

## **10.12.Draft Public Art Masterplan (NSPAM) 2022 - 2032**

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### **ATTACHMENTS:**

1. Draft North Sydney Public Art Masterplan [**10.12.1** - 63 pages]
2. Revised Public Art Policy [**10.12.2** - 6 pages]

### **PURPOSE:**

This report presents the feedback received in the final stage of preparing the North Sydney Public Art Masterplan (NSPAM ) and revised Public Art Policy, and seeks adoption of the final masterplan post exhibition. The NSPAM is a high level 10-year plan to govern public art holistically across the North Sydney local government area.

### **EXECUTIVE SUMMARY:**

The Draft North Sydney Public Art Masterplan (NSPAM) has been completed, as per the Council Report dated 20 November 2017 (P CiS04: Public Art Masterplan – Status Update).

In line with Council’s recommendation and subsequent identified project outcomes, the Draft NSPAM governs public art holistically across the local government area. It sets a framework for the delivery of public art, with a focus on key public art projects identified in Council’s current major strategic planning documents, and will ensure Council is able to maintain and deliver high quality and meaningful public art outcomes well into the future.

The Draft NSPAM has been informed and guided by specialist Council staff, and relevant external stakeholders including local, state and federal government public art and strategic planning representatives and staff from the Aboriginal Heritage Office. The document has also been shaped and informed by Council’s strategic planning documents to ensure all the projects and recommendations align with Council’s vision for the future of North Sydney.

Public exhibition of the masterplan and revised public art policy occurred from 23 October to 12 December 2022 (50 days), during which time effort was made to ensure widespread stakeholder awareness of the opportunity to provide feedback on the masterplan. This post exhibition report includes statistics detailing the ‘inform’ reach, demonstrating significant stakeholder awareness of the opportunity to provide feedback during the exhibition period.

A total of two submissions were received. The first submission advocated for greater public art activation of laneways in Crows Nest and St Leonards. The second submission advocated for public art activation of the Burton Street tunnel to better connect Burton and Alfred Street, Milsons Point.

It is recommended that the final NSPAM be adopted. Following adoption, the NSMAP will be published on Council’s website and limited copies will be printed and made publicly available.

**FINANCIAL IMPLICATIONS:**

Several of the NSPAM recommendations don't require funding, however those which will require funding support will be detailed in future reports and discussion papers to Council.

**RECOMMENDATION:**

- 1. THAT** the summary of submissions be noted and all submitters thanked.
- 2. THAT** Council adopts the final North Sydney Public Art Masterplan

## **LINK TO COMMUNITY STRATEGIC PLAN**

The relationship with the Community Strategic Plan is as follows:

### **4. Our Social Vitality**

#### **4.2 A centre for creativity and learning**

## **BACKGROUND**

The Draft North Sydney Public Art Masterplan (NSPAM) has been completed, as per the Council Report dated 20 November 2017 (P CiS04: Public Art Masterplan – Status Update). In line with Council’s recommendation and subsequent identified project outcomes, the Draft NSPAM governs public art holistically across the local government area. It sets a framework for the delivery of public art, with a focus on key public art projects identified in Council’s current major strategic planning documents, and will ensure Council is able to maintain and deliver high quality and meaningful public art outcomes well into the future.

Seven key actions have been identified to enable the successful delivery of the NSPAM and ensure that the vision for public art in North Sydney can be realised.

## **CONSULTATION REQUIREMENTS**

Community engagement has occurred in accordance with Council’s Community Engagement Protocol. The detail of this report provides the outcomes from the engagement for Council to consider prior to adoption.

## **DETAIL**

### **Consultation**

Council has drawn on stakeholder feedback in preparation of the NSPAM, including a ‘Have Your Say’ survey, and numerous consultations with internal and external stakeholders.

### **Public Exhibition**

Public exhibition of the draft plan occurred from 23 October to 12 December 2022 (50 days) in accordance with the Council resolution.

### **Inform Reach**

Effort was made to ensure widespread awareness of the opportunity to provide feedback on the plans during the public exhibition period. The following summary details the methods used to increase awareness of the draft plan and the reach:

- ‘Have Your Say’ web page - 161 views, including 39 downloads of the draft;

- Council's eNewsletters including Council eNews and Arts & Culture eNews
- Posts on Council's social media accounts: 27 Facebook views; 8 linktree referrals; 10 google search engine referrals; 15 government website referrals; and
- Adverts in 60+ bus shelters.

### **Submissions**

Council received two submissions during the exhibition period, excluding feedback from Councillors and staff. Submissions were collated and analysed in-house. Council's long-standing corporate submission assessment criteria was used to assess feedback on draft/amendments to plans and policies. Each submission was assessed to determine whether the plan required adjustment.

### **Promotion and Awareness**

Once adopted, the NSPAM will be published on Council's website.

### **Recommendation**

It is recommended that the submissions be noted and that the final NSPAM be adopted.





# DRAFT NORTH SYDNEY PUBLIC ART MASTERPLAN

Council Meeting - 27 February 2023 Agenda





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 Draft Public Art Masterplan. We also thank City People for their work in the creation of this document.



[www.citypeople.com.au](http://www.citypeople.com.au)

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

DRAFT: 4 May 2021

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 Muttero)

### 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

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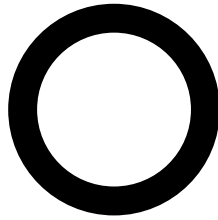
Public art in North Sydney celebrates the diversity and uniqueness of this place. It brings our public domain to life with innovative cultural forms and embodies our city's aspirations to be a vibrant and culturally rich destination.

## Principles

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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.

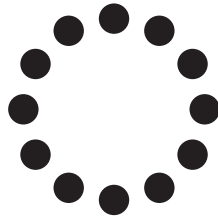


Tim Moriarty, *Message Sticks*, Cammeraygal Place, Miller Street, Cammeray



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





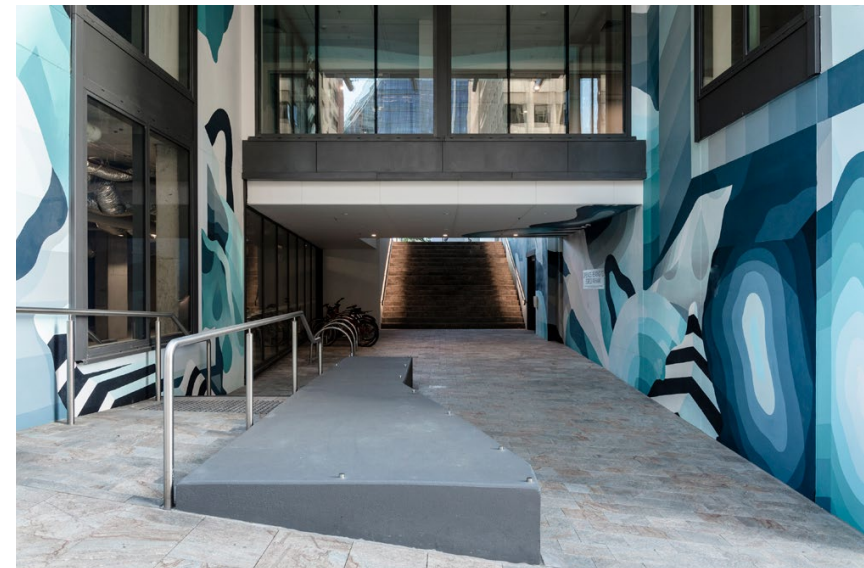
## 2. Space to Breathe

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:

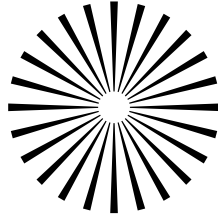
- **Curtilage:** If an artwork does not command the area around it sufficiently, it will struggle to stimulate the focus or attention of passers-by.
- **Scale:** The siting, mass and form of public art needs to respond to the scale of its surrounds. By no means does this imply that public art needs to 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



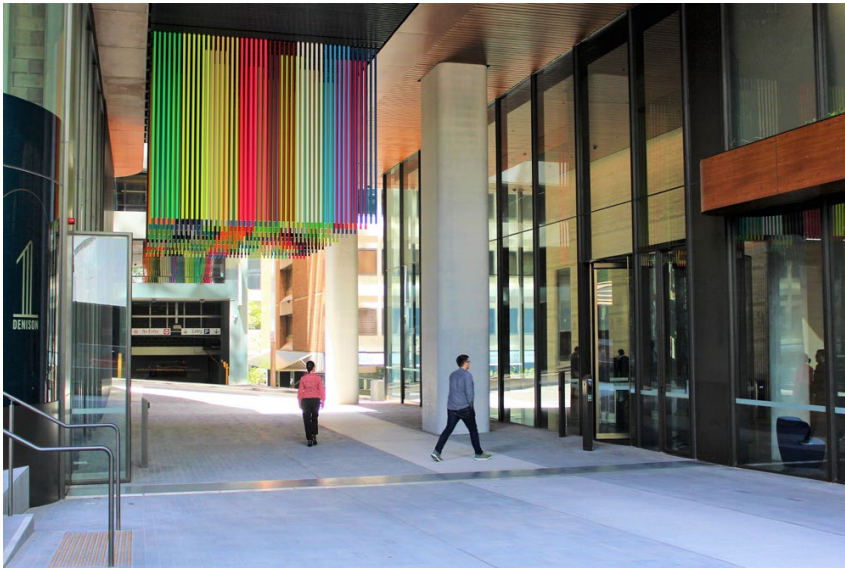
Leans, *Urban Art Wall*, 154 Pacific Highway, North Sydney



### 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"> <li>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 &amp; Culture (Public Art Officer)</li> <li>Permanent public art aligned with Council's Public Domain planning and/or placemaking strategies as identified by CIS Strategic Planning, OSE Landscape Planning &amp; Design or other relevant Council Departments</li> <li>Selection of permanent public art projects in line with Public Art Policy and NSPAM criteria, principles and priorities</li> </ul>	CLS Community Development CIS / EPS / OSES, as identified	<ul style="list-style-type: none"> <li>Public Art Officer (<b>PAO</b>) identify direction, strategies and opportunities</li> <li><b>PAO</b> oversee public art project development and delivery arising from CLS strategies and plans</li> <li><b>PAO</b> ensure public art projects proposed by other Council divisions comply with Public Art Policy &amp; NSPAM</li> <li><b>PAO</b> ensure public art panel participate in process to provide independent assessment and best practice public art process</li> </ul>	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"> <li>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 &amp; Culture (<b>PAO</b>)</li> <li>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 &amp; Events</li> <li>Selection of public art projects in line with Public Art Policy and NSPAM criteria, principles and priorities</li> </ul>	CLS Community Development CIS / EPS / OSES, as identified	<ul style="list-style-type: none"> <li><b>PAO</b> identify direction, strategies and opportunities</li> <li><b>PAO</b> oversee public art project development and delivery arising from CLS strategies and plans</li> <li><b>PAO</b> ensure public art projects proposed by other Council divisions comply with Public Art Policy &amp; NSPAM</li> <li><b>PAO</b> ensure public art panel participate in process to provide independent assessment and best practice public art process</li> </ul>	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"> <li>Public art listed as a condition of consent under the Development Application (<b>DA</b>) process, where identified</li> <li>Developer consult with <b>PAO</b> prior to submitting <b>DA</b> on the Public Art Plan requirements in line with Council's Arts Plan, NSPAM and Public Art Policy</li> <li>Public Art Plan submitted by a developer to <b>PAO</b> for approval as part of a development application process</li> </ul>	CIS Development Services	<ul style="list-style-type: none"> <li><b>PAO</b> advises on site options and capacity</li> <li><b>PAO</b> ensure developer's Public Art Plan meets NSPAM criteria, principles and priorities, Public Art Policy and is in line with the Arts Plan</li> <li>Ensure compliance with criteria</li> </ul>	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"> <li>Acquisition sought by Council or donation proposed by external party</li> <li>Acceptance determined in response to NSPAM criteria, principles and priorities and Public Art Policy</li> </ul>	CLS Community Development	<ul style="list-style-type: none"> <li><b>PAO</b> to oversee the accessioning and donation process in line with NSPAM and Public Art Policy</li> <li>Public Art Panel advises on suitability of acquisition or donation or acquisition to ensure best practice and provide independent assessment as per Arts Law</li> </ul>	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"> <li>Planning study prepared by Council identifies a need for public art infrastructure in growth area</li> <li>Voluntary Planning Agreement (<b>VPA</b>) submitted by a developer to support a proposal to change planning controls in line with the planning study</li> <li><b>VPA</b> is exhibited for public comment</li> <li><b>VPA</b> endorsed by Council then executed by both parties</li> <li>Public art infrastructure delivered as per <b>VPA</b> conditions</li> </ul>	CIS Strategic Planning	<ul style="list-style-type: none"> <li><b>PAO</b> advises on public art infrastructure requirements to be included in planning studies</li> <li><b>PAO</b> advises on public art inclusion with regard to NSPAM criteria, priorities and principles and Public Art Policy</li> <li><b>PAO</b> reviews draft design briefs that form part of a VPA for approval</li> </ul>	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"> <li>The North Sydney Development Control Plan (<b>DCP</b>) identifies detailed design provisions such as character, lighting, building materials, interface with the public domain and nighttime appearance</li> <li>The plan should be amended to refer to the NSPAM</li> </ul>	CIS Strategic Planning	<ul style="list-style-type: none"> <li><b>PAO</b> provide comment on draft DCP amendment to refer to NSPAM</li> </ul>	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.

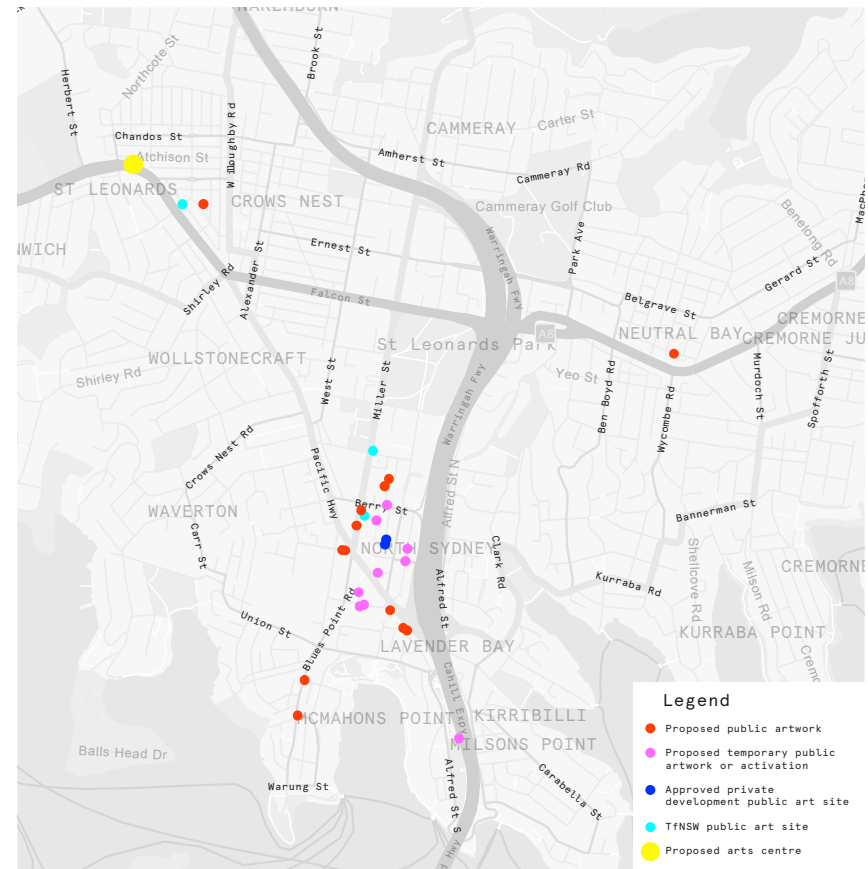


Figure 2: Identified public artwork sites (image: City People)

# 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.

## Public Art Principles

	Site is the Staring Point
	Play and Participation
	Space to Breathe

## Chronology

	Medium
	Long





Planning Area: North Sydney CBD

# Site 1: Central Laneways & Little Walker Street

## Strengths

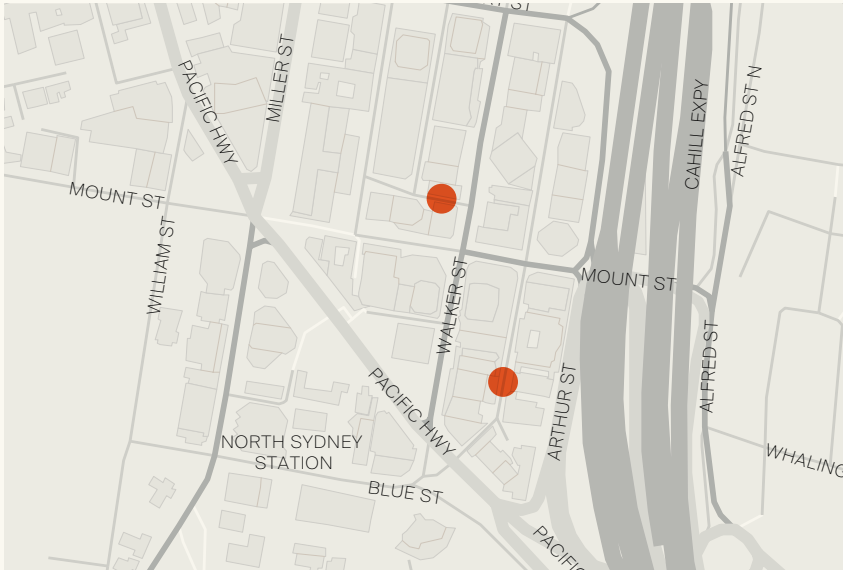
- Encourages visitor exploration and discovery
- Improves atmosphere of public realm
- Increases safety
- Provides artistic experience in atypical space
- Night-time economy and activation

## 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

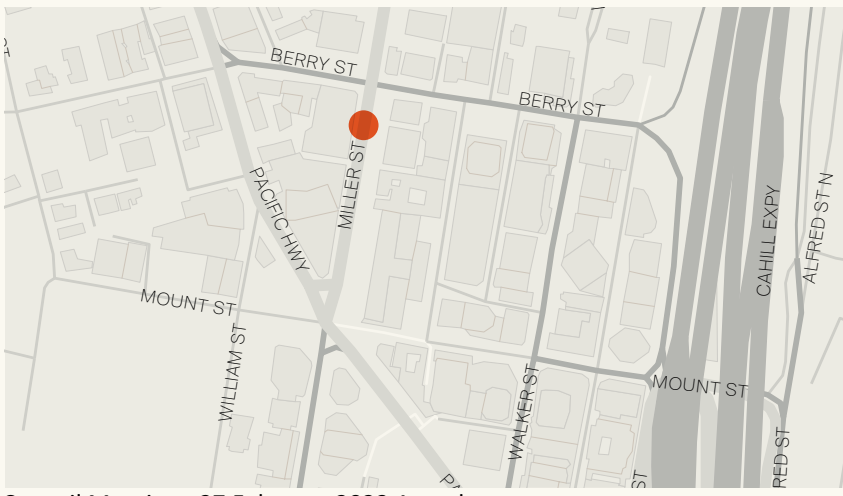
- Exposure
- Day and Night use
- Pedestrianised
- Natural sunlight

### 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

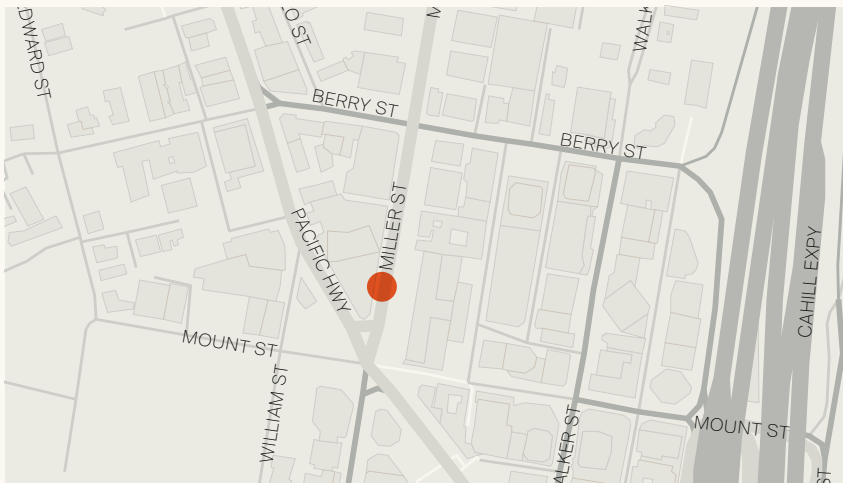
- Exposure
- Day and Night use
- Pedestrianised
- Natural sunlight

## 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.



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# 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

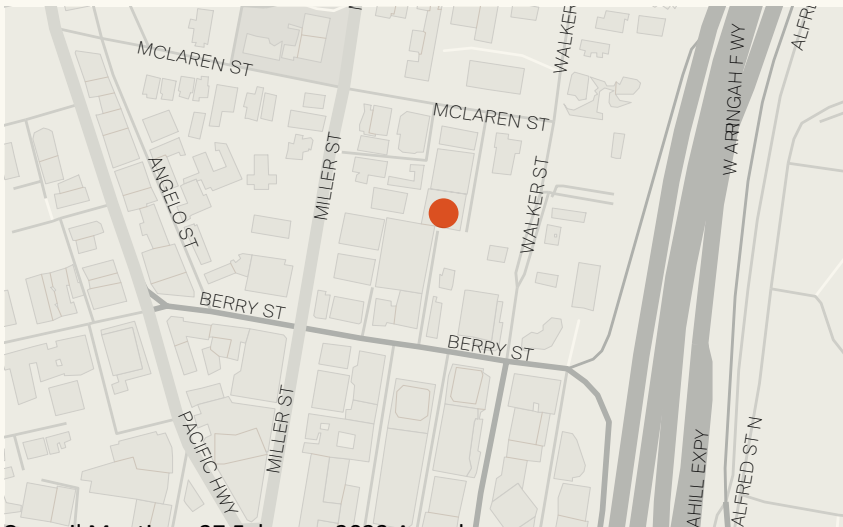
- Exposure
- Community and cultural destination

## 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:

\$\$\$

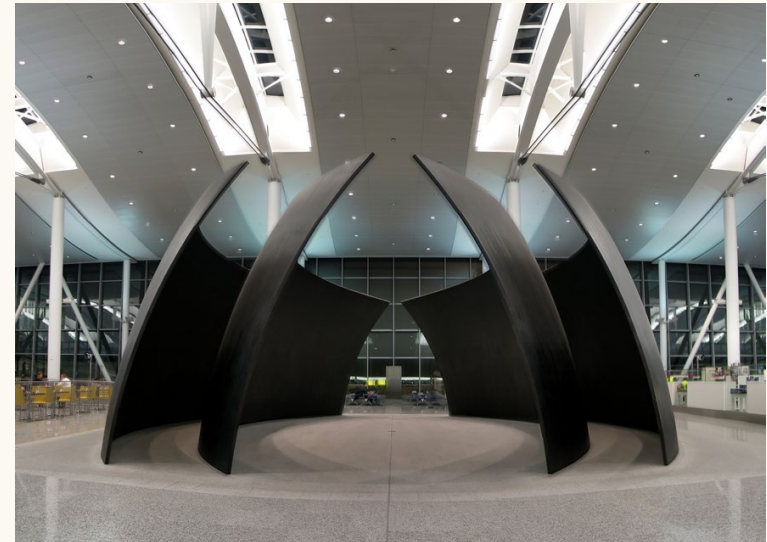
# Concept

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 Mutton)



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.

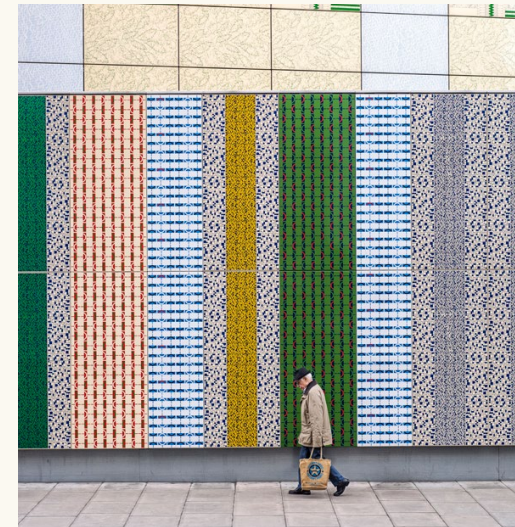
### Examples of projects that engaged artists to work with the facade of a building



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

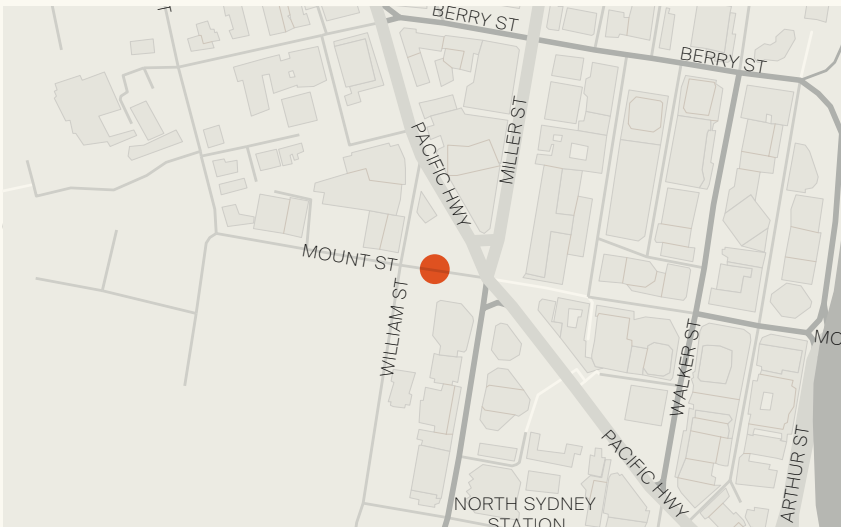
- Exposure
- Community and cultural destination

## 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

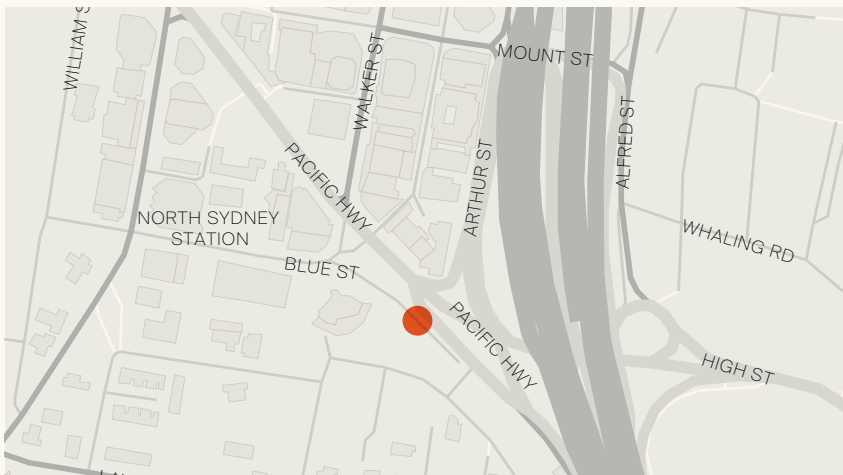
- Close proximity to CBD and train station
- Open-air shared space
- Heritage value
- Good curtilage and visibility

## 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**

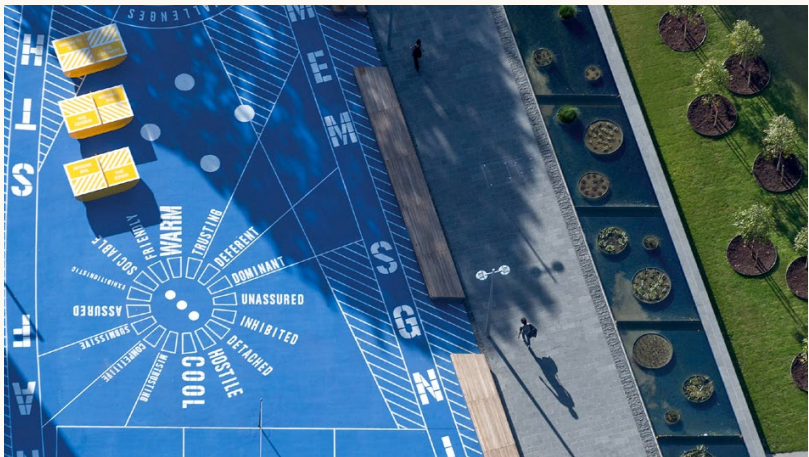
Estimated Cost Range:

\$

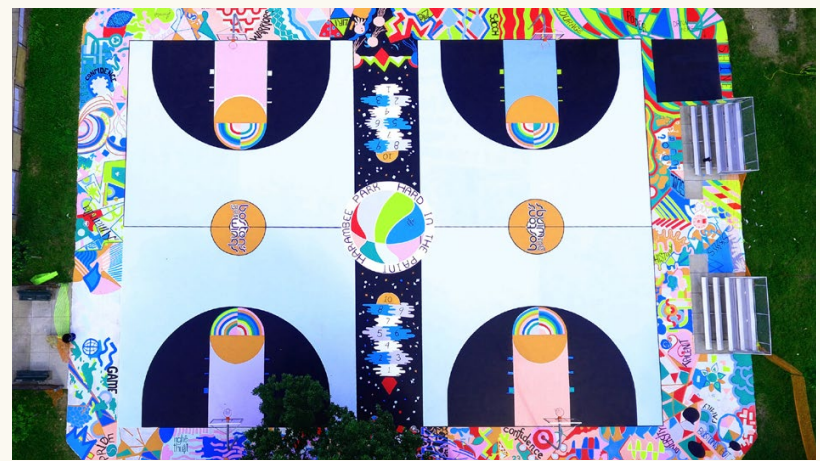
## Concept

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

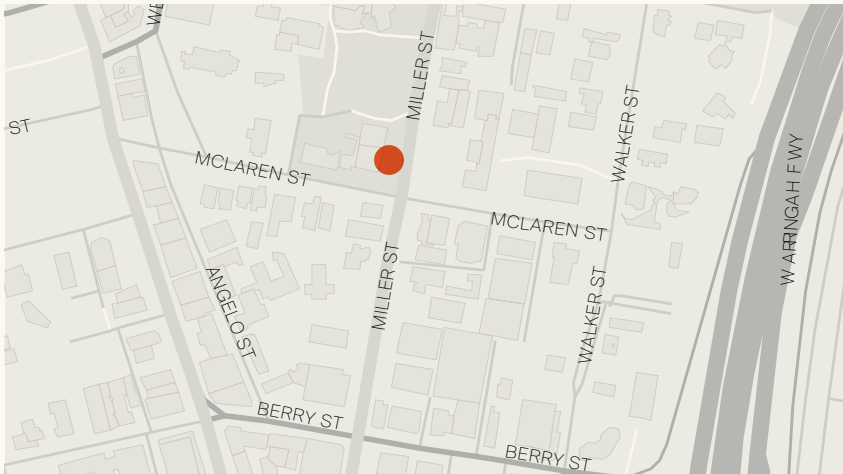
- Foot traffic exposure
- Heritage
- Community space

## 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

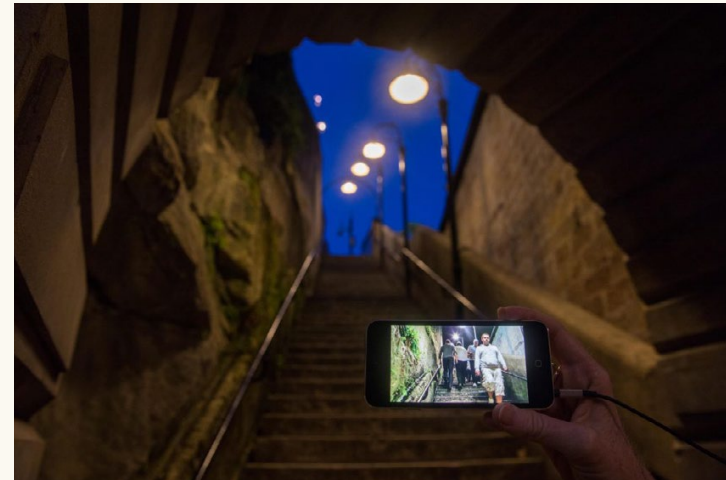
The Civic Precinct contains many sites of heritage significance. However, with the Council Chambers, the park, library and church all prominent in the public domain, it is a crowded landscape to introduce physical public artworks. The spaces in this Civic Precinct could provide inspiration for artists 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:**

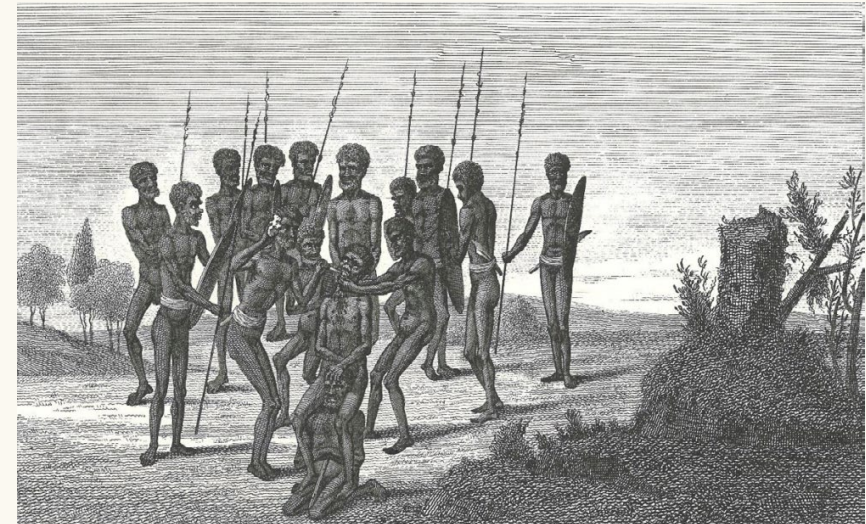
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## Concept

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

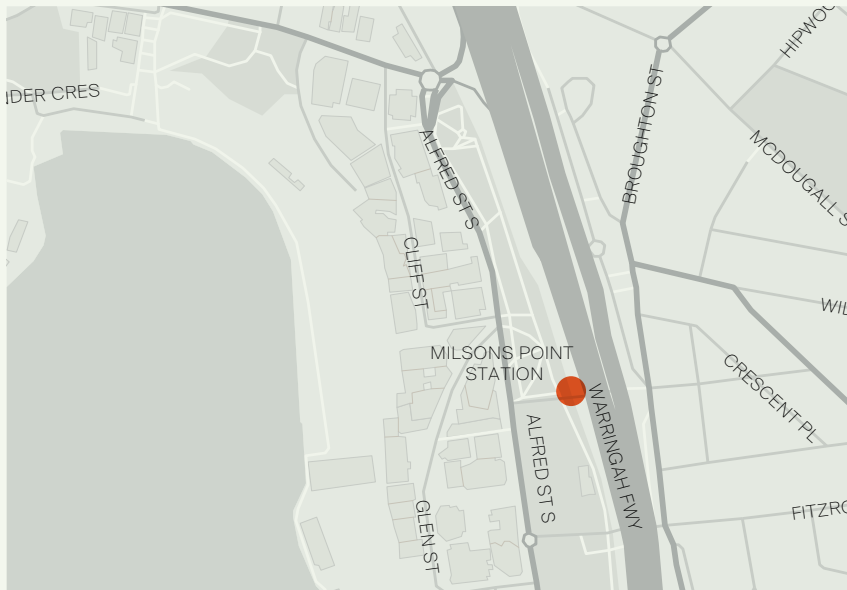
- Exposure - high visibility site and location visible to both pedestrians and motorists as they pass by this busy public thoroughfare
- Architectural form
- Liminal space, accessible 24/7

## 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.

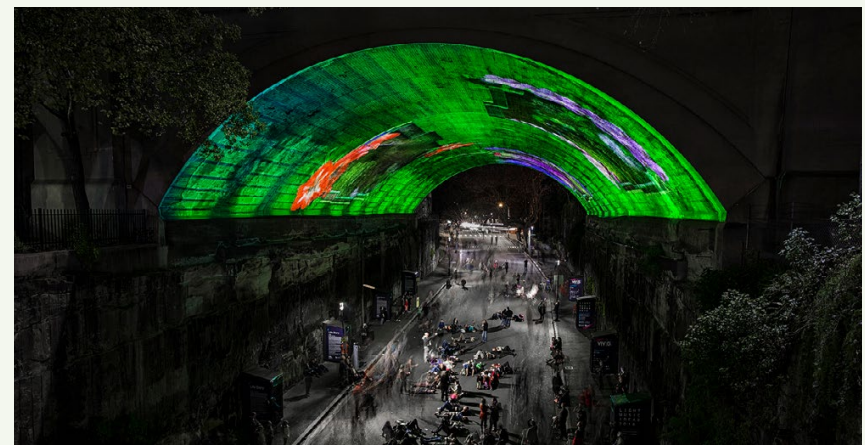
Examples of light artists creating temporary public art installations



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

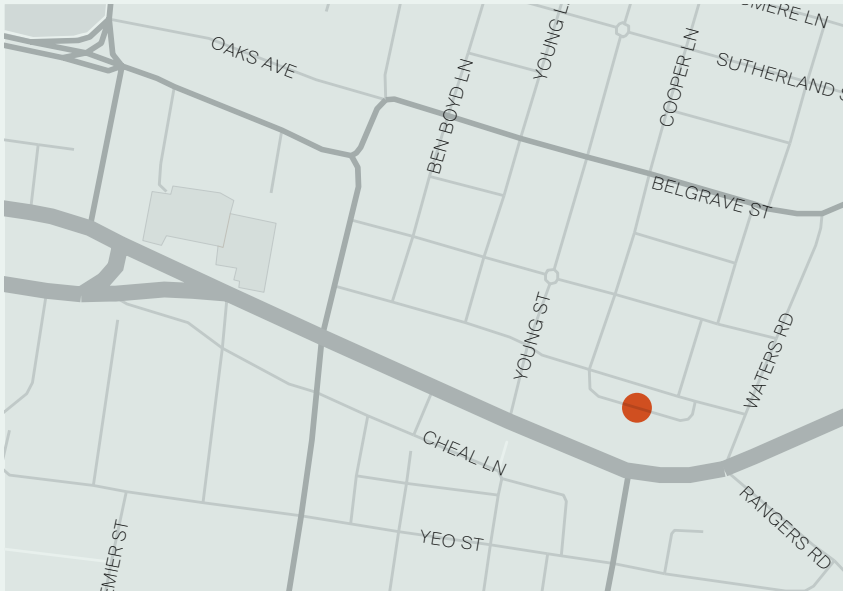
- Exposure, expansive space
- Village square atmosphere with buildings on all four sides
- Pedestrian zone

## 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 Echeiman, *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 #06*, 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

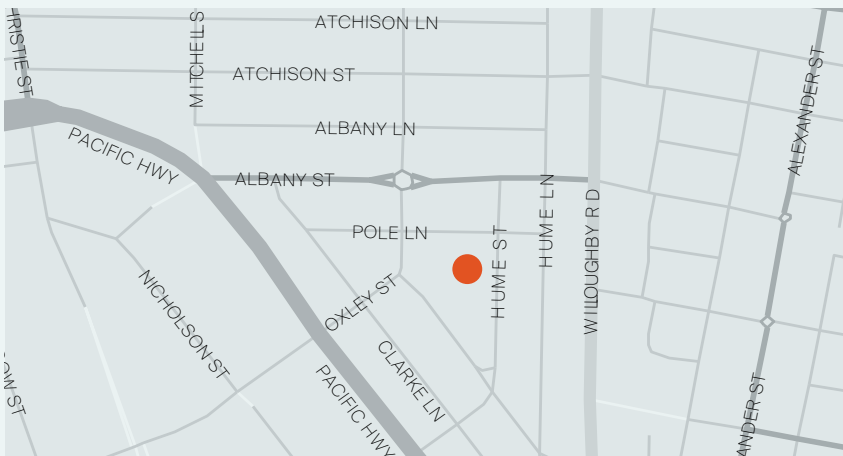
- Scale
- Curtilage and vantage
- Community space - existing diverse audiences

## 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:

\$ - \$\$

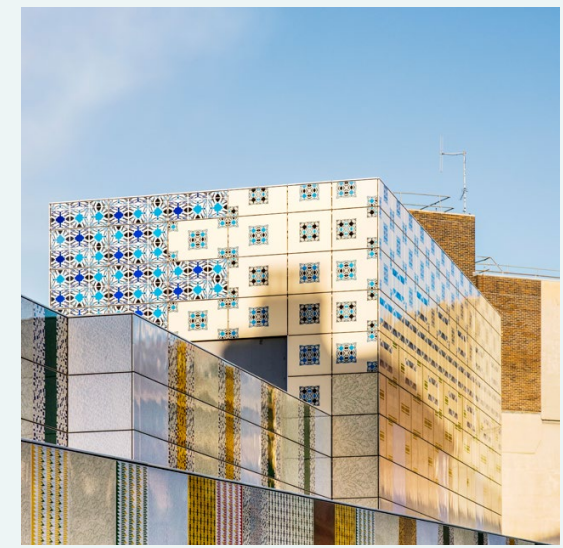
# Concept

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.

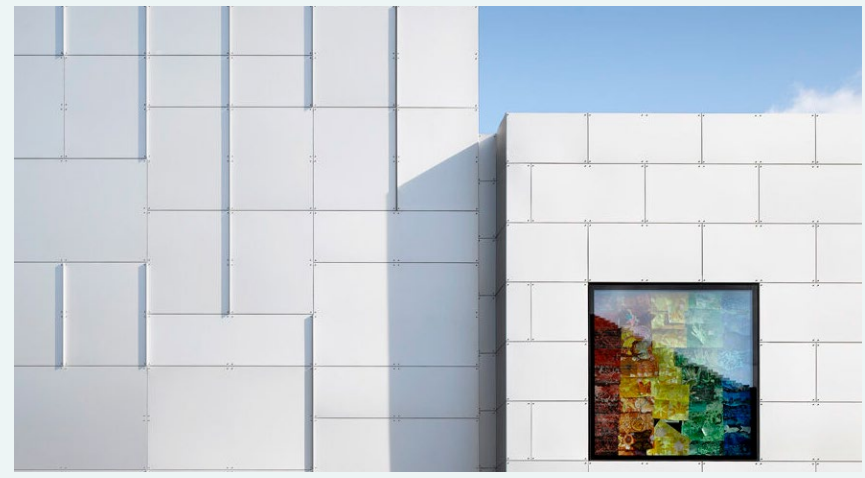
### Examples of projects that engaged artists to work with the facade of a building



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**

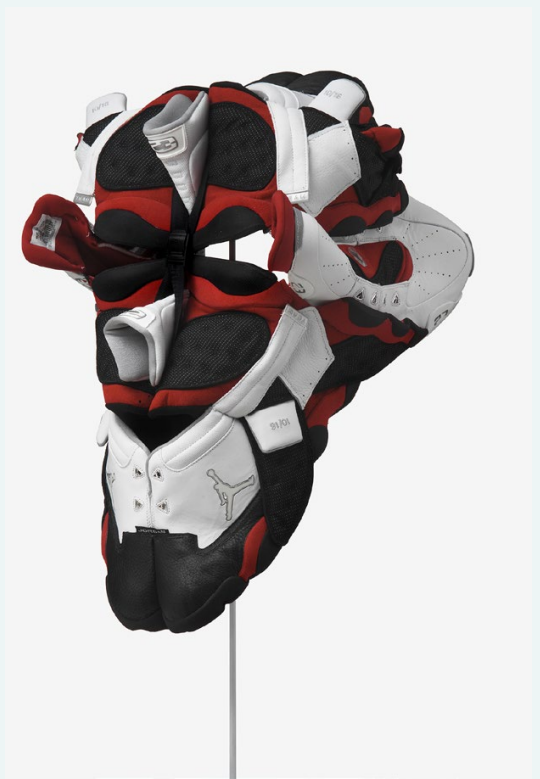
Estimated Cost Range:

\$\$

## 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.

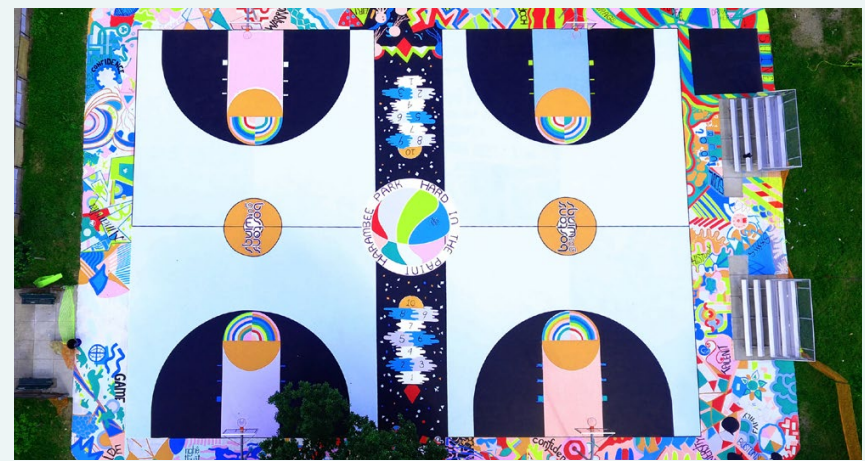
Examples of artists creating sport-related works for recreation and cultural facilities



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)



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

Planning Area: St Leonards Crows Nest

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

## Strengths

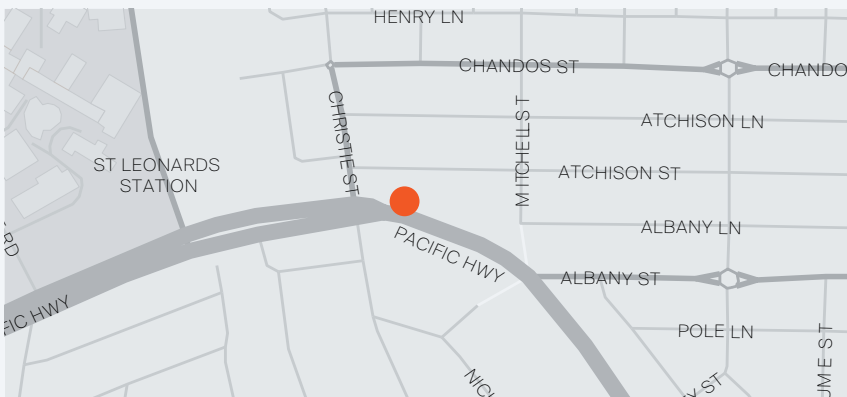
- Exposure - high visibility site and location with large windows and surface area of building skin make the site visible to both pedestrians and motorists from a distance
- Publicly accessible community space
- High visibility means that passers-by can be unwittingly recruited into arts exposure.

## 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

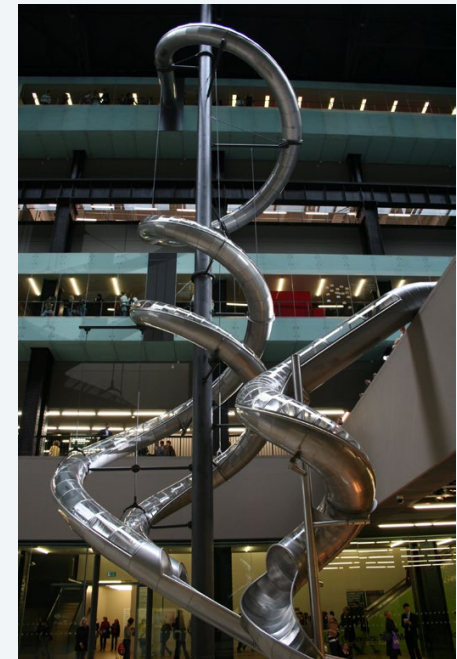
*I See What You Mean*  
Lawrence Argent  
2005  
An original artwork owned and commissioned by the City and County of Denver.



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 MARUANI 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.



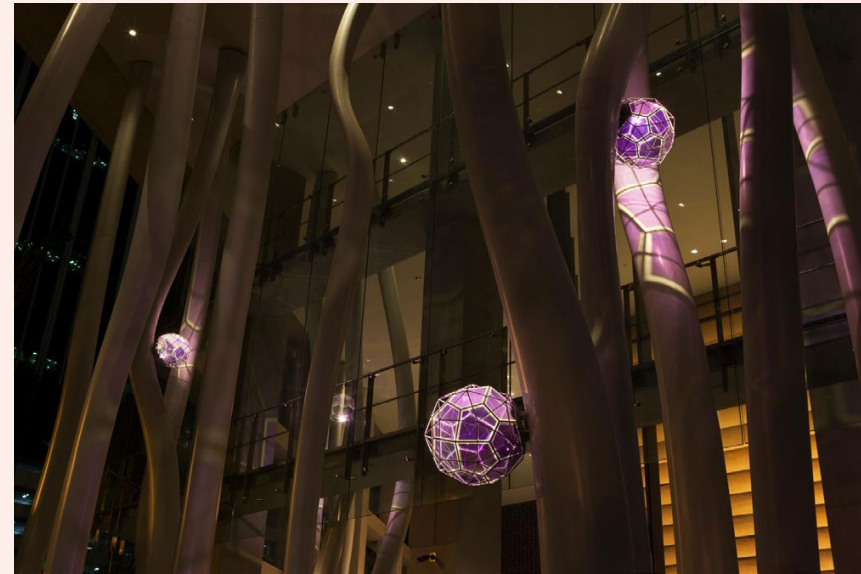
Anish Kapoor, *Sky Mirror*, Marina Bay Sands© Singapore





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 CapitalLand'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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Note: Where retrieval information for digital files is not given in the reference, files were provided directly by Council.

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**Policy Owner:** Director Community and Library Services

**Category:** Strategic

**Direction:** 4. Our Social Vitality

## 1. STATEMENT OF INTENT

1.1 The intent of the Policy is to:

- a) meet Council's ~~strategic arts and cultural objectives, including in relation to Indigenous art, and art recognising the culturally diverse character of North Sydney;~~ *arts and cultural objectives, strategies and key principles outlined in the Arts and Cultural Strategic Plan and the North Sydney Public Art Masterplan;*
- b) foster the creation of ~~high quality public art in North Sydney, ensuring a commitment to excellence, innovation and diversity~~ *contemporary public art that celebrates the diversity and uniqueness of North Sydney, ensuring a commitment to excellence and innovation;*
- c) *foster the creation of high-quality public art that will enrich the visual appearance, sense of civic identity and liveability of the area;*
- d) *deliver a public art program that brings our public domain to life with innovative cultural forms that embody North Sydney's aspirations to be a vibrant and culturally rich place to live and destination;*
- e) provide opportunities for a wide variety of ~~public art outcomes, including for instance, small and large scale sculptures, murals, glass and water features, innovative communication techniques to identify spaces (such as musical notes on pavements for buskers and sound and tactile signage for people with disabilities), uniquely designed or site-specific paving or landscaping, streetscape elements (furniture, lighting, signage and bollards) and parts of buildings, (lights, film, photography, large screens);~~ *permanent and temporary public artforms and outcomes with a commitment to place and site specificity. These may include for instance, new media and digital art, small to large scale sculptural works, installations, murals, street art, public artworks which incorporate glass, light or water elements, integrated public art and design projects, uniquely designed or site-related landscaping and streetscaping with a public art focus, and incorporation of public art into building design, façades or structures;*
- f) *encourage the inclusion of art and artists as a valuable and implicit part of North Sydney's civic planning, design and development processes;*
- g) *ensure a professional artist or suitably qualified public art specialist is engaged in the planning, design and development process;*

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- h) ~~provide a control for high quality artworks in new developments in publicly accessible locations;~~ *a mechanism for the delivery of high-quality and innovative artworks in new developments in publicly accessible locations;*
  - i) ~~encourage developers to include public art as part of their own development design process; and~~ *ensure developers include high-quality public art as part of their own development design process as outlined in the Arts Plan; and*
  - j) ~~involve the local community at an early stage in the design process.~~ *ensure the local community are consulted in the public art delivery process.*
- 1.2 Council's *Development Control Plan* encourages the ~~provision~~ *delivery* of high-quality and appropriate public art in the North Sydney local government area.
- 1.3 This Policy guides and forms the criteria for the assessment of all public art commissioned by Council, ~~acquired for purchase~~ *or for acquisition*, donation or transfer, as well as providing a framework for the management and promotion of Council's collection of public art.

## 2. ELIGIBILITY

- 2.1 This Policy covers:
- a) artworks created or commissioned by Council as community development projects *(Arts & Culture Section) and which form part of the public art program;*
  - b) artworks created or commissioned by Council as *strategic planning, urban design initiative or open space*-projects
  - c) ~~developments in excess of 2,000 sq metres or abutting public open space~~ *artworks created or commissioned for new developments in excess of 2,000 sq metres or abutting public open space;*
  - d) ~~"artworks accepted by Council as a donation";~~ *artworks accepted by Council as a donation" under the North Sydney Public Art Masterplan and*
  - e) temporary public art.
- 2.2 ~~Public artists on developments in excess of 2,000 sq metres or abutting public open space will have tertiary qualifications in Fine Arts, Architecture, Interior Design Landscaping or other related arts practises, and/or equivalent experience~~ *in engaged for the commissioning or integration of public artworks by Council or in developments will hold tertiary qualifications in the Visual Arts, Fine Arts, Architecture or other related arts practises, and/or equivalent experience in the design and delivery of significant public art projects.*



### 3. DEFINITIONS

- 3.1 Public art - is defined in the broadest sense as artistic works ~~of~~ *or creative* activities accessible to the public. The term refers to works created for specific locations, which may be temporary or permanent, located in or part of a public space or facility provide by both the public and private sector. Public art also includes the conceptual contribution of an artist to the design of public spaces and facilities.
- 3.2 Public “artworks accepted by Council as a donation” - are works that meet the same criteria as works commissioned or created by Council, ~~with respect to community consultation, siting, maintenance and de-accessioning~~ *and are required to meet Council’s arts and cultural objectives, strategies and key principles outlined in Council’s Arts and Cultural Strategic Plan and the North Sydney Public Art Masterplan and must meet the criteria detailed in 4.1.*
- 3.3 ~~Public Arts~~ Plan - is a plan developed according to Council guidelines, ~~published~~ to assist developers in creating public art as works ~~in-kind~~, within their own development.
- 3.4 Temporary public art - is art that complies with this policy but is recognised to have a limited life, such as murals on hoardings, or art displayed as part of a changing ~~exhibition space~~ *and dynamic art program in the public domain.*

### 4. PROVISIONS

#### 4.1 Guiding Principles:

There are seven guiding principles for the prioritisation and implementation of public art across the North Sydney local government area:

- a) Connection/relevance to North Sydney - the design process should take into account the unique characteristics and cultural heritage of the North Sydney local government area
- b) Alignment with major urban design projects - options for public art to be included in significant Council construction projects (building and landscaping) will be reported to Council
- c) Recognise and celebrate Aboriginal stories and heritage in public spaces - Council recognises the importance of acknowledging the ~~first people of this land~~ *First Nations people*, and of the historical and contemporary significance of their cultural traditions. ~~Indigenous artwork~~ *Public art initiatives by First Nations artists* will be encouraged where culturally appropriate and cultural protocols will be respected ~~wherever required~~.
- d) Support ~~local~~ *professional* artists and activate North Sydney through temporary art projects - temporary projects and events create an

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ongoing dialogue about ~~society and public space~~ *place, community and belonging*. Provision of temporary initiatives allows Council to respond flexibly to the innovations of artists.

- e) Support vibrant ~~village/commercial areas~~ *a range of public art projects which enhance and celebrate the distinct characteristics of North Sydney's village/commercial centres and contribute to the identity of each place will be permitted and connected village, commercial and CBD areas - a range of public art projects which enhance and celebrate the distinct characteristics of North Sydney's village and commercial centres and contribute to the identity of each place.*
- f) Promote ~~high quality public art in private development~~ *where permissible, Council encourages the provision of public artworks in private developments where there is significantly publicly available space public art in private development. Council encourages the provision high quality and innovative public artworks in private developments in publicly accessible areas.*
- g) Initiate and implement programs to communicate, educate and engage the public *such as the North Sydney Public Art Trail and digital app.* Council will publish a guide making clear the aims and objectives of this ~~policy~~. A register/*database* of public art will *also* be maintained and made available on Council's website, listing the details, *images* and locations of all public artworks.

#### 4.2 Guidelines and Criteria for Public Art:

##### 4.2.1 Selection of artists and public artworks will include the following criteria:

- *Demonstrated ability to meet Council's arts and cultural objectives and key principles as identified in Council's plans and strategies*
- *Demonstrated qualifications and experience as a professional artist or public art specialist;*
- *Ability to meet the artwork/project brief, objectives, schedule and budget;*
- *Standards of excellence, and innovation and originality;*
- *Integrity, of the work relevance and appropriateness of the artwork to the site, for example historical, cultural, and/or conceptual;*
- ~~Relevance and appropriateness of the work to the context of the site temporary or permanent;~~
- *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 project breakdown including timelines, public liability;* structural engineer's certificate, if required;

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- *Non-duplication of other public art; and*
- Substantial community support.

4.2.2 Artists selected for Council projects will be required to enter into a legal agreement that ensures the integrity and outcomes of the project.

While Council acknowledges that intellectual copyright is retained by the Public Artist (or Arts Planner) as determined by law, Council will seek to enter into an agreement with artists for the use by Council of images of the artwork for non-profit promotional purposes.

- 4.3 Public consultation is required for Council's public art projects as required under statutory requirements.
- 4.4 Council will consider, in the annual budget ~~estimates, an allocation for "community based" public art~~ *for the delivery of public art under the objectives outlined in Council's Arts & Cultural Strategic Plan.*
- 4.5 Council's public artwork collection will be reviewed on a ten-yearly basis to ensure suitability by Council's Community Development Department (Arts and Cultural Section).
- 4.6 Council retains the right to dispose of public artworks if deemed unsuitable following a review. Artists involved will be consulted on the procedures for disposal.

## 5. RESPONSIBILITY/ACCOUNTABILITY

- 5.1 Council's Community Development Department (*Arts and Cultural Section*) is responsible for:
- a) implementing the recommendations of the *Arts and Cultural Strategic Plan* in ~~relation to public art~~ *the delivery of one significant public art project biennially;*
  - b) *delivering the North Sydney Public Art Masterplan in line with Council's strategic planning and urban design initiatives and recommendations;*
  - ~~c) maintaining a register of public artists to allow for select tendering;~~
  - d) maintaining a register of public art, made publicly accessible on Council's website; and
  - e) preparing reports for Council initiated project, seeking Council endorsement of the selected artist and project with reference to the criteria outlined in Section 4.2.1.
- ~~5.2~~ Council's Strategic Planning Department and/or Engineering Infrastructure Department will manage the urban design projects, liaising with Council's

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Community Development Department (Arts and Cultural Section) ~~where appropriate.~~

- 5.3 Council Officers will implement public art projects arising from masterplans for public open space, liaising with the Arts and Cultural Section ~~where appropriate.~~
- 5.4 Council ~~will consider reports from the Community Services Reference Group, North Sydney CBD Working Group and Streetscape Committees as they arise, and provide funding for endorsed public art projects through the annual estimates process.~~ *Officers from Strategic Planning Department and the Arts and Culture Section will ensure the Arts Plan Process is adhered to during the Development Application process.*
- 5.5 ~~The relevant Streetscape Committee will ensure appropriate design principles and functions of public art are.~~
- 5.6 ~~Council Officers will monitor the details required for an Arts Plan during the Development Application process.~~

## 6 RELATED POLICIES/DOCUMENTS/LEGISLATION

The Policy should be read in conjunction with the following Council policies and documents:

- Artwork Acquisition Policy
- Artwork, Cultural and Historical Collections Deaccession Policy
- Arts and Cultural Strategic Plan
- *Arts Plan Process - Pre DA Lodgement Meeting/Discussion (how to guide)*
- Design Panel Policy
- Development Control Plan
- *Donations Policy*
- *Public Art Trail Masterplan*
- *Public Art Masterplan*

Version	Date Approved	Approved by	Resolution No.	Review Date
1	19 September 2005	Council	837	2008/09
2	4 June 2007	Council	348	2008/09
3	24 September 2007	Council	662	2008/09
4	16 February 2009	Council	61	2013/14
5	18 February 2013	Council	61	2016/17
6	25 June 2018	Council	214	2020/21
7	[insert date]	Council	[insert min. no.]	2024/25

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