



City of Ryde

Lifestyle and opportunity  
@ your doorstep



# PUBLIC ART

---

IMPLEMENTATION GUIDE



---

**COVER ARTWORK** Wind Vanes at Ryde Wharf Reserve  
**DESIGN CONCEPT** Jane Cavanough  
**DETAIL DESIGN** Jane Cavanough & Graham Bartholomew  
**FUNDING** Holdmark & City of Ryde partnership

# CONTENTS

**02** PREFACE

**04** 1. INTRODUCTION

**08** 2. ABOUT PUBLIC ART

**14** 3. PUBLIC ART INITIATION

**20** 4. COMMISSIONING PUBLIC ART

**24** 5. ASSESSMENT CRITERIA

**26** APPENDICES

# PREFACE



All Images  
Insect wall  
Fairfield Park  
Milne & Stonehouse  
2009 – 2010  
Fairfield City Council

As the City's urban environment changes and continues to grow and diversify it will be important to honour the well established local character of the area, while at the same time embracing change. Acknowledging the past and celebrating the future together will continue to maintain and forge a strong sense of identity for the City.

Increased awareness about the role place identity has on quality of life and a desire for vibrant spaces and places has resulted in urban renewal projects around the globe. These projects consider ways to capture, reflect and build local character. One of the widely used methods is public art.

Public art is not a new phenomenon. For centuries art has been used in the public realm to commemorate sublime figures, momentous events, local mythologies and civic identities. These monuments can be found in just about every city in the world.



In contemporary society public art continues its role in engaging locals and visitors in the finer details of the city – its values, stories, history and symbols of local identity. It makes the unique experience, character and history of places more accessible. It adds to the vibrancy of public spaces and captures the diversity of cultural experiences. Contemporary societies committed to public art generate unique opportunities to celebrate who they are, build community pride and create an image which makes cities vibrant and interesting places to live, work and visit.

In 2007 the City of Ryde developed its 'Arts Development Framework' which articulates its direction for the arts. Theme two of the Framework – 'Telling Ryde's Stories' – was created in response to needs expressed for greater celebration of Ryde's specialness, distinctiveness, identity and interesting cultural heritage. Art, and in particular art in public spaces, was advocated as a way of capturing this distinctiveness and creating unique and interesting public spaces.

The City of Ryde has developed its long term integrated planning

framework, the Ryde 2021 Community Strategic Plan. Informed by extensive consultations, Ryde 2021 identifies goals and strategies that reflect the importance of a sense of place and local identity for community wellbeing.

What is required for public art to be at its most effective in contributing to the City's goals is a solid policy platform supported by a thorough yet user friendly process aimed at implementing that policy.

The Public Art Implementation Guide is a supporting document to the City of Ryde Public Art Organisational Policy. It is a working document that provides practical information and examples of public art projects that will assist the City of Ryde, across a variety of Council departments, to deliver quality public art projects.

a butterfly flies from larva flows  
a mayfly may fly freely in May



# 1 INTRODUCTION



Public Art can serve many purposes as it invests the public domain with a meaningful community cultural connection and spatial interaction. Artworks can provide a cultural narrative as content that can prompt dialogue and the art and design intent can provide interventions, intersections and interfaces which can add to site discovery and enjoyment.

The City of Ryde's 2021 Community Strategic Plan identifies seven outcomes that together articulate the aspirations of local communities.

A dominant theme to emerge from consultations for the Plan is the importance of connection to place and expression of cultural identity. Two outcomes and associated goals particularly emphasise the importance of place and local identity:

### **A City of Liveable Neighbourhoods**

– A range of well planned clean and safe neighbourhoods, and public spaces, designed with a strong sense of identity and place.

- **Goal** – Our community has a strong sense of identity in their neighbourhoods and are actively engaged in shaping them.

### **A City of Harmony and Culture**

– A welcoming and diverse community, celebrating our similarities and differences, in a vibrant city of culture and learning.

- **Goal** – People living in and visiting our city have access to an inclusive and diverse range of vibrant community and cultural places and spaces.

Public art has been identified as a method to assist in achieving these goals and ensuring the values and aspirations articulated by communities – sense of place, local cultural identity and distinctiveness – are supported and revered.





All Images  
Milne & Stonehouse  
Honeysuckle,  
Newcastle  
2007 – 2009  
Hunter Development  
Corporation  
with Zenscapes  
Landscape Architects



## WHAT IS THE AIM OF THE PUBLIC ART IMPLEMENTATION GUIDE?

Successful public art projects are dependant on a solid policy and implementation framework that guide the practices of all staff involved in the public art process.

The Public Art Implementation Guide supports the development of inspiring, creative and innovative public art works in the City of Ryde. The aims of the Public Art Implementation Guide are to encourage:

### 1. POLICY IMPLEMENTATION

The Implementation Guide provides a tool for the effective delivery of the Public Art Organisational Policy, and supports staff to undertake effective public art projects.

### 3. BUDGET ALLOCATION

Providing a mechanism by which funding can be allocated demonstrates a commitment to resource and plan significant public art projects across the City.

### 5. COMMUNITY ENGAGEMENT

Successful public art articulates the personal and collective stories that communities value, and builds relationships between people and place. Maximum benefit from public art derives from community participation in the public art process.

### 2. INTERNAL COORDINATION

Solid processes facilitate coordinated implementation of public art, resulting in clearer priority setting and resource allocation, works that are sited more strategically, and systems driven approaches shared across teams.

### 4. INTEGRATED PUBLIC ART

Artists are part of the team and work with other design professionals early in project planning. This avoids 'plonk art'. Integrated public art is strategic and better placed to meet City goals.

### 6. EXCELLENCE IN PUBLIC ART

As the local authority the City of Ryde is the leader in commissioning excellence in public art. Creating new and exciting art works through multi discipline design collaborations resulting in unique public spaces will set a high standard that is applauded by locals and visitors.

In support of these aims, the Public Art Implementation Guide presents practical information to assist Business Managers, Delivery Managers and Project Managers on:

- The role of public art and what it aims to achieve;
- Types of public art and implementation approaches;
- The different levels of community input and participation in public art projects;
- The initiation of City of Ryde public art projects and the budgeting process;
- Commissioning a public art project;
- Assessing the merits of a public art proposal or project.

## CASE STUDY: **WORD STRINGS**

ARTWORK	Floating Land – ‘Word Strings’ 2009
ARTIST	Virginia King
LOCATION	Lake Cootharaba and Boreen Point, Qld



Virginia’s public artworks are part of a series of sculptural installations that celebrate water, sea, rivers and creeks. The works are about ecology and survival – the delicate balance of sustainability and progress. The concept was to create strings of words to reference our written culture – language that would recall and re-float history. The artist’s intention was to overlay ‘word strings’ across the lake and the land. Letters to create the strings of words were cut from plywood and strung them together to form phrases, to float in the lake while others were suspended among nearby trees, like ladders of thought.

In order to create this work, the artist worked with a number of other artists at a public forum to share the vision for the artworks. The forum was held at Lake Cootharaba Queensland, a place with a rich Aboriginal history and a delicately balanced ecology of water and bird life. The idea of the ‘word strings’ was to acknowledge and allude to past histories of the site, the Aboriginal and Colonial history of the area around Lake Cootharaba and Boreen Point. The ‘word strings’ also connect to water, the environment, ecology and Aboriginal history – all with messages of protection of the precious environment. Each participating artist created their own word strings within a site-context of their choosing.

The artist provided participants with 200 plywood characters to write words

at the beginning of the public forum. Artists walked along the inland shore of Lake Cootharaba to select sites for the proposed artworks in order to create evocative environments for the placement of each ‘word string’ and where community audiences and site visitors would discover each work as they were led from one to the next.

Virginia King chose different sites where land and lake met and responded with phrases created for ‘word strings’. These included; ‘Lament’, ‘Salt Tears’, ‘Drifting Wreckage’. The installation became a kind of outdoor room of text, contained by water lapping at the lake edge, roots of the paper bark trees, the overhead canopy of trees that led inland, platforms of rocks and occasionally by the ‘word strings’.

This is an example of collaborative art with a social and ecological conscience. Apart from the messages that were created in the ‘word strings’ there was also an intrinsic aesthetic message.

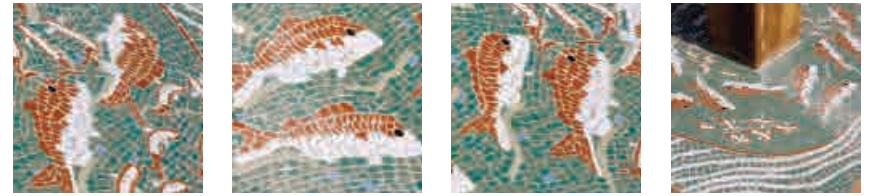
With the works being placed in the context of the lake, bush and sky, they became almost like sign posts or reminders of the beauty and history of the place and most importantly the vulnerability of the place from human interference. In artwork like this the development and sharing of an artistic concept as ‘word strings’ evoked community attachments to place, history and to the many symbols of our time.



SALT TEARS



# 2 ABOUT PUBLIC ART



This section provides staff with the rationale behind the development of public art in the City of Ryde, and the approaches best used to achieve quality public art and broader organisational goals.

The development of Project Management (PMCoR) Business Cases and Project Briefs that include a public art scope of works should draw on information identified in this section.

## WHY PUBLIC ART?

The role of public art is to establish a dialogue, mediated by an artist, between a community and its environment. It includes any art, temporary or permanent, visible from publicly accessible locations, created to enhance the connection to and experience of place, local identity and establishment of distinctive urban environments. Public art in the City of Ryde will focus on achieving the following results:

### 1. INCREASE COMMUNITY PRIDE IN PLACE

Good public art tells a story which is woven from the fabric of the community it represents. These symbols located in the urban environment create a deep connection, sense of pride and belonging between place and communities. Connection between people and place is a key indicator of community well being.

### 4. CELEBRATE LOCAL DIVERSITY

The memories, stories, history, characters and diversity of cultural experiences that exist in a community are what make it unique. Public art provides opportunities to tell the stories, celebrate those qualities and remind ourselves and show others 'who we are'.

### 2. ATTRIBUTE A PLACE IDENTITY

The urban environment provides a canvas for cultural expression. Public art creates symbolic reference points drawn from historical and contemporary life, individual memories, natural and built heritage and other cultural resources to celebrate identity and the distinctive nature of neighbourhoods.

### 5. ADD AESTHETIC VALUE

Public art adds interest, makes places more memorable, creates a sense of fun and is an important part of urban renewal. It creates a welcome interface in the public domain that encourages pedestrian activity, enhances safety, and animates spaces for the pleasure of locals, workers and visitors.

### 3. STRENGTHEN COMMUNITIES

Community involvement in making art and creative activities has many personal and community development benefits. Personal and collective expression, sharing experiences and collaborative participation in public art projects strengthens people and communities.

### 6. ECONOMIC DEVELOPMENT

Public art conveys a sense of local confidence and positiveness. It adds a vibrancy that is inviting to visitors and provides landmarks that can help define a City. Public art attributes a place identity that portrays an image that makes a City attractive as a business destination.

All Images  
Wind Vanes  
Ryde Wharf Reserve  
Jane Cavanough  
& Graham  
Bartholomew  
Holdmark & City of  
Ryde partnership





## PUBLIC ART TYPES

Public art can take many forms, and how it's applied will depend on what the art is trying to achieve and the urban canvas the public artist is working with.

Public art can take the form of sculpture, mural, paving pattern, lighting, seating, building facade, fencing, water feature, engraving, carving and mosaic. It can be environmentally responsive and

take the form of sculptural work, wind or water features or artist designed earthworks using raw materials or plantings. It can be film, digital images or photographic projections, billboards, custom design floor treatments, glasswork, signage, or sound installations. It can be integrated into functional items like tables, seating, paving, water features, fencing and playgrounds.

## PUBLIC ART APPROACHES

There are several ways public art commissions can be approached, depending largely on the nature of the project and what it is trying to achieve. That said, the most compelling public art always sensitively responds to the nature of the surrounding environment and the cultural associations with its location.

With the above as a general rule, a number of common public art approaches are presented below. It is worth noting that many approaches identified may be a combination of categories.

### 1. DESIGN COLLABORATIONS

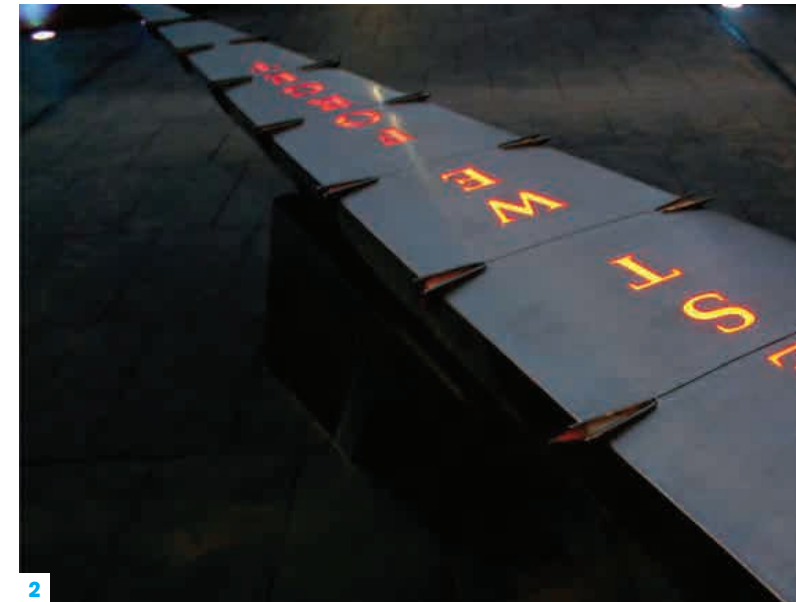
The results of partnerships between artist/s and other design, architecture, engineering and/or planning professionals and/or with the broader community. Design collaborations may result in freestanding art works, architectural elements, street furniture, landscaping and other aspects of the built environment.

### 4. FREESTANDING

Site specific works that are specially commissioned elements that imbue a place with a unique identity. These works are generally not functional elements of the built environment but are more about creating landmarks that contribute to the identity of a place.



1



2

### 2. PLACE MAKING

Projects specifically undertaken to emphasise the cultural and historical associations of a place or neighbourhood to create new or increase meaning, and develop a sense of place and belonging. Place making projects may be temporary, freestanding, functional or design collaborations, and always have a community participation element.

### 5. TEMPORARY WORKS

Are public art works that have a limited lifespan, which defined in this document is no longer than twelve months. Temporary public art may take the form of performances, projections or displays that celebrate places, events and cultural traditions.

### 3. FUNCTIONAL ART ELEMENTS

Specially commissioned functional elements that imbue a place with a unique identity. Such elements may refer to the cultural history of an area or may seek to ascribe alternative meanings to a site. These elements may take the form of pavements, seating, bus shelters, drinking fountains, streetlights, or other functional elements in the built environment.

1 Markers  
Ropes Crossing  
Milne & Stonehouse  
2006–2008  
Delfin Lend Lease

2 Ryde Park  
Memorial  
Cenotaph  
Ryde Park, Ryde  
Milne & Stonehouse  
2008  
Project Funding:  
City of Ryde &  
Bevillesta Pty Ltd



## COMMUNITY PARTICIPATION & CONSULTATION

Community participation in public art projects, in many cases, is as important as the end product. Public art in the City of Ryde is about the expression of local culture and identity. It is local people that are best placed to articulate the culture and identity of their neighbourhoods.

Community participation in City of Ryde public art projects ranges from seeking opinions to full involvement

in the art making process. Three commission types are described below. Which one is applicable will depend on what the public art is trying to achieve.



In general, a significant level of well structured community participation in a public art project builds support for the work, reduces the necessity of broader community consultation, and lessens the impact of any community concerns that may arise as a result of installation of the work.

In some cases and specifically those public art projects where the 'straight commission' approach has been used, broader consultation may be required, particularly with communities potentially impacted by the installation of the work.

How the consultation is structured and what feedback is requested will be a matter of careful consideration. There is no 'one' approach to how these consultations should be carried out. Each project will be unique and require tailor made consultation planning. The Public Art Advisory Service can assist in guiding any community consultation approach.

As representatives of the community, local Councillors must be consulted on public art projects proposed for the City of Ryde. This is undertaken on completion of the concept/schematic design stage and prior to any further work on the art. On approval the concept designs can be advanced and no further formal Councillor approval in the public art project is necessary.

### **STRAIGHT COMMISSION**

The artist will be requested to respond to the site and develop a concept design based on cultural, environmental and site factors. While the artist must be cognisant of the multiple constituencies or voices that will have an interest in the project, the constraints of the site, and be guided by the public art principles and criteria, the concept is driven by the artist. While the concept may evolve and be refined through the course of the project, the primary 'vision' for the art work is determined by the artist. There is no community involvement.

### **PARTICIPATORY COMMISSION**

Community members will input into the design process. In this context the artist seeks information from the public aimed at refining the concept and/or adding a 'cultural' layer to the work that creates greater local relevance. The process from introduction to final concept design may require several sessions between artist and those involved. The community has a role in providing information and shaping the concept of the art work.

### **COMMUNITY CULTURAL DEVELOPMENT COMMISSION**

The artist becomes the facilitator and communities develop the concept. The artist then refines the concept to ensure it meets project guidelines. Introduction to final concept may require several sessions between artist and communities involved. This approach emphasises community involvement, and is aimed at maximising benefits associated with participation in creative processes and place making.

## CASE STUDY: **RUNNING DOG**

ARTWORK	'Running Dog' 2005
ARTIST	Bronwyn Wright
LOCATION	The Swamp Darwin NT



Artist and photographer Bronwyn Wright has been visiting the local swamp lands northeast of Darwin with her dogs for about fifteen years. The swamp has been her inspiration and place for the creation of many of her artworks. Bronwyn has worked with digital photography, new technologies and digital printing.

The artwork 'Running Dog' was created in 2005 as a geoglyph artwork – an earth drawing of a running dog which highlights land conservation and ecological issues. The work draws reference to the concept of nature, treading lightly on the earth, by using only footprints that are only visible from space in their marking of a time and place.

The 220 metre long work is involved three teams of volunteer 'walkers' to create the image in thick mud. The project engaged students and staff from both the Science and Visual Arts faculties at Charles Darwin University.

Creating the work was timed to take advantage of the high tide at the swamp when the mudflat becomes a dark, blue grey. The multiple footprints were then strongly contrasted with the background of light grey as the mudflat itself

dried out. Running Dog was designed to be ephemeral and was therefore washed away when the high tide came in. The artwork was photographically documented from above by plane.

This type of artwork, through the relationship that it created between the artist and the collaborators and through the actual making of the piece, places the work into a special category of site specific collaborative work. In this instance, the collaboration enabled the 'walkers' and the artist to develop a close relationship with each other as well as with the work itself – the walkers became co-creators. Also, because the artist had to communicate the technical aspects of what was expected of the collaborators in order to achieve the artistic result – The Running Dog, the collaborators became integral to the success of the project. Acting as both apprentices and labourers simultaneously, the collaborators were able to share in the final artistic achievement. A spin off of a collaborative work like this is that it provides the collaborators with an ongoing sense of ownership, achievement and shared pride.



# 3 PUBLIC ART INITIATION



In the City of Ryde most public art projects will be integrated as part of public domain upgrades, community land upgrades, and street upgrades (traffic controls). Public art that is integrated is strategic and better placed to meet City goals.

This section provides staff with an overview of how an integrated public art project is initiated, in particular how the 10 percent scheme works, through to final approval of a project that includes a public art budget.



## WHAT IS THE 10 PERCENT SCHEME?

The City of Ryde requires a minimum public art budget of 10% (calculated from the total project budget) to be added to the total project budget for all public domain upgrades, community land upgrades, and street upgrades (traffic controls). As an example, if the total budget for a project is \$100,000, an additional 10% will be added, making the total budget inclusive of the public art \$110,000. This example does not allow for any addition project levies.

## WHAT PROJECTS WILL INCLUDE 10 PERCENT FOR PUBLIC ART?

Public domain upgrades, community land upgrades, and street upgrades (traffic controls) are broad descriptors. To enable the 10 percent scheme to function effectively in a targeted way, these descriptors are interpreted through the City of Ryde Service Accountabilities (see page 24, Public Art Implementation Guide Appendix A: Programs, Sub Programs and Accountabilities where 10% public art budget will be required).

Capital projects under these listed Accountabilities represent the public domain, community land and street upgrades (traffic controls) that require a 10 percent public art budget.

## WHEN IS THE 10 PERCENT FOR PUBLIC ART TRIGGERED?

The 10 percent budget for public art is triggered at the time when annual project budget bids are submitted by Business Managers.

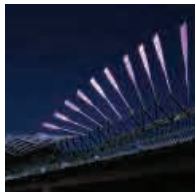
If the proposed project falls under any of the listed Service Accountabilities, then the Business Manager shall include an additional 10 percent to the project. This 10 percent of the will be the public art budget. It is anticipated that this process will be automated as part of the Business Case entry process.

Projects are then submitted to the Outcome Leader and prioritised through a Outcome Workshop,

which are then reviewed and agreed to by the Executive Team, before being considered by the Council, with the public art budget integrated as part of the overall project budget.

**All Images**  
Tread  
Rushcutters Bay  
Milne & Stonehouse  
2009 – 2010  
Lindsay Bennelong  
Developments





## DIRECT PUBLIC ART BUDGETS AND POOLED PUBLIC ART BUDGETS

Once projects have been agreed to by the Executive Team and approved by Council, projects under some Service Accountabilities will have a direct public art budget (Category One), while projects under other Service Accountabilities will have the public art budgets pooled by Finance into a separate 'Public Art Fund' (Category Two).

Category One Service Accountabilities where projects have a direct public art budget are:

PROGRAM	SUB PROGRAM	SERVICE ACCOUNTABILITY
4	Community and Cultural Program	4.03 Community Buildings 31 Community and cultural buildings development and management
6	Open Space, sport and recreation Program	6.01 Sport and Recreation 50 Passive recreation development & management
		6.02 Natural Areas 51 Natural bushland development & management
7	Centres and Neighbourhoods Program	7.01 Public Domain 58 Public domain (centres) development & management
18	Property Portfolio Program	18.01 Corporate Buildings 142 Corporate buildings development & management

Under these Service Accountabilities the public art budget is attached to the specific project, and can not be allocated to any other project. Within TechOne these will have the same Project Number but also a Public Art Service Number (87).

**All Images**  
Elizabeth Street  
Footbridge  
Parramatta  
Milne & Stonehouse  
2001 – 2003  
Parramatta City  
Council & Sydney  
Water

Category Two Service Accountabilities where projects will have the public art budgets pooled by Finance into a separate 'Public Art Fund' are:



PROGRAM	SUB PROGRAM	SERVICE ACCOUNTABILITY
16	Traffic and Transport Program	131 Traffic network development & management
21	Paths and Cycleways	148 Footpath & cycleways within open space development & management
		149 Footpath & cycleways within passive recreation space development and management (excluding in natural areas)

The public art budgets for projects under these Service Accountabilities will be scooped and the funding pooled into a separate Public Art Fund. It is anticipated that these funds will be capable of being pooled at the beginning of the Budget Process. If they are not pooled initially, they will be separated out, using the same Project Number but with a Public Art Service Number (87) within TechOne. The funds will then need to be pooled through a Quarterly Budget Review. This is to ensure that reporting by Outcome and Program, which is how the Delivery Plan and Operational Plan are reported, is consistent and adjustments are tracked.



There are no definite criteria to determine whether a project should include public art or not. Location, community impact, scale of the project and the available budget will all have an impact on decisions about suitability.

#### HOW WILL THE PUBLIC ART BUDGET BE ALLOCATED?

The Public Art Fund will be allocated with consideration given to the appropriateness of the project to include public art, weighing up the elements like location and size of the project, and the available public art budget.

Due to a number of factors not all projects in Category Two will be appropriate for public art. Therefore, even though projects under Category Two Service Accountabilities will

have a 10% public art budget attributed, scooped and pooled, ultimately public art budgets may not be reallocated to those projects.

Funds pooled from Category Two projects may be reallocated to projects under Category One Service Accountabilities. The allocation of pooled public art funds to projects will be undertaken in consultation with individual Business Managers. This will be undertaken through the Quarterly Budget Review, to ensure reporting is consistent.

All Images  
Float  
The Ponds  
Milne & Stonehouse  
2007 – 2008  
Landcom

## WHAT WILL THE PUBLIC ART BUDGET PAY FOR?

The public art budget may need to fund some or all of the following:

- Artist fees for concept design through to design development and the fabrication/installation process (artist's fees should be in line with other design professionals and level of experience);
- Engineering services, specifications, certificates and other technical inputs;
- Any development applications and associated fees;
- Fabrication (which includes materials);
- Transport/delivery;
- Site preparation;
- Security;
- Installation;
- Launch/plaques/marketing;
- Public art project management services.



All Images  
Markers  
Ropes Crossing  
Milne & Stonehouse  
2006–2008  
Delfin Lend Lease

## WHAT HAPPENS AFTER THE PROJECTS ARE ALLOCATED A BUDGET?

Once projects are approved by Council and listed in the Delivery Plan and Operational Plan, the Public Art Advisory Service (PAAS) will begin more detailed discussions initially with the individual project Business Managers, and then as necessary with Delivery and Project Managers, with a view to developing a high level public art scope which will inform the Project Brief for a project. It will be important that any public art scoping at an early stage involves Delivery Managers and Project Managers.

Once a project has been approved to include public art and agreements have been made between the Business Manager, Public Art Advisory Service, Delivery Manager and Project Manager, the commissioning process can commence.

A Project Steering Group for the project should be established by the Project Manager and include the Business Manager, Delivery Manager and the Public Art Advisory Service.

## WHAT IS THE ROLE OF THE PUBLIC ART ADVISORY SERVICE?

The Public Art Implementation Guide has been developed by the Public Art Advisory Service (PAAS), which will assist the development, installation and assessment of public art across the City of Ryde. PAAS was established in the knowledge that Business Managers, Delivery Managers and Project Managers may require assistance integrating public art into capital projects. The role of the Public Art Advisory Service (PAAS) is to:

- Assist Business Managers, Delivery Managers and Project Managers in public art matters;
- Provide high level public art briefs;
- Participate in public art procurement assessment panels;
- Participate in Project Teams in projects that include public art;
- Monitor the progress of public art projects against Project Briefs, and review the achievement of important milestones and project deliverables;
- Assess public art proposals from Council, communities and private developers;
- Support artists during commissioning;
- Monitor the performance of the Public Art Organisational Policy and Implementation Guide;



- Provide general advice.

The Public Art Implementation Guide builds on the success of public art projects already implemented across the City, and draws on national and international policy examples to support its principles and implementation processes.

## CASE STUDY: SENTRY BOX

ARTWORK	Sentry Box
ARTIST	Susan Milne and Greg Stonehouse with Michael Flynn
LOCATION	Parramatta River, Parramatta



Susan Milne and Greg Stonehouse have been practising artists for 20 years, in both the public domain and galleries. Their interdisciplinary approach enables them to respond to diverse environments, to develop artworks, which can be site specific, integrated and yet also intervene meaningfully to reinforce and build upon the cultural layers of the locale.

The Sentry Box is a collaboration between the local Heritage Centre, historian Michael Flynn and the artists. It is accompanied by a podcast as part of a local history interactive pathway.

This project represents the early role of Parramatta as a colonial outpost at the head of the harbour, set in a park-like landscape which seemed surreal to the first Europeans who saw it in 1788, expecting a “wilderness”. The landing place, wharf, military barracks and government store/granary

were at one end of the power axis at the entry point to Parramatta, with Government House at the head of George Street commanding the opposite end. The sentry outside the barracks watched over the river and George Street for Aboriginal guerillas and escaping convicts and stood at the first gateway through which immigrants flowed to inland Australia.

This artwork includes text from actual court cases as well as the inclusion of the local Aboriginal testimony from the time. The Sentry Box is not only a heritage piece but a prompt to explore current perceptions of justice and security.

This artwork is an example of how public art can tell the stories of the past – the sense of vulnerability of early colonial Parramatta – and extends this feelings to the present and future through demonstrating a similar fear which governs present prejudices and reactions.



# 4 COMMISSIONING PUBLIC ART

This section provides a practical guide on the process of commissioning public art from writing the Request for Quotation and contracting to project completion.

Every project is unique so the following process is general in nature, however it does provide a 'typical' framework for most public art projects.

In all public art projects the most important consideration in commissioning is timing. Public art best achieves its objectives when it is an integrated part of a larger project, whether it's a street upgrade, new building or public space. To achieve this result the public art process needs to be an integrated part of the design for

the larger project. The earlier the commissioning process begins the greater likelihood the public art will be successfully integrated.

The Public Art Advisory Service (PAAS) can assist to develop the appropriate approach or provide advice on any aspect of a project.



Webb Bridge  
Melbourne  
DCM, Robert Owen  
2003, photo by  
John Gollings

## REQUEST FOR QUOTATION

The initial Request for Quotation (RfQ), which is based on the high level public art brief/scope of works developed by the Public Art Advisory Service and agreed by the Business Manager, Delivery Manager and Project Manager, will provide the artist with the information necessary to enable them to respond through a fee proposal. Information contained in the RfQ should include:

- Objectives to be achieved by the public art (rationale);
- Information about the overall context;
- Site information and plans;
- Scope of works (types, approaches, processes);
- Requested project deliverables;
- Meeting schedule;
- Timeline (considering the overall project and elements that may impact on time including complex fabrication and any community consultation required);
- \* Request for fee proposal;
- \* Request for CV and recent examples of work.

There is a tendency when writing the scope of works to be prescriptive about the form and function (types) of the future art works to ensure alignment with the

available budget or create more certainty. While the scope needs to provide enough structure to enable the artist to submit a fee proposal, and be carefully written to reflect the available project budget, it must also have enough flexibility for the artist to provide a creative response to the site. Any inclusion about the types of public art in the scope of works should be general in nature and non prescriptive.

The Request for Quotation would require the artist to submit a fee proposal (artist fees only) for Stage 1 and Stage 2, and the management of Stage 3 (most art works are made by fabricators not the artist).

Each of these stages should be separated by hold points to ensure the previous stage has met the project deliverables successfully and the relevant sign offs have been achieved.

In general all public art projects are best approached using the three stage process. The three stages are:

- 1 Concept/schematic designs
- 2 Specification/design development
- 3 Fabrication, delivery and installation management.



Confluence  
Brisbane  
Daniel Templeman  
2004



## STAGE 1: CONCEPT/SCHEMATIC DESIGN

The focus of the first stage of the commissioning process will be the concept/ schematic design stage. Specifically this is the stage of the project that the artist will create and feedback ideas for the works based on site information, cultural themes and other information.

In most cases public art in the City of Ryde will be an integrated part of a larger public domain, community land or street upgrade. For this reason the concept/schematic design stage will require frequent meetings between the artist, project team and participants from other design disciplines. These meetings should include updates on the progress of the concept designs, confirming an understanding of how the public art and each of the design elements are working together towards the final result, and providing feedback as the work emerges including details about the scale, themes and cultural relevance, intended materials, colours and other information. The artist may demonstrate this through making models, 3D imaging or drawings.

The public art principles and assessment criteria (Page 18) provides a guide to determine the appropriateness of the emerging concept design.

At the appropriate time the public

artist should provide a presentation of the proposed designs to the project team. The presentation will provide opportunities to raise any concerns or issues as they arise and if necessary and appropriate enable the project team to direct the artist to make adjustments.

At this point whether the designs are achievable within the identified project budget will become more apparent. Analysis and questioning may result in a request to the artist to modify the designs.

At the end of the concept/schematic design stage formal sign off by members of the project group will be required. If any community consultations have been part of the project they should have the opportunity to respond to and sign off on the design.

It is also necessary to seek approval from the elected representatives at this stage. All concept designs for public art need to be reported to Council prior to moving on to the specification and design development stage. On approval of the concept designs no further formal Council approval in the public art project necessary.

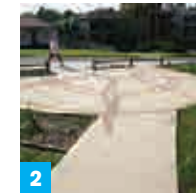
Sign off by all parties will be an important finish to the concept/schematic design to ensure uniform agreement prior to the specification/design development stage.

## STAGE 2: SPECIFICATION AND DESIGN DEVELOPMENT

Specification and design development involves the advancement of the approved final concept/schematic designs towards fabrication.

Specification and design development will require frequent interactions between artist and Project Manager to deal with any emerging issues, in particular any budget implications that may arise.

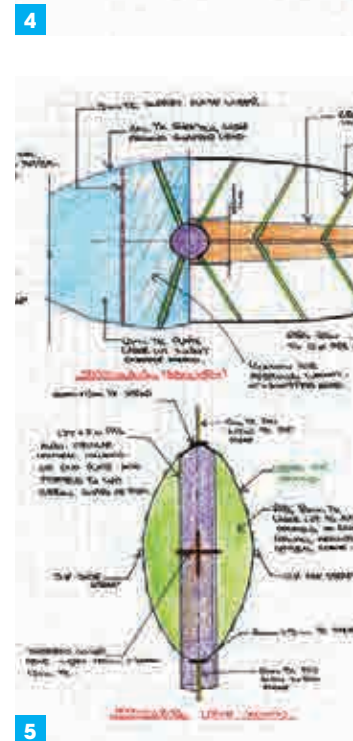
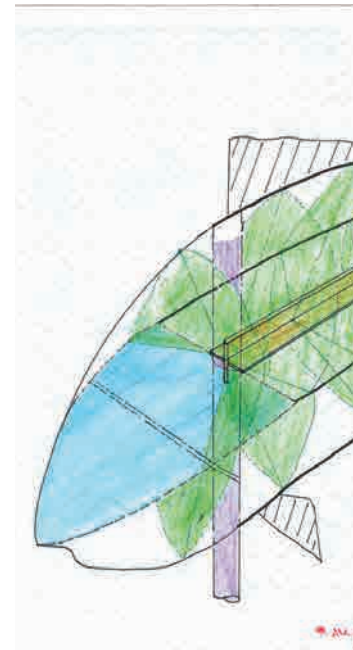
In many cases other specialists like engineering services with



1 – 5 Bennelong Public Art Project  
Bennelong Park to Kissing Point Park  
Putney  
Project Completion:  
Stage One 2011  
City of Ryde

experience in public art will need to be procured to provide technical specifications during this stage. These services may need to be procured by the City of Ryde. It will be the role of the artist to do the day to day liaison with any firms providing these services.

At the end of the specification and design development formal sign off by members of the project group will be required prior to commencing the fabrication, delivery and installation.







### STAGE 3: FABRICATION, DELIVERY AND INSTALLATION

In most cases fabricating, delivering and installing public art is not undertaken by the artist but requires contracting specific and specialised production services. Fabrication is often complicated and time consuming, and approaches used to make art are as diverse as the art works. Choosing the right fabricators with previous experience in public art is important.

Specialist services, in most case, are contracted directly by the City of Ryde, and a Request for Quotation (RfQ) is required (in some cases these services may be contracted directly by the artist).

As the artist is most intricately involved with the design, their role in this stage will be to manage the fabrication, delivery and installation of the public art work. As part of this stage the artist should also develop a maintenance manual. The maintenance manual should provide the necessary protocols, tasks and schedules to be followed to keep the art work in good condition.

Stage 3 should begin with the artist providing advice on fabrication, delivery and installation to ensure the RfQ accurately reflects the services needed and is distributed through appropriate channels. The artist should also be asked

to comment on any assessment of service providers to determine whether those applying to provide those services have the necessary skills.

On procurement of the preferred contractor the artist should do the day to day liaison to answer any questions, provide guidance and ensure quality control. It will be the responsibility of the artist to provide regular briefings to the Project Manager on the progress of the fabrication.

When a contractor is used to fabricate the work, where possible they should also be responsible for the delivery and installation. Whatever the installation process, it will be important that all roles and responsibilities are clarified around transportation, delivery times, site preparation, traffic management and any necessary approvals.

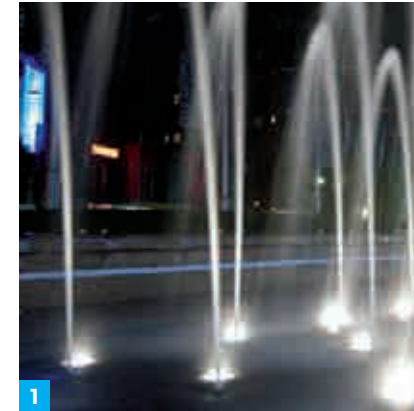
The project team should be kept informed, be involved in any key decisions, and inspect and sign off on the work pre and post installation.



Shaft No 5  
Taylor Square  
Darlinghurst  
Tract  
2005

# 5 ASSESSMENT CRITERIA

This section provides a set of principles and assessment criteria to help guide the development of quality public art in the City of Ryde.



1 Shaft No 5  
Taylor Square  
Darlinghurst  
Tract  
2005

2 Ryde Park Rotunda  
Top Ryde City  
Milne & Stonehouse  
2009  
City of Ryde and  
Beville Group

## PRINCIPLE

## ASSESSMENT CRITERIA

Public art reflects local character and cultural identity, creating distinctive urban environments and a sense of place

- Art works relate to and communicate local and diverse cultural themes
- Art works explore the diversity of the community

Public art strengthens and connects neighbourhoods by engaging communities in creative processes

- Communities have been involved in the development of the work
- Communities are involved in the creative process where appropriate
- Art works create a point of interest in the community

Public art is original, creative and innovative in its design and use of form, technique and materials, and at the forefront of new ideas and sustainable practice

- Arts professionals with diverse backgrounds and practices are employed
- Excellence in art and design practices is demonstrated
- Sustainable materials and processes are used

## PRINCIPLE

## ASSESSMENT CRITERIA

Public art contributes positively to site and surrounds, and responds to the natural and built environment

- Art works are site specific
- Art works are considered in the early stages of planning
- Art works are a result of collaboration between artist and design teams

Public art shall be commissioned and funded in a way that encourages artistic excellence and upholds the design intent of the art works

- Art works are attributed adequate budgets against project objectives
- Art works are treated in a way that upholds the creators integrity
- Art works are achievable within the budget

Public art shall comply with all measures and standards in regard to health and safety, maintenance, longevity and durability

- Sound fabrication and construction practices and materials are applied
- Materials and components have appropriate durability, and a functional life in excess of the designated life span of the work
- Maintenance requirements over the life span of the artwork are considered



2

## REFERENCES

Arts ACT (2004) *Discussion Paper for a ACT Government Public Art Policy*,

Australian Capital Territory, Canberra

Brednock Consulting (2005) *Horsham Public Art Policy*

City of Casey (2005) *Public Art Policy*

City of Davenport (2008) *Draft Public Art Policy and Guidelines*

City of Thuringowa (2002) *Public Art Policy and Procedure*

Cotterrell, D. (2007) *Barton Hill ArtGuide*

Holroyd City Council (2003) *Public art policy: distinctive lifestyle environments*

LANDCOM (2008) *Public Art Guidelines*

Newcastle City Council (2002) *Public Art and Placemaking Policy: Guidelines for Implementation*

*Northern Territory Government Public Art Policy*, Department of Natural Resources, Environment and the Arts

Wellington City Council (2003) *Public Art Policy*

1 Five Ways  
Shopping Precinct  
Eastwood  
Milne & Stonehouse  
2009  
City of Ryde

### FURTHER INFORMATION

For any information regarding public art or in relation to the Public Art Implementation Guide, please call

**Public Art Advisory Service**  
**9952 8312**



# APPENDIX A:

## PROGRAMS, SUB PROGRAMS & ACCOUNTABILITIES WHERE 10% PUBLIC ART BUDGET WILL BE REQUIRED

	PROGRAM	SUB PROGRAM	ACCOUNTABILITY	EXPLANATION	BUSINESS MANAGER	POOLED FUNDS	
4	Community and Cultural Program	4.03	Community Buildings	31 Community and cultural buildings development and management	New Community and cultural buildings projects should include an additional 10% of total project budget for public art	Community and Culture	No
6	Open Space, sport and recreation Program	6.01	Sport and Recreation	50 Passive recreation development & management	Passive recreation projects with a total budget of \$500,000 or over should include an additional 10% of total project budget for public art	Open Space	No
		6.02	Natural Areas	51 Natural bushland development & management	Natural areas, links and trails projects with a total budget of \$500,000 or over should include an additional 10% of total project budget for public art	Open Space	No
7	Centres and Neighbourhoods Program	7.01	Public Domain	58 Public domain (centres) development & management	Public domain (centres) upgrade projects should include an additional 10% of total project budget for public art	Urban Planning	No
16	Traffic and Transport Program	16.02	Traffic Management	131 Traffic network development & management	Traffic calming devices or traffic facilities construction projects should include an additional 10% of total project budget for public art	Traffic and Governance	Yes
18	Property Portfolio Program	18.01	Corporate Buildings	142 Corporate buildings development & management	New corporate buildings projects should include an additional 10% of total project budget for public art	Corporate Services	No
21	Paths and Cycleways	21.01	Non Road Reserves	148 Footpath & cycleways within open space development & management	Only cycleway projects should include an additional 10% of total project budget for public art	Open Space	Yes
				149 Footpath & cycleways within passive recreation space development and management (excluding in natural areas)	Only cycleway projects should include an additional 10% of total project budget for public art	Asset Systems	Yes

NOTES

NOTES



Ryde Park Memorial  
Cenotaph  
Ryde Park, Ryde  
Milne & Stonehouse  
2008  
Project Funding:  
City of Ryde &  
Bevillesta Pty Ltd



Civic Centre, 1 Devlin Street, Ryde NSW 2112

02 9952 8222

[cityofryde@ryde.nsw.gov.au](mailto:cityofryde@ryde.nsw.gov.au)

[www.ryde.nsw.gov.au](http://www.ryde.nsw.gov.au)