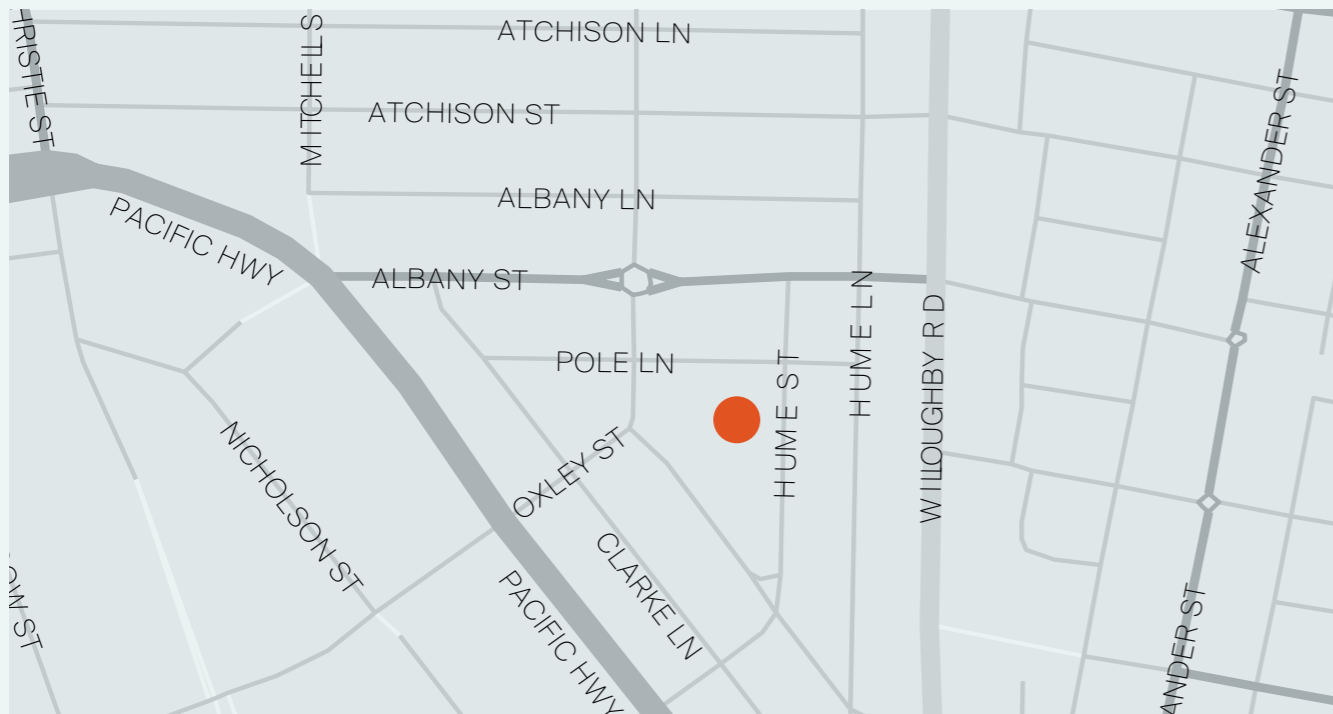
- Scale
- Curtilage and vantage
- Community space - existing diverse audiences

Weaknesses

- Final design of building and site still TBC

Planning Alignment

- Identified for permanent or temporary public artwork in St Leonards Crows Nest Planning Study Precincts 2 and 3 (2015)



OPTION A

Project Proposal



Priority: Medium

Working title:

Skin the Stadium

Approach:

Integrated design project
Arts commission within infrastructure

Permanent

Estimated Cost Range:

\$ - \$\$

Concept

Collaborating closely with the architects, an artist can be invited to create an integrated artwork by transforming planned features of the new infrastructure into works of art. They do this by playing with colour, materials, or other aspects of the building design. Examples of the type of arts processes that might be commissioned within the construction of a new sports facility include folding or perforating cladding material, adding colour or pattern into interior or exterior surfaces.

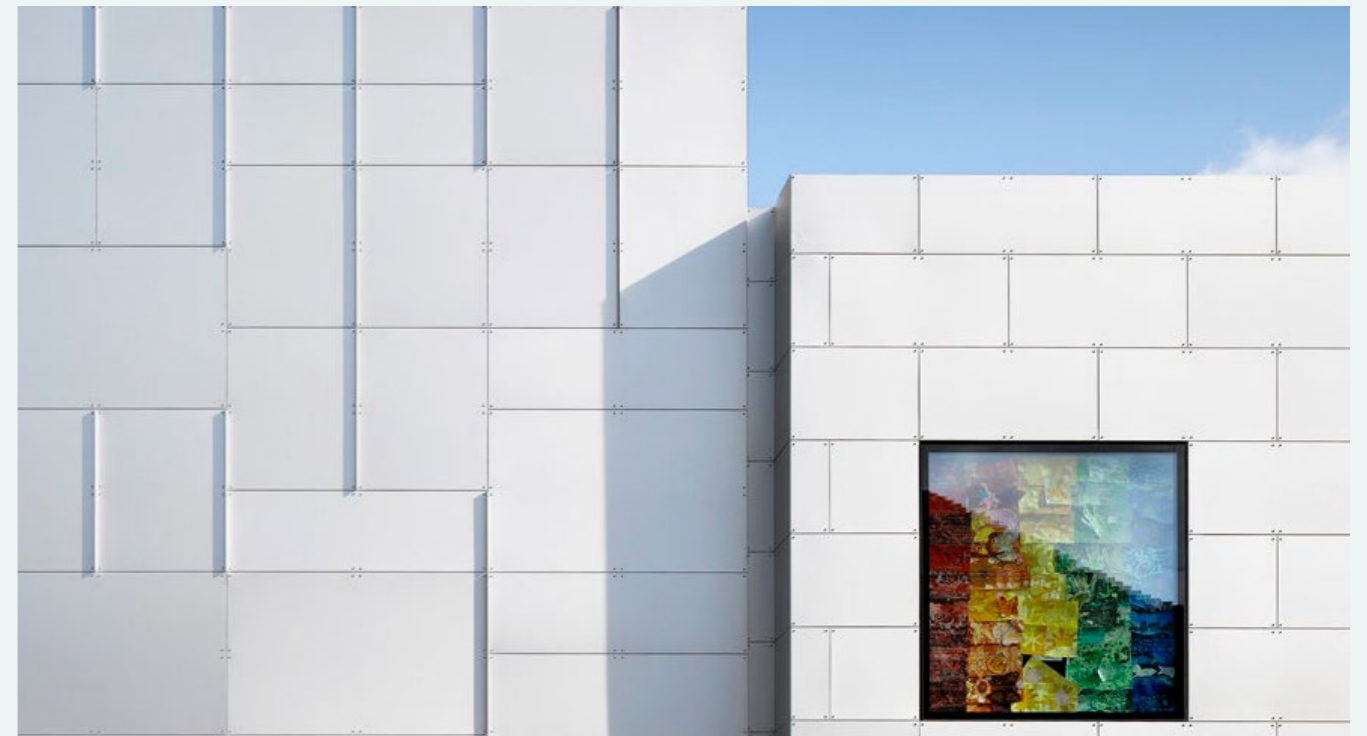
Examples of projects that engaged artists to work with the facade of a building



Jacqueline Poncelet and Richard Layzell with Ellis Williams Architects, Cornerstone Arts Centre, Didcot, UK (image - Ellis Williams Architects)



Jacqueline Poncelet, Wrapper, Edgware Road station, 2012. Commissioned by Art on the Underground. Photograph: Thierry Bal, 2015



Jacqueline Poncelet and Richard Layzell with Ellis Williams Architects, Cornerstone Arts Centre, Didcot, UK (image Ellis Williams Architects)

OPTION B

Project Proposal



Priority: Medium

Working title:

Art Sport Culture

Approach:

Site-relevant sculpture/artwork commission

Permanent

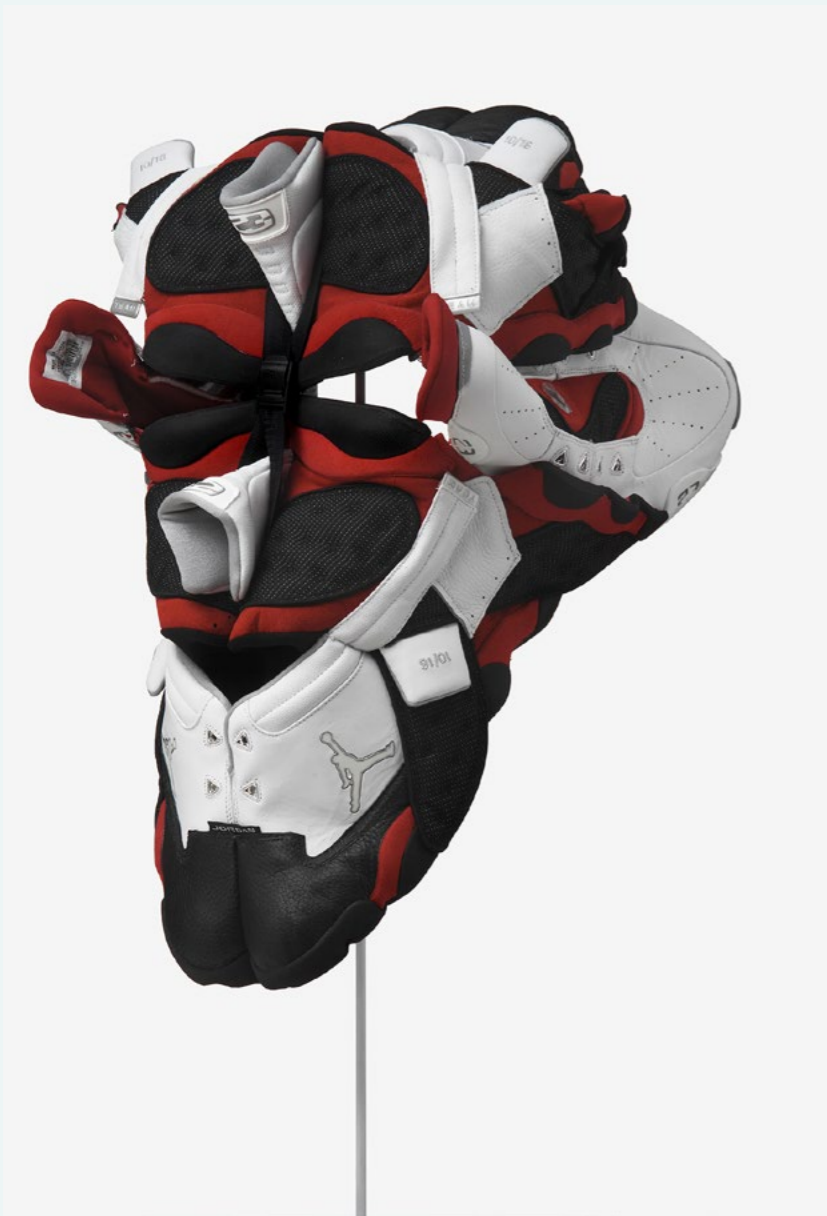
Estimated Cost Range:

\$\$

Concept

Sports centres attract diverse communities with varied interests and this makes for a great opportunity to introduce them to arts experiences when they perhaps least expect it. An artist can be commissioned to create a sport-related artwork, possibly making use of sports equipment, or referencing sport in some way.

Examples of artists creating sport-related works for recreation and cultural facilities



Brian Jungen, *Prototype for New Understanding #21*. Courtesy of Catriona Jeffries.



Claes Oldenburg and Coosje van Bruggen, *Shuttlecocks*, Nelson-Atkins Museum of Art, Kansas City (image Americasroof/Wikimedia Commons)



Maria Molteni and New Craft Artists in Action, *Hard in the Paint*, Harambee Park in Boston's Dorchester neighbourhood. Courtesy of Maria Molteni.

Planning Area: St Leonards Crows Nest

Site 11: Proposed Arts Centre, 617-621 Pacific Highway, St Leonards

Strengths

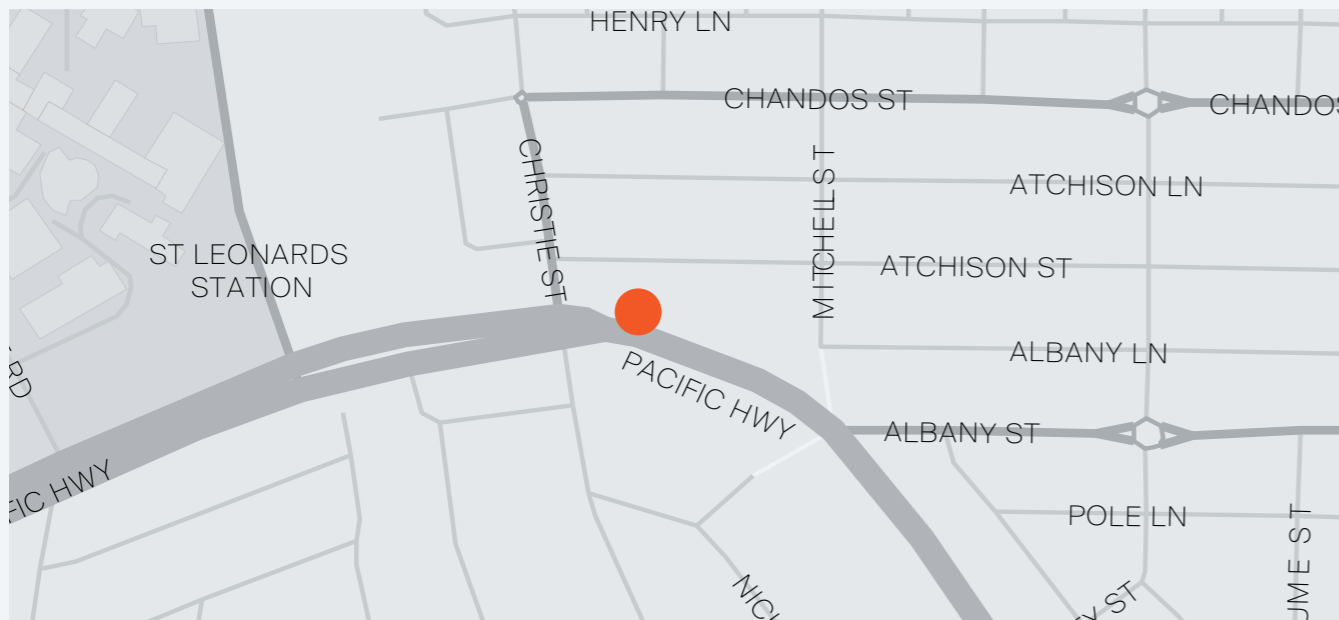
- Exposure - high visibility site and location with large windows and surface area of building skin make the site visible to both pedestrians and motorists from a distance
- Publicly accessible community space
- High visibility means that passers-by can be unwittingly recruited into arts exposure.

Weaknesses

- Currently no direct street access to Arts Centre in development plans

Planning Alignment

- The development at 617-621 Pacific Highway includes a 2-level dedicated arts centre in the draft VPA (Planning Proposal 1/17). A strong external public artwork element would make the future arts centre's presence known.



OPTION A

Project Proposal



Priority: Medium

Working title:

Light Up for the Arts

Approach:

*Integrated design project
lighting work/digital art façade*

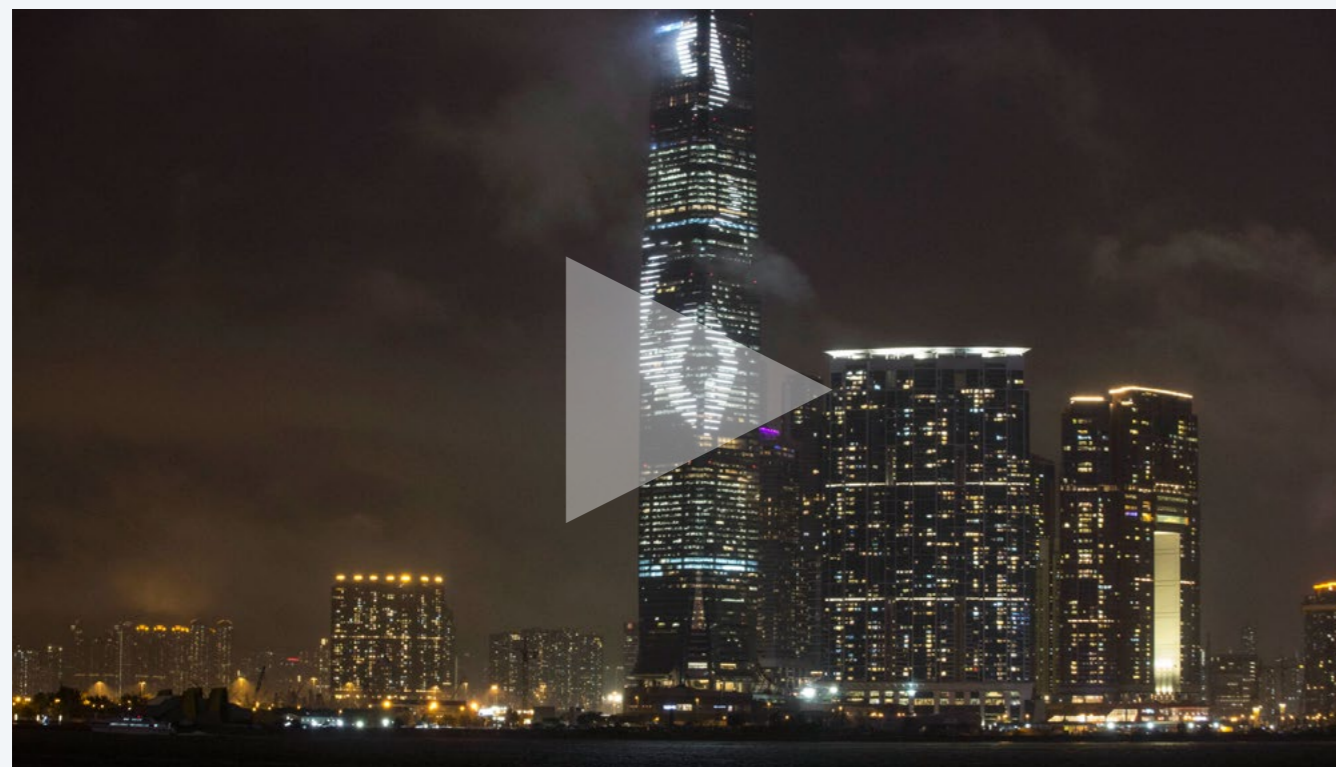
Permanent

Estimated Cost Range:

\$\$

Concept

A digital / light work would draw attention to the Arts Centre, particularly as it does not have street level frontage, and help attract new audiences who might not otherwise be aware of the new arts centre. It would also be a way of showcasing art after the art centre's opening hours, giving the building a 24-hr arts presence. If the lighting infrastructure was built into the building façade then there would be the opportunity for this building to host a constantly changing showcase of lighting / digital artworks by different guest artists.



Art Basel in Hong Kong 2016, ICC, Tatsuo Miyajima, [Time Waterfall](#), © Art Basel

Watch: ['Time Waterfall'](#) at ICC Building, Hong Kong.

This example is a temporary site-specific digital work commissioned to make use of the integrated technology in this building. Such an approach of using public art funds to integrate digital and video presentation technology would be most suitable for high profile new builds with good visibility. Investing in the technology provides ongoing opportunities for artists to be programmed or commissioned on a regular basis.

OPTION B

Project Proposal



Priority: Medium

Working title:

Busting Out with art

Approach:

Integrated design project
3D sculpture in building construction

Permanent

Estimated Cost Range:

\$

Concept

An artwork could be commissioned and integrated into the exterior surface of the new building in which the proposed arts centre is to be located. In this way, the building would become an iconic identifier for North Sydney and the arts centre profile would be permanently on show.

Examples of public artworks commissioned to integrate with the structure of a building

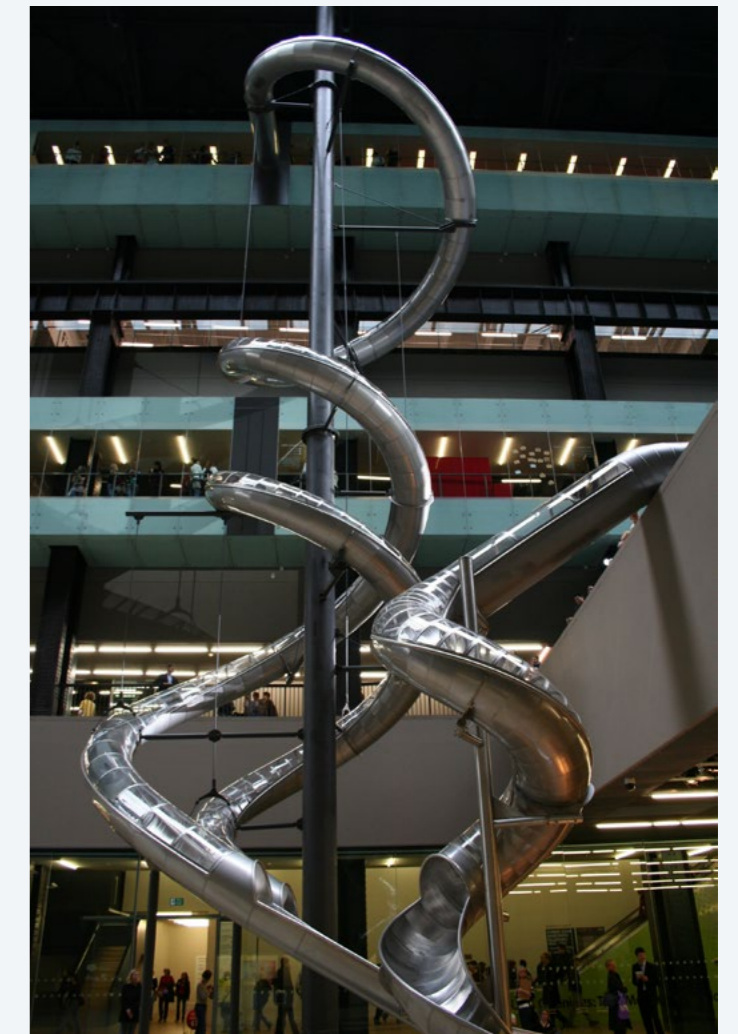
I See What You Mean
Lawrence Argent
2005
An original artwork owned and commissioned by the City and County of Denver.



Commissioned as part of the construction of the Colorado Convention Centre Denver's twelve-metre 'big blue bear' became an instant attraction for the site.



Arne Quinze, *The Sequence*. Copyright of the Artist and MARJANI MERCIER Gallery.



Test Site by Carsten Höller at the Tate Modern, London

OPTION C

Project Proposal



Priority: Medium

Working title:

Crows Nest Street Art Wall

Approach:

Large scale prominent wall for rotating street art exhibition

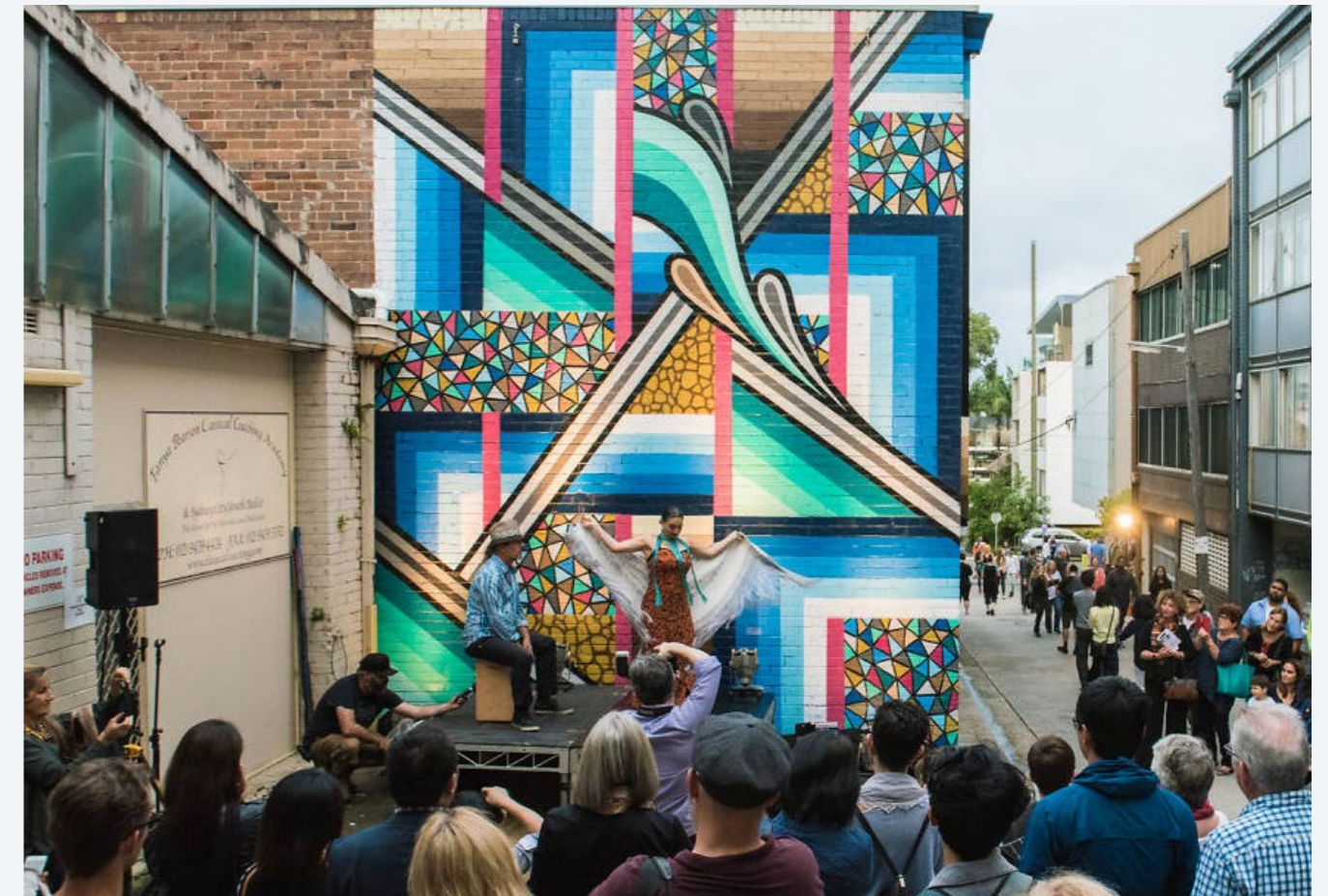
Temporary

Estimated Cost Range:

\$ (per exhibition excluding base infrastructure)

Concept

In recent years, the streetscape of St Leonards' temporary 'creative district' has become adorned with an increasing selection of street art, supported by the developer-led meanwhile use of commercial buildings slated for renewal. A dedicated external street art exhibition space in the new development on the Pacific Highway site would continue this emerging tradition and provide a flexible context in which a rotating program of artists could enliven the site and promote the arts offering of the new centre. This could be managed by a local arts organisation who could be resident in the Arts Centre (e.g., Studio A or Brand X).



Art Month Sydney St Leonards TWT Creative Precinct Block Party, 2018. Artwork by Bradley Eastman (aka Beastman) (image Tim Da Rin, Art Month Sydney)

St Leonards has a strong street arts culture already in the TWT Creative Precinct. This talent could be showcased on a wall in the new development that is dedicated to temporary street art.

OPTION D

Project Proposal



Priority: Medium

Working title:

Window into Art

Approach:

External-facing vitrine for rotating art exhibitions

Temporary

Estimated Cost Range:

\$ (per exhibition excluding base infrastructure)

Concept

This is programmable space that is accessible to all, from the outside, 24 hours a day. This approach has the potential to showcase more diverse artists and art forms - vinyls, painting, sculpture, photography, possibly even digital works if screens are installed in the window display areas.



Shaz Madani Studio, Wellcome Trust Window Installation (image Shaz Madani Studio)

The integrated display windows were designed into the refurbishment of the Wellcome building in order to increase exhibition space as well as public access to the exhibitions. As these windows are visible from street level, works on show are visible 24/7, from outside, and double as marketing - encouraging passers-by to visit the larger exhibitions inside.

An Implementation Framework

The NSPAM implementation framework is guided by the [draft Best Practices For Commissioning Art In Public Space](#) document produced for the National Association of Visual Artists (NAVA) in 2019. The model is useful because it recognises that “public art is commissioned by both public and private interests, including governments, community and interest groups, private developers, and individuals” (2019, p8).

Establishing a Public Art Panel

A key step in the best practice for public art process is what NAVA calls the “Selection Panel Appointment”. This panel functions as a curatorial structure for assessing and determining public art commissions or assessing public art competitions or applications. It should include “...members with appropriate professional knowledge and lived experience to judge the artistic, aesthetic and practical quality of an artist’s proposal and its relationship to the social and environmental site” for the work (ibid, p15).

The panel’s role is to provide independent curatorial expertise and arts quality assurance to the Council and stakeholders with responsibility for Council Public Art initiatives. Terms of reference, responsibilities and scope of work for the panel should be clearly defined and include length of appointment, number of anticipated meetings, payment details and a confidentiality agreement.

In order to implement the NSPAM, it is recommended that North Sydney Council appoint a Public Art Panel along the lines recommended

by NAVA and followed by other significant local governments such as the City of Sydney and Northern Beaches Council. The Public Art Panel would align with the key principles outlined in Council’s Design Excellence Panel Charter which ensures the panel serve as an independent advisory body. It is proposed that the panel guide the implementation of the principles in the NSPAM. The panel’s curatorial responsibilities should be to participate in the assessment of Council’s commissions, acquisitions and donations and for the approval of significant Public Art Plans identified under Council’s Planning Process as a ‘Condition of Consent’, with regard to the NSPAM criteria (below).

Criteria for the Selection and Approval of Public Art in North Sydney

The criteria in the NSPAM are drawn from, and expand upon the existing North Sydney public art policy and include both artform and operational criteria.

ARTFORM CRITERIA

- Engagement of reputable, professional artists with experience
- Inclusiveness and diversity of artists, audiences and artforms
- Standards of excellence and innovation
- Integrity of the work
- Relevance and appropriateness of the work to the context of the site - temporary or permanent
- Substantial community support
- Non-duplication of other public art.

OPERATIONAL CRITERIA

- Public safety and the public’s access to and use of the public domain
- Durability and adequacy of maintenance plan including costs
- Adequacy of funding breakdown, including, for example: structural engineer’s certificate, if required.

Public Art Funding Models

In keeping with the current North Sydney Public Art Policy the NSPAM has been developed for a range of contexts:

- artworks created or commissioned by Council as community development projects;
- artworks created or commissioned by Council as urban design projects;
- developments in excess of 2,000 sq metres or abutting public open space;
- artworks accepted by Council as a donation; and
- temporary public art.

Further to these categories above, public artworks are sometimes delivered as a result of partnerships with state significant projects, philanthropic funding, sponsorships and collaboration with other Council departments such as City Strategy Division, Open Space and Environmental Services Division and Property and Engineering Services Division. In order to facilitate the implementation of public art in all these contexts, Council will need to investigate and broker funding solutions to suit.

Possible sources for public art funding include:

- Voluntary Planning Agreements
- Negotiations through conditions of consent within development applications
- Local Infrastructure Contributions Plan (Section 7.11)
- Council funding approved for public art and allocated to the Arts and Cultural Section (Community Development Department)
- Partnerships with state government for planned public art on state significant sites in the LGA such as the City and South West Metro projects and the proposed Western Harbour Tunnel Beaches Link or other state government sites
- Brokered philanthropic or sponsorship opportunities for public art on privately owned sites such as the AMP building or for activation

- of key private development sites in the LGA
- Brokered funding from other Council units such as from Open Space and Environment Division when capital improvements are being made to parks and recreation spaces.
- Collaboration with Create NSW public art commission programs (e.g., with Sydney Metro Transport for NSW).

Council-approved budgets

Allocations for public art have been made for the years 2019 – 2022 within Council’s financial forecasting in response to the North Sydney Arts & Cultural Strategic Plan 2019-22. While these allocations are very modest in relation to the full cost of public art commissions, they can play a pivotal role in leveraging other sources of funding such as those cited above.

Funding estimates have also been made regarding public art in forecasts regarding sites in Council’s North Sydney CBD Public Domain Strategy (2020).

The security of these and subsequent funding commitments by Council will prove vital to the success of public art in North Sydney. Likewise, members of Council’s Arts & Culture Team will need to be enabled to realise other funding opportunities in order to achieve significant and high-quality public art outcomes. In this way, Council’s previous investment and promotion of its public art can be realised and North Sydney can start to become a place renowned for its vibrant public domain and culturally dynamic place identity.

Case Study

Singapore: Government-led Public Art

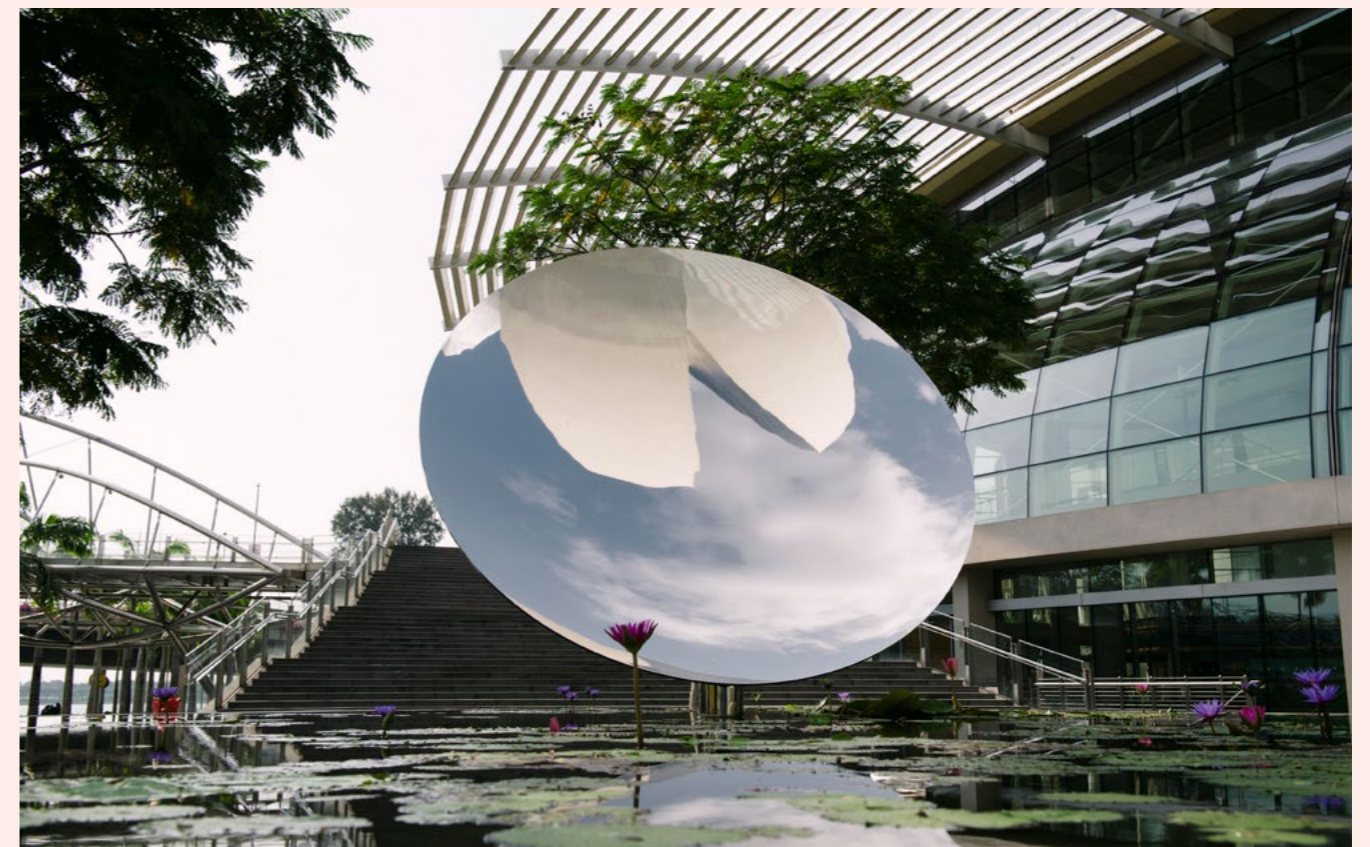
Context

Central Singapore, like North Sydney, is both urban and green, with waterfront and modern mixed developments comprising businesses, retail and medium and high-density housing for a diverse population. It is an important world trade centre with a powerful financial sector but recently tourism and cultural tourism in particular has become a significant contributor to the economy. Since the late 1990's the city has invested heavily in its arts sector as part of Singapore's strategic development into a world class destination.

Implementation

The government agency primarily responsible for overseeing public art commissioning is the Public Art Trust (PAT), an initiative of the National Arts Council, who work in close collaboration with the city's museums. PAT's role is to proactively commission or co-commission unique new public art from Singaporean and/or international artists for sites shortlisted from a repository of public spaces made available for use. This is done through open calls, nominations, direct commissions of existing proposals from a database, or through direct purchase. Initiatives include:

1. To encourage private donations of public art, PAT provides co-funding that allows external commissioners to propose Singapore or permanent resident artists to create work on private or state land. To be eligible the site must:
 - be publicly accessible at least twelve hours a day for indoor spaces
 - have good public footfall (min. five days/week)
 - be adequate for the display of the proposed work.
 - Proposals are assessed by an advisory panel and once approved are eligible for matched funding.

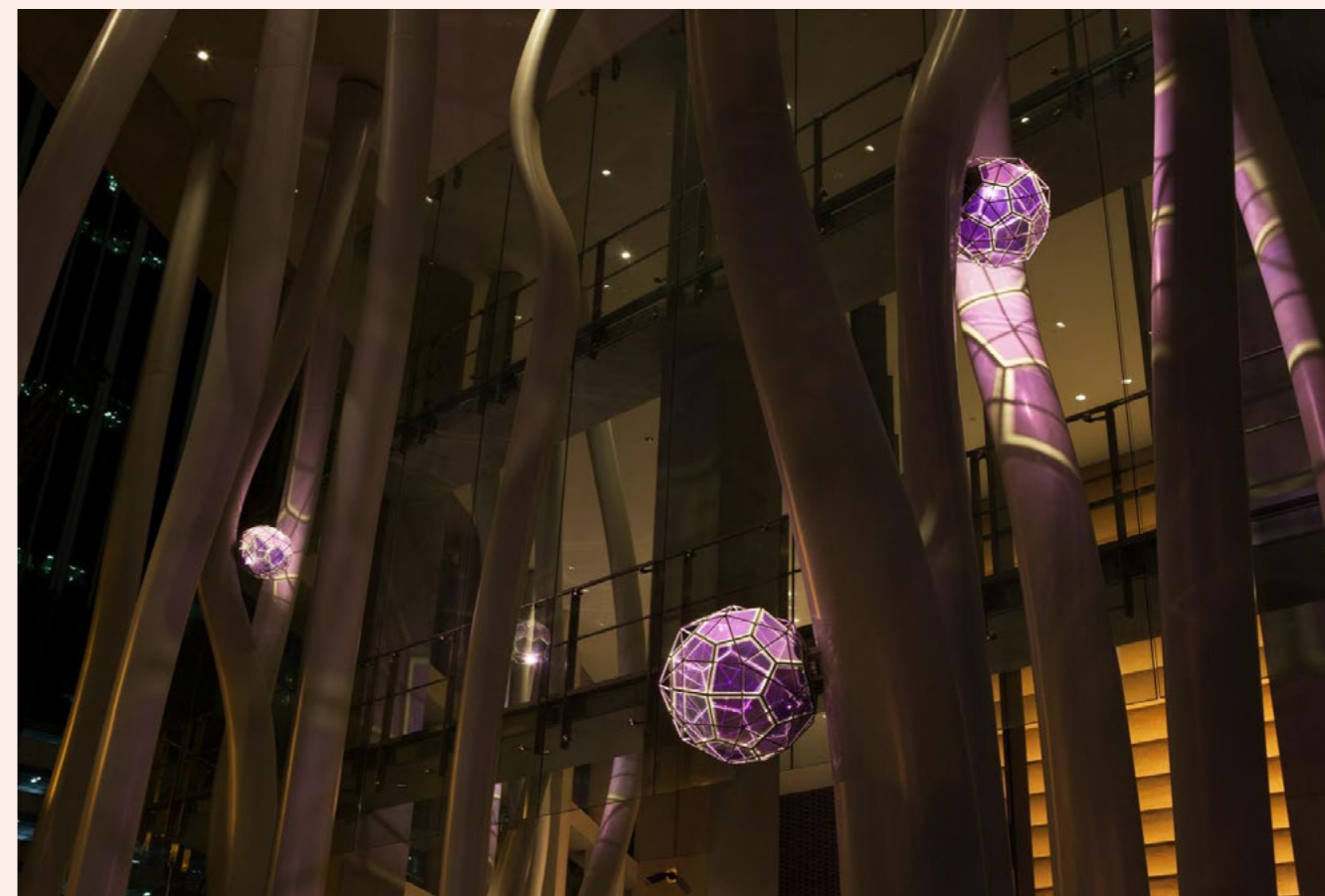


Anish Kapoor, *Sky Mirror*, Marina Bay Sands© Singapore



Delia Prvacki, *Singapore Tapestry*. Artwork Commissioned by Land Transport Authority under the Art In Transit Programme (image LTA Singapore)

2. From 2005 – 2012, Singapore's Urban Redevelopment Authority introduced an Art Incentive Scheme to encourage new CBD property developments to integrate public art into their plans. This scheme was particularly successful. Developers earned additional gross floor area by commissioning or purchasing large scale permanent sculptures and siting them within their developments. For example, Marina Bay Sands established a public art path site, which includes works by high profile international artists such as Antony Gormley, Sol LeWitt and Zhan Wang (large budgets are dedicated to public art – in another development by Wheelock Properties \$6.4 million was allocated for 4 works). All artworks submitted through this scheme were evaluated by advisory panels.
3. The government has also invested significant funds to commission new artworks for its infrastructure, most notably the international Changi Airport and its metro system. The metro hosts the country's largest public art showcase featuring over 300 artworks, which integrates art by Singapore-based artists into the network as a means of connecting people and developing a sense of identity through local histories, geographies and communities.
4. Public art programs and temporary cultural events can also be found at other major tourist destinations, such as the Botanic Gardens, which has over twenty works of art, and the public spaces around many of its museums. Similarly, I Light Singapore (billed as Asia's leading sustainable light festival held in Marina Bay) includes a large number of temporary outdoor light installations.



Olafur Eliasson's *Above below beneath above* at CapitaLand's CapitaGreen tower. © Juliane Eirich / Studio Olafur Eliasson 2015

Transferrable Learnings

- Successful top-down, government-led strategic planning and execution of public art
- Public art outcomes are generally aspirational and well integrated into new developments as a result of leveraging significant funding from strong government agency – developer relationships
- Policy that each purchase or commission should be a unique work by a different artist to ensure visual variety and to offer opportunities to new international and local artists.

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Attachments

Attachment 1: Development and Public Domain Upgrade Project Locations Audit
 Attachment 2: Identified Public Artwork Sites
 Attachment 3: Key Planning Documents for North Sydney
 Attachment 4: Policy Analysis

Attachment 1: Development and Public Domain Upgrade Project Locations Audit

Note: This audit is based on mentioned locations and includes exhibition concept and early stage recommendations (depending on the context within the documents) – this does not reflect a summary or indication of Development Approvals but is intended to give a general overview of the extent of future public space-affecting development and upgrades in the LGA.

DOCUMENT	DEVELOPMENT OR PUBLIC DOMAIN UPGRADE PROJECT LOCATIONS
North Sydney CBD Public Domain Strategy 2020	18
Ward Street Precinct Masterplan 2019	1
Civic Precinct Planning Study (2020)	37
St Leonards Crows Nest Planning Study Precincts 2 and 3 (2015)	15
Neutral Bay Town Centre—Future Directions Planning Study 2021	4
Education Precinct - Public Domain Masterplan	7
Presentation: Masterplan for Public Domain Upgrade of Blues Point-Road McMahons Point	3
Kirribilli Village Centre Masterplan	8
TOTAL:	93

Attachment 2: Identified Public Artwork Sites

SITE OR AREA	IDENTIFIED OR PROPOSED FUTURE PUBLIC ART USE	SOURCE
617-621 Pacific Highway	Proposed arts centre	https://yoursay.northsydney.nsw.gov.au/planning-proposal
Little Spring Street (Central Laneways)	Approved private development public art site	North Sydney CBD Public Domain Strategy 2020
Cnr Little Spring and Spring Street (Central Laneways)	Approved private development public art site	North Sydney CBD Public Domain Strategy 2020
Cnr McLaren and Miller Street (Victoria Cross Metro Station)	TfNSW Public art site	North Sydney CBD Public Domain Strategy 2020
181 Miller Street (Victoria Cross Metro Station)	TfNSW Public art site	North Sydney CBD Public Domain Strategy 2020
521 Pacific Highway (Crows Nest Metro Station)	TfNSW Public art site	Create NSW - Metro Art - Integrated & Sculptural Public Artwork Expression of Interest Information (2018)
Post Office Square (Indicatively marked 15 Mount Street)	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020
Post Office Square (Indicatively marked 15 Mount Street)	Proposed public artwork	Council Excel file 'PUBLIC ART CBD LIST 1.6.20'
Miller Place (Indicatively marked 181 Miller Street)	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020
Miller Place (Indicatively marked 102 Miller Street)	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020
Tramway Park	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020
Tramway Park	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020
Tramway Park	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020
Denison Street (Central Laneways)	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020

Elizabeth Plaza, Hill Street	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Intersection Little Walker and Mount Street	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Little Walker Street	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Greenwood Plaza near Gas Lane	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Greenwood Plaza near Blue Street	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Blue Street	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Ward Street Precinct	Proposed public artwork	Ward Street Precinct Masterplan 2019
Ward Street Precinct	Proposed public artwork	North Sydney CBD Public Domain Strategy 2020 (Note: 2nd artwork not identified in WSP Masterplan)
Ward Street Precinct Berry Street entrance	Proposed temporary public artwork or activation	North Sydney CBD Public Domain Strategy 2020
Hume Street Park, Crows Nest	Proposed public artwork	St Leonards - Crows Nest Planning Study Precincts 2 and 3 (2015)
Grosvenor Lane near Waters Lane (Grosvenor Lane Plaza)	Proposed public artwork	Neutral Bay Town Centre - Future Directions Planning Study 2021
Proposed Pocket Park (Lavender Bay)	Proposed public artwork	Blues Point Road McMahons Point Masterplan
Proposed Pocket Park (McMahons Point)	Proposed public artwork	Blues Point Road McMahons Point Masterplan
Burton Street Underpass, Milsons Point	Proposed temporary public artwork or activation	Kirribilli Village Centre Masterplan 2020

Attachment 3: Key Planning Documents for North Sydney

North Sydney Planning and Development Context

North Sydney is Greater Sydney's second largest CBD and attracts over 60,000 workers to its CBD every day. The Greater Sydney Commission's Greater Sydney Region Plan: A Metropolis of Three Cities strengthens the role of North Sydney's CBD and its North District Plan envisions sustained employment growth of up to 20,000 more workers over the next twenty years and the addition of major transport infrastructure.

Currently the LGA is the site for some of the most significant urban redevelopment in Sydney and there is more commercial development to come. Once again Greater Sydney's connectivity and transport needs are key drivers in this reshaping of the LGA and North Sydney's character. As the Harbour Bridge and the Warringah Freeway remade the LGA in the twentieth century, so too the City and Southwest Metro projects and the proposed Western Harbour Tunnel Beaches Link will radically alter the way North Sydney looks and operates in the twenty-first century.

Council Strategic Context

Council's overarching aspiration for North Sydney and its changing landscape is laid out in its Community Strategic Plan 2018 – 2028 which states that: "The community's shared vision is to shape a progressive, vibrant and diverse North Sydney." Council and North Sydney's communities' aspirations for the LGA into the next decade are further detailed in the North Sydney Smart City Strategy 2019-22 and the North Sydney Visitor Economy Strategy 2019/20-2024/25.

Council's vision for a smart city is to "...leverage data, technology and innovation, and develop new partnerships, to improve North Sydney as a healthy, active and vibrant place for its community and visitors" (p14). The strategy articulates the link between vibrant creative industries and the growth of innovation and knowledge economies. Three of the six themes which underpin this vision – Smart Infrastructure, Smart Economy and Smart Community – offer arts and culture as strategies and actions with delivery mechanisms such as activation in the public domain, planned innovation/knowledge and cultural centres and the continuation of the public art trail.

The vision for North Sydney's Visitor Economy Strategy is to "...grow a sustainable visitor economy that contributes to the vibrancy of our community, protects our environment and supports dynamic centres, positioning North Sydney as a world-class place to live, work, study and visit" (p6). Its three strategic themes – Connected Community, Living Heritage and Dynamic Centres – are based on the primary experience pillar of arts and culture, history and heritage and urban nature and open spaces. Consultation feedback identified North Sydney's characteristics as being creative, arty, cultural, historical, heritage, interesting (the stories), peaceful and natural. Arts and culture, including public art, were also identified as providing the LGA's competitive edge and offering key opportunities to grow North Sydney's visitor economy.

It is in the context of the significant scale and pace of North Sydney's urban change that Council will deliver on the aspirations in the Community Strategic Plan as well as other plans for its residents, workers and visitors. Key change drivers such as the new transport infrastructure and commercial developments are largely outside

Council's remit. The Sydney Metro and the proposed Western Harbour Tunnel Beaches Link are Transport for NSW projects and in designated State Significant Precincts, with DPIE also shaping planning for Crows Nest and St Leonards in the St Leonards and Crows Nest 2036 Plan (Finalised August 2020).

In North Sydney CBD and other centres in the LGA, many of the major changes that impact the public domain are driven by commercial development. The proportion of public domain under Council control is relatively limited while at the same time, future demand for quality public domain will increase. As noted in the North Sydney CBD Public Domain Strategy (2020):

In 2016 North Sydney CBD's public domain (including roads, plazas, parks and footpaths) was approximately 96,000 m2 of which only 46,000 m2 was accessible to pedestrians. This equates to 0.75 m2 per worker. With an estimated growth of 20,000 new workers over the next 20 years, another 16,000 m2 of pedestrian areas are needed to maintain the current ratio (p6).

Given the scale and pace of these changes it is not surprising that planning for the future is one of the five key directions in the Community Strategic Plan. Planning is identified as an area where Council can intervene and deliver on its aspirations and community priorities.

Planning and development in North Sydney are governed by the North Sydney Local Environment Plan (LEP) and guided by North Sydney's Development Control Plan (DCP). It is through these planning instruments and in the planning process from the LEP and DCP through development assessment application (DA) to construction certification that Council can influence and deliver on many of its commitments.

North Sydney's DCP divides the LGA into nine planning areas which generally reflect the municipality's suburbs. Across these planning areas there are four significant commercial centres. All are currently the subject of significant strategic planning processes as Council recognises that the scale of change will have the greatest impact on not only Sydney's second biggest business district, but in the centres of St Leonards, Crows Nest and Neutral Bay as well.

Council is therefore undertaking strategic planning for a number of key locations, but principally for its CBDs and village centres.

Arts and Cultural Context for Public Art in North Sydney

Council's delivery of arts and culture is already guided by a range of arts and cultural policies and initiatives that are intended to promote the culture of the North Sydney CBD and its surrounds and contribute to a lively community. The three key planning documents are:

- North Sydney Arts & Cultural Strategic Plan 2019-22 (Including framing report: amended North Sydney Arts & Cultural Strategic Plan 2019-22 Council REPORT July 2019)
- North Sydney Public Art Trail Masterplan 2017 (Including framing report: North Sydney Public Art Masterplan - Council REPORT (Status Update Item CiS04 - 20.11.17)
- North Sydney Public Art Policy (Including addendum "Urban Street Art / Temporary Art above 6 and below 12 meters in height")

Developed with community and stakeholders' input the vision of the North Sydney Arts & Cultural Strategic Plan 2019-2022 is that:

North Sydney Council is recognised as a local government leader in the provision of vibrant, inclusive, accessible, innovative and collaborative arts and cultural programs and services, recognising the role arts and culture plays in developing individual wellbeing, building community connectedness and contributing to a vibrant and dynamic community.

The Role for Public Art

One important way Council can deliver on these aspirations and community priorities is through arts and culture in the public domain of its CBDs and most visibly and tangibly through public art. Public art is a prominent theme in North Sydney's Arts and Cultural Strategic Plan.

"Public art by nature is highly visible. It sits in the public realm and is accessible to a broad audience, impacting on the landscape and the way people experience it. Public art takes many forms, including murals, fountains, sculpture, installations, details in streetscapes, sound works, text, multi-media; it may be permanent, temporary or ephemeral...It can generate a sense of ownership, a sense of place and cultivate community identity. It can enrich everyday experiences and enable recognition of and

respect for the connection between individuals, the community and the environment, and importantly helps create a diverse and engaging urban and city environment.

The Strategic Plan references Council's public art program and the delivery of the Public Art Trail Masterplan and Council's Public Art Trail App. It also cites the public art provisions in North Sydney Council's DCP and identifies the new developments in the CBD as opportunities for integration of permanent, temporary and place activation public art initiatives.

'A culturally rich CBD' is one of the main public domain goals to be achieved by the Public Domain Strategy (p14) and public art was identified as the most effective way of achieving a more community-friendly and active CBD in online survey responses. Public art is not only valued by North Sydney's community but its benefits and importance in local placemaking is understood. The North Sydney CBD Public Domain Strategy community and stakeholder engagement identified public art as the most effective way of achieving a more community friendly and active CBD (p8).

Public art is also Council's most 'authorised' mechanism for delivering art and culture in North Sydney as it is the only identified practice/representation of arts and culture in the DCP (while there are provisions for public entertainment and expression, public art has implementation detail embedded in the DCP). It is therefore integrated across all planning documents that follow from and are based on the DCP.

The North Sydney Arts & Cultural Strategic Plan 2019 -2022 specifically nominates integrating public art into development sites.

With the current and proposed redevelopment of the CBD Council will incorporate the needs of the CBD into the Masterplan which will ensure that public art and other creative opportunities are integrated into new development (p19).

Current North Sydney LGA place planning/ strategic planning documents incorporate public art provisions and nominate sites (see Table 1 below).

The NSW Government recognises the increasing significance of public art with individual agencies such as Transport for NSW collaborating with Create NSW on commissioning art for the new Metro sites and even preparing their own public art for transport guidelines. The establishment of Place Excellence in DPIE validates the important place making role of public art in "meaning attachment", which is essential to realising the value of place. Create NSW is also working on its first public art guidelines as part of a Public Art Toolkit.

Public art is not only increasingly valued by government. It is valued and supported by North Sydney's community and authorised in its planning instruments.

**ATTACHMENT 3 TABLE 1
COUNCIL PLANNING DOCUMENTS BY PLANNING AREA**

PLANNING AREA	DOCUMENT	SUMMARY OF OBJECTIVES AND RELATIONSHIP TO NSPAM
North Sydney CBD	North Sydney CBD Public Domain Strategy 2020	<p>"The North Sydney CBD is undergoing a major transformation. By 2036, new and refurbished commercial towers will support around 20,000 additional workers in the CBD. Many will arrive via the Victoria Cross Metro station which is estimated to bring 16,000 commuters in the morning peak hour. Council is also working to deliver a new Civic Hub of open space, social and cultural facilities in the Ward Street Precinct. These projects ensure the North Sydney CBD continues to evolve as a vibrant commercial centre for workers, residents, students and visitors into the future.</p> <p>The North Sydney CBD Public Domain Strategy puts in place a framework to deliver public domain works that will complement the new transport, commercial and cultural infrastructure."</p> <p>In terms of public art planning, it provides the overview of the public domain development context in the short, medium and long term for the North Sydney CBD and for some development projects identifies possible public artwork locations or, for particular areas, comments generally on the potential for public artwork presence.</p> <p>Public art elements</p> <p>New public artworks and public art activations are specifically noted as location-level key public domain goals in the Public Domain Strategy for the following sites:</p> <ul style="list-style-type: none"> ▪ Miller Place ▪ Ward Street Precinct ▪ Post Office Square ▪ Central Laneways & Little Walker Street ▪ Tramway Park <p>Additionally, public artwork is included in indicative urban design consideration plans for Post Office Square (p43) and Little Walker Street (p64), and opportunities are noted for either artwork or interpretive information at Brett Whiteley Place (p50). The map on page 97 indicates ten 'identified new public art sites' and eleven 'potential public art activations.' However, the Council-identified sites map in the NSPAM differs from this map as it is based on more recent information.</p>

	Ward Street Precinct Masterplan	<p>The Masterplan builds upon the Stage 1 work and has integrated and expanded upon the defined place principles:</p> <ul style="list-style-type: none"> Integrate with the Metro Complete the Pedestrian Core Enhance the Public Space Journey Establish a Hub for Public Life Strengthen the Commercial Centre <p>Place principles 3 and 4, “Enhance the Public Space Journey” and “Establish a Hub for Public Life” are reflected in the NSPAM and the indicative public art project proposals for the future Ward Street Precinct directly address these principles.</p> <p>Public art elements Indicative public artwork positioning in central square map (consistent with indicative impression image in North Sydney CBD Public Domain Strategy 2020 p50).</p>
	<p>North Sydney CBD Laneways – Engagement Outcomes (CiS04)</p> <p>North Sydney Laneways Concept plans and artists impressions</p>	<p>Council Report providing an overview of the engagement outcomes for the North Sydney CBD Laneways project. The findings illustrated “general support for the concept of pedestrianisation” (p9) and the proposed public domain improvements.</p> <p>The Laneways concept plans have provisions for cultural activity but do not indicate or note any public artwork locations.</p>
Civic Precinct	Civic Precinct Planning Study (2020)	<p>“The aim of the Civic Precinct Planning Study is to understand the impacts of new public transport infrastructure and transformations in surrounding areas and formalise an urban design framework for the future of the precinct.”</p> <p>Public artwork – in terms of public domain embellishment through street art and sculpture – is not recommended, consistent with the character of the area. This is why the project proposals outlined in the NSPAM for the Civic Precinct are not for physical artworks, except for that which can be installed within the Council Chambers building.</p>
	St Leonards Park Landscape Masterplan	<p>Sets out the guiding principles and park structure for future landscape enhancements for the park. The NSPAM, in alignment with Council’s list of identified potential public artwork sites, does not make recommendations for any (permanent or temporary) public artworks on or visually adjacent to the park, again consistent with desired character for the Civic Precinct.</p>

Education Precinct	Education Precinct - Public Domain Masterplan	<p>Purpose: “One of the key actions of the Planning Study is to establish Living Campus – a design-led initiative to transform the Education Precinct into a popular and easy to reach destination in North Sydney through place-making strategies that:</p> <ul style="list-style-type: none"> Enhance the precinct’s function as an urban campus; Better connect people, schools and places; and Transform streets into valuable civic spaces.” <p>... what needs to be improved is the quality of the public domain in order to create safe, attractive and engaging spaces, streets, laneways and public open space for students, residents and workers to enjoy.”</p> <p>Public art elements At the time of publication of the Education Precinct - Public Domain Masterplan there were site opportunities identified, however, the NSPAM has not made recommendations for any sites in the Education Precinct – more recent studies and consultation would be required to assess suitability in current context given the range of stakeholders.</p>
St Leonards Crows Nest	St Leonards Crows Nest Planning Studies (2012 & 2015)	<p>2012 study applied to Precinct 1. 2015 study: Precincts 2 and 3. “The planning study aims to develop new strategies and initiatives that will provide for the following:</p> <ul style="list-style-type: none"> New open space in St Leonards / Crows Nest. Increased investment in St Leonards and decreased commercial vacancy rates, with particular focus on the rejuvenation of the Pacific Highway between St Leonards train station and the intersection of Pacific Highway and Willoughby Road. Improved connectivity, particularly between St Leonards/Pacific Highway and Willoughby Road. Improved urban design and street level amenity particularly in St Leonards and along the Pacific Highway. Improved building design and residential amenity in St Leonards.” <p>Public art elements Hume Street Park is noted as an opportunity for a public space embellishment.</p>
	Crows Nest Placemaking & Principles Study 2016 (amended 2018)	<p>In the context of the announcement of the Crows Nest Metro Station: “This study presents a suite of principles that should guide future plans for the area. These principles cover the Metro station, employment, housing, precinct character, public space, social infrastructure, heritage, design, access, services and utilities.”</p> <p>Public art elements Hume Street Park forms a key location in placemaking strategy, with recognition of the upgrades that will link the reserve to Willoughby Road (which are beginning 2020 under DA 234/18). The public art project proposals involving the Crows Nest Indoor Sports Centre are designed to coincide with the significant public space gains and new activation in the area.</p>
Neutral Bay	Neutral Bay Town Centre - Future Directions Planning Study 2021	<p>“...to review existing planning controls along Military Road to meet the current needs of the community and explore ways to deliver future development and job growth in the area.”</p> <p>Public art elements Recommends that the future Grosvenor Lane Plaza includes a major public artwork.</p>

Kirribilli Village	Kirribilli Village Centre Masterplan (2020)	<p>Urban domain and landscape investigation and studies to support the objective: "How can we make Kirribilli a DESTINATION and not just a by-route/ carpark for people commuting to the city or visiting nearby attractions".</p> <p>Public art elements The document does not note any public art locations however, the masterplan does focus on culture and activation and recommends: "the utilisation of Burton Street underpass as public space and heart" for the Village Centre. The public art project proposals included in the Public Art Master Plan for the underpass directly address the public space activation that will be required to achieve this status.</p>
McMahons Point Village	Blues Point Road – McMahons Point Public Domain Upgrade Masterplan	<p>"The public domain upgrades are to incorporate contemporary design ideas for 'Place Making' for the current and next generation of people who live, visit, commute and or work in this iconic lower north shore commercial area. The design must reflect innovative and creative use of the public space and streetscape in the area."</p> <p>Public art elements The presentation notes opportunities for public artworks at the proposed King George Street and East Crescent Street Pocket Parks.</p>

**ATTACHMENT 3 TABLE 2
PLANNING CONTEXT – LGA AND STATE LEVELS**

AUTHOR	DOCUMENT	SUMMARY OF OBJECTIVES AND RELATIONSHIP TO NSPAM
Greater Sydney Commission	North District Plan (2015)	<p>The North District Plan provides the key modelling for future employment and population growth for the greater district and a significant proportion of this growth falls within the North Sydney LGA. The Planning Priorities established in this document inform both state and local government upgrade and development projects, as well as Council strategic plans and service delivery.</p> <p>Relationship Connectivity and transport needs are key drivers in this reshaping of the LGA and North Sydney's character. Upgrades to infrastructure and the public domain, as well as private development driven by the district's growth, set the context for the public art opportunities identified by Council and presented in the NSPAM.</p>
NSW Department of Planning, Industry and Environment	Local Character and Place Guideline (2019)	<p>The guide is intended as a toolkit for assessing and translating an area's local character into planning documents and policy. Through understanding what shapes local character, the factors identified in the guidelines also provide a guide to what might be influenced to maintain or achieved desired area character.</p> <p>Relationship The Local Character Wheel figure notes the roles of public domain configuration, interface, open space, leisure, community facilities, heritage and culture as social and environmental factors shaping local character.</p>
NSW Department of Planning, Industry and Environment	St Leonards and Crows Nest 2036	<p>Vision: "Sitting at the heart of the Eastern Economic Corridor; connectivity, innovation and a commitment to great design will see the St Leonards and Crows Nest area transform as a jobs powerhouse. Mixing commercial and residential, the centre will offer workers, residents, students and visitors a variety of homes, jobs and activities with increased accessibility with a new world class metro service"</p> <p>Planning priorities are set from North District Plan to meet the objectives, which are structured into the areas: Infrastructure and Collaboration, Liveability, Productivity, Sustainability.</p> <p>Relationship Shared North District Planning Priority N4: Fostering healthy, creative, culturally rich and socially connected communities.</p> <p>Parts of St Leonards and Crows Nest within the North Sydney LGA have been zoned for the Special Infrastructure Contribution Scheme which will add to the existing development and renewal funding context shaping the future public domain.</p> <p>The Social Infrastructure and Open Space technical study confirmed the demand for community facilities, as will be realised under the proposed St Leonards Arts Centre delivered through VPA.</p>

North Sydney Council	Visitor Economy Strategy	<p>Vision: "To grow a sustainable visitor economy that contributes to the vibrancy of our community, protects our environment and supports dynamic centres, positioning North Sydney as a world-class place to live, work, study and visit."</p> <p>The three strategic themes – Connected Community, Living Heritage and Dynamic Centres – are based on the primary experience pillars of arts and culture, history and heritage and urban nature and open spaces.</p> <p>Relationship Arts and culture, including public art, were identified during consultation feedback as providing the LGA's competitive edge and offering key opportunities to grow North Sydney's visitor economy.</p>
North Sydney Council	Smart City Strategy	<p>Vision: "North Sydney Council will leverage data, technology and innovation, and develop new partnerships, to improve North Sydney as a healthy, active and vibrant place for its community and visitors."</p> <p>Relationship The strategy articulates the link between vibrant creative industries and the growth of innovation and knowledge economies. Three of the six themes which underpin this vision – Smart Infrastructure, Smart Economy and Smart Community – offer arts and culture as strategies and actions with delivery mechanisms such as activation in the public domain, planned innovation/knowledge and cultural centres and the continuation of the public art trail.</p>

Attachment 4: Policy Analysis

TABLE – PUBLIC ART CONTEXT

Strategic Plan	Objectives and Summary	Aspects informing the NSPAM
<p>North Sydney Community Strategic Plan 2018-2028</p>	<p>“The document is a 10-year plan to shape the North Sydney local government area’s future.” The CSP is structured into 5 directions that support the vision for North Sydney in 2028: Our Living Environment, Our Built Infrastructure, Our Future Planning, Our Social Vitality, Our Civic Leadership. The key direction aligning to delivery of arts and culture is Direction 4: Our Social Vitality. Delivery of arts and cultural services occurs under Direction 4: Our Social Vitality and the mechanisms for this delivery are further detailed in the Arts & Cultural Strategic Plan summary below.</p> <p>There are additional alignments across the Plan’s other directions due to the development integration and public domain role of public art.</p> <p>Direction 4: Social Vitality – Outcome 4.2: North Sydney is Creative and Home to Popular Events</p> <ul style="list-style-type: none"> CSP Strategy 4.2.1: Promote, support and celebrate creative arts in North Sydney through facilities, spaces and programs. <p>Direction 3: Our Future Planning – Outcome 3.1: Prosperous and Vibrant Economy</p> <ul style="list-style-type: none"> CSP Strategy 3.1.4: Promote and enhance the night time/after hours and weekend offer <p>Direction 3: Our Future Planning – Outcome 3.4: North Sydney is Distinctive with a Sense of Place and Quality Design</p> <ul style="list-style-type: none"> CSP Strategy 3.4.4: Improve the urban design, amenity and quality of North Sydney’s public domain including laneways <p>CSP Strategy 3.4.5: Use a place-based planning approach to achieve design excellence and management of places as they change CSP Strategy 3.4.6: Protect and promote North Sydney’s built heritage including significant architecture, objects, places and landscapes</p>	<p>The principles informing the public art proposals at the recommended sites connect to and support public domain and community outcomes as outlined in the Community Strategic Plan.</p> <p>The principles driving the proposal projects are:</p> <ul style="list-style-type: none"> “Site is the Starting Point” “Play and Participation” “Space to Breathe” <p>These principles guide artworks that seek to enhance public open space and create engaging, activated places through site-specific and place-relevant commissions and actions.</p> <p>The proposed St Leonards Arts Centre is positioned as a significant source of activation in the future of the St Leonards Precinct and multiple proposal projects based around this site are outlined in the NSPAM.</p>

	<ul style="list-style-type: none"> A number of the major transformational ideas and future actions outlined relate to public domain outcomes (p10): “Exploring ways to increase open space and urban tree canopy cover, including creative use of existing infrastructure and increased access to community gardening.” “Revitalisation of the commercial centre through more diverse night-time and weekend economic and social offerings and increased visitation to strengthen the North Sydney CBD’s position within the Greater Sydney Commission’s Harbour CBD.” “Activation of the St Leonards Precinct, balancing existing residential amenity with growth through new housing and commercial development.” 	
<p>North Sydney Arts & Cultural Strategic Plan 2019-22</p>	<p>“Outlines Council’s Arts and Cultural Service Levels and three Directions identified through community consultation and is in line with recent planning studies across the sector. The Directions align with strategies set out in Council’s Community Strategic Plan 2018-2028 and embrace the vision to enhance, support and develop arts, culture and diversity in the North Sydney local government area, whilst harnessing new opportunities from both within Council and across the broader community and business sector.”</p> <p>Directions: <i>Provide Creative Spaces and Opportunities</i> <i>Enable Creative Expression and Cultural Experiences</i> <i>Support Diversity and Inclusiveness</i></p> <p>Community Strategic Plan 2018-2028 Outcomes supported: <i>4.1 North Sydney is Connected, Healthy, Inclusive and Safe</i> <i>4.2 North Sydney is Creative and Home to Popular Events</i></p> <p>This plan recognises a Greater Sydney Commission North District Plan Planning Priority alignment: “fostering healthy, creative, culturally rich and socially connected communities” (Planning Priority N4)</p>	<p>Service Functions: Delivery Program per 2018-2028 CSP 4.2.1: Promote, support and celebrate creative arts in North Sydney through facilities, spaces and programs</p> <ul style="list-style-type: none"> 4.2.1.4: Prepare a Public Art Masterplan 4.2.1.6: Increase public awareness of the arts programming offered throughout North Sydney <p>Components of Service <i>Creative Spaces and Opportunities</i></p> <ul style="list-style-type: none"> Studio Spaces. Public Art Program integration opportunity: St Leonards Arts Centre <p><i>Enable Creative Expression and Experiences</i></p> <ul style="list-style-type: none"> Public Art Program to deliver a public art project biennially Development of a Public Art Masterplan Community Art Projects <p><i>Support Diversity and Inclusiveness</i> The Arts and Cultural Strategic Plan notes: Gai-mariagal Festival community art project, Youth Visual Storytelling Program, Seniors Week art projects.</p> <p>The NSPAM provides multiple example works that are indicative of commissions that will support diversity and inclusiveness.</p>

		<p>Other aspects <i>Development integration</i> "With the current and proposed redevelopment of the CBD Council will incorporate the needs of the CBD into the Masterplan which will ensure that public art and other creative opportunities are integrated into new development." (p19)</p>
<p>North Sydney Development Control Plan 2013 (As amended 2 July 2020)</p>	<p>Provisions relating to Public Art are included in Part B, Section 2.7 Public Domain</p> <p>2.7 PUBLIC DOMAIN "The public domain includes streets and laneways, parks, plazas and malls, as well as areas for café and restaurant seating, entries and foyers to buildings and the interface where buildings meet the street or an adjoining open space.</p> <p>The quality of the public domain has an impact on how people relate to their surroundings, how they use the public domain, how comfortable they feel in it, how they feel about it, and what they think about it. The public domain allows for freedom of movement, access to a range of services and activities. It provides space to relax in, meet friends, 'hang out', congregate and be entertained in. It above all contributes to community identity and sense of place. Design of the public domain is important - too often buildings relate poorly to the public domain and public spaces are just the left over spaces between buildings. A well designed public domain is one which is accessible to all, encourages a diverse range of activities and users throughout an extended period of the day, and is safe and comfortable for all users. Successful streets and public spaces are the ones we enjoy walking along, shopping at or sitting in."</p>	<p>The NSPAM uses the definition of 'public domain' as defined in the DCP. The principles driving recommended sites and possible public artworks presented in the NSPAM address the emphasised outcomes in the 2.7 Public Domain section overview. Additionally, all example public artworks outlined in the NSPAM address either one or both of the objectives under 2.7.3 (Public art). The implementation processes outlined in the NSPAM and the example public artworks detailed follow the provisions for public art under 2.7.3.</p>

	<p>2.7.3 PUBLIC ART</p> <p>Objectives O1. To contribute to the cultural life and enjoyment of commercial areas. O2. To allow for community self-expression.</p> <p>Provisions P1. The design of public art should be in accordance with North Sydney Centre Public Domain Strategy.</p> <p>P2. Artworks should be integrated into the design of public spaces and the publicly accessible locations of private developments (i.e. main entrances, lobbies, street frontages, gardens, walls and rooftops).</p> <p>P3. Council's Arts and Culture Officer should be consulted in the design and execution stages for any public artwork, prior to development consent being issued.</p> <p>P4. Community groups should be consulted in the design of artworks.</p> <p>P5. Consideration should be given to artworks that serve a dual role (e.g. as play equipment for children, informal seating or a marker for a meeting place).</p> <p>P6. Artwork should demonstrate its relevance to its location, reflecting the area's history, culture or local community.</p> <p>P7. Artwork should enhance a sense of place or the distinctive identity of the area.</p> <p>P8. Council's Arts Plan should be considered in the design of all public art. It documents the process for completing an Arts Plan submission where an Arts Plan is lodged with a development application.</p>	
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	<p>Other relevant sections</p> <p>Under 9.11 CONTROLS FOR SPECIFIC SIGN TYPES, in the context of building wrap advertisements on scaffolding/hoardings:</p> <p>P36 Council may consider the approval of a public artwork as the message to the advertisement.</p> <p>Area Character Statements in Part C also nominate public art or consider provisions in relation to public art:</p> <p>C2-10 P22 Improve amenity and safety by installing lighting, public art and/or landscape along the eastern facade of 12-14 Mount Street</p> <p>C3-6 [Atchison Street] P11 Artworks and water features are integrated into design of the plaza - artworks and other features act as windbreaks, particularly at the Pacific Highway end of Mitchell Street</p> <p>C9-8 [Lavender Bay Desired Built Form] P12 Street furniture, landscaping and/or public art adjacent to Luna Park and the Olympic Pool are compatible with their role as centres of entertainment and recreation.</p>	
<p>North Sydney Arts & Cultural Strategic Plan 2019-22: Council Report July 2019</p>	<p>Report to General Manager with Executive Summary, Financial Implications and Recommendations RE: Arts & Cultural Strategic Plan 2019-22.</p> <p>“The Plan identifies future opportunities connecting creatives and creative spaces to the development sector. One of these is funded within the current Delivery Plan (the Public Art Master-plan). Others are the potential for two new creative/cultural spaces (one at St Leonards and one at Ward Street); the operational frameworks for these are yet to be developed.”</p> <p>“Other initiatives to be considered for the next delivery plan include:</p> <ul style="list-style-type: none"> ▪ A recommendation to consider a separate small funding stream for individual creatives, something not permissible under Council’s current grants and subsidies policy. ▪ Additional public art biennially. ▪ A review of planning constraints covering small scale cultural uses and compliance.” 	<p>The NSPAM provides recommendations regarding integrated public art for the proposed St. Leonards Arts Centre and Ward Street Precinct Cultural Hub.</p>

<p>North Sydney Public Art Trail Masterplan 2017</p>	<p>“Informed by research and consultation this report reviews existing trail elements and provides a rationale for additional elements for the project’s future development.” (p5) Outlines creative themes and proposes new artwork types and directions including temporary art. This plan established the digital engagement strategy for the Public Art Trail.</p>	<p>The NSPAM builds on the Public Art Trail Masterplan and provides the setting in which future review of the Public Art Trail can take place with consideration to its future integration within a whole-of-LGA approach to public art.</p>
<p>North Sydney Public Art Policy</p>	<p>“This Policy guides and forms the criteria for the assessment of all public art commissioned by Council, or acquired for purchase, donation or transfer, as well as providing a framework for the management and promotion of Council’s collection of public art.”</p>	<p>Governs the commissioning and acquisition framework for all future public art in North Sydney. Sets guiding principles, guidelines and criteria and outlines responsibilities across development, installation and management of public art. The example artworks and recommended sites provided in the NSPAM assume development, installation and management of delivery as outlined in the Policy (Version 6, approved by Council 25 June 2018).</p>
<p>Voluntary Planning Agreements Policy</p>	<p>Sets out North Sydney Council’s policy and procedures relating to planning agreements under the <i>Environmental Planning and Assessment Act 1979</i>.</p> <p>The objectives of the policy are:</p> <ul style="list-style-type: none"> ▪ To broaden the range and extent of development contributions (monetary contributions, dedication of land or material public benefits) made by de-velopers towards public facilities in the North Sydney local government area (LGA); ▪ To give all stakeholders in development greater involvement in determin-ing the type, standard and location of public facilities and other public benefits and; ▪ To facilitate public participation and to allow the community to gain an understanding of the benefits of appropriate planning agreements for the provision of public benefit; and ▪ Where applicable, to achieve outcomes from development which ensure that the public has full access to the North Sydney’s public natural assets. 	<p>Voluntary Planning Agreements (VPAs) do not have the requirement of a nexus between the development and the public infra-structure that the contribution will be paid towards (in contrast to Section 7.11 Plan Local Devel-oper Contributions). This means that under the EP&A Act, VPAs can be used for any “public purpose.” Therefore the VPA can contribute to the delivery of arts and cultural infrastructure. The St Leonards Arts Centre is the result of a VPA and recommendations regarding the exploration of fu-ture VPA opportunities are made in the context of this policy.</p>

