



Public Art Masterplan 2021 – 2025



Acknowledgement of Country

Ngalak kaadatj Nyoongar nedingar wer
birdiya, baalap barn boodja-k wer kaaratj
boodja-k koora koora wer yeyi.

Ngalak kaadatj baalabang malayin wer
nakolak baalap yang ngalany-al City of Stirling
dandjoo Nyoongar moort-al kolbang koorliny.

City of Stirling kaadatj Nyoongar moort
Nyoongar boodja-k Wadjak boodja-k,
Mooro boodja-k.

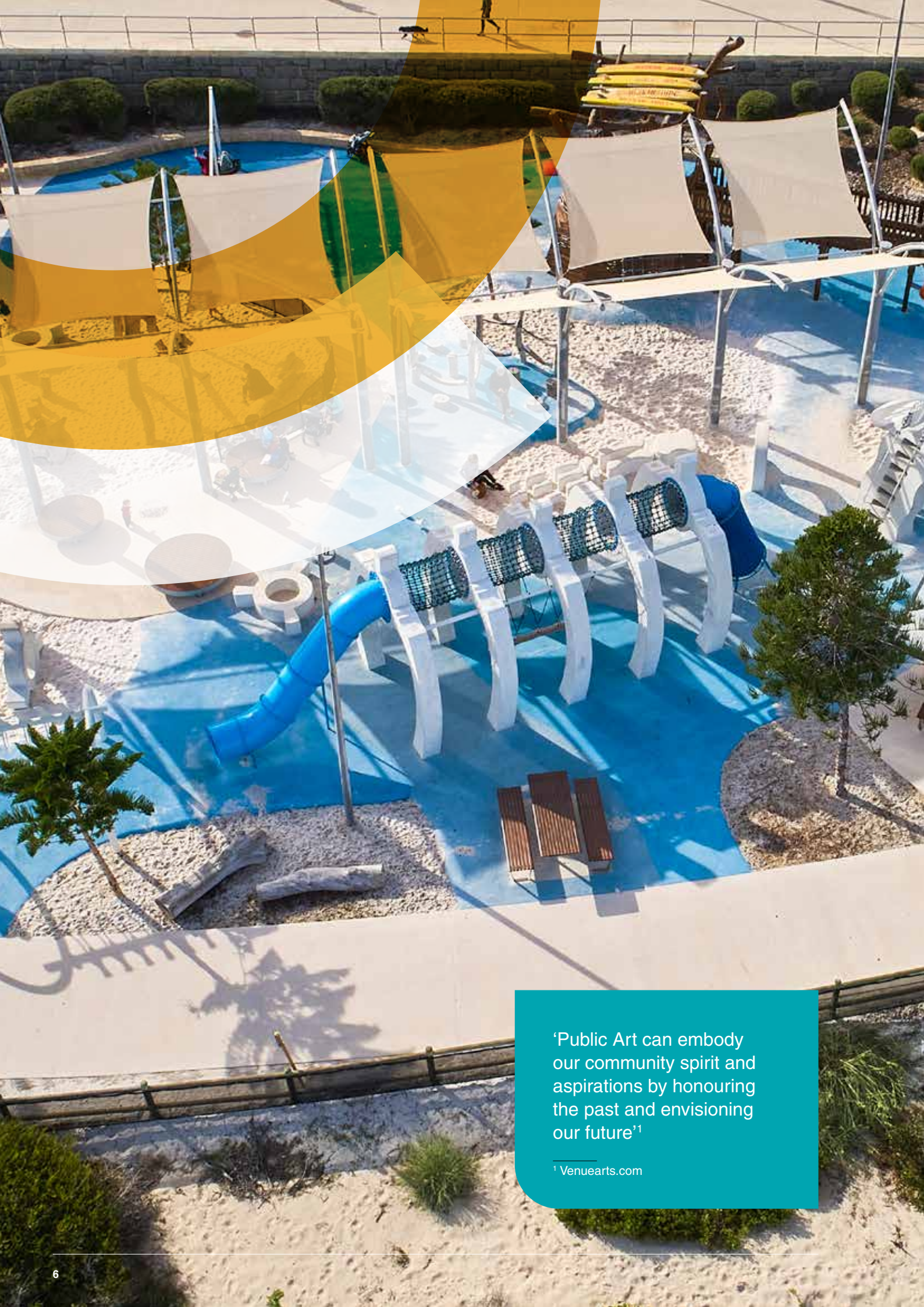
The City of Stirling acknowledges the Wadjak People of
the Nyoongar Nation as the traditional custodians of Mooro
Country. We pay our respects to Aboriginal and Torres Strait
Islander Elders past and present for they hold the memories,
the traditions, the culture and hopes of Aboriginal Australia.

The City is committed to forging stronger relationships and
a deeper respect for Aboriginal and Torres Strait Islander
Australians. By acknowledging and respecting the diversity and
history of our Aboriginal and Torres Strait Islander community,
we will continue to realise our vision for reconciliation.



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'Public Art can embody our community spirit and aspirations by honouring the past and envisioning our future'¹

¹ Venuearts.com

Section 1: Introduction

Executive summary

The City of Stirling is Western Australia's largest local government area, spanning 30 suburbs and a range of natural landscapes. The diversity of cultures and landscapes within the City, its large population and its popularity as a tourism and workplace destination mean the City is well placed to host a rich and lively arts sector, with the City of Stirling Public Art Collection as a key feature.

The development of a Public Art Masterplan recognises the City of Stirling's desire to provide the community with maximum benefit from future public artworks, and to ensure new commissions align with the City's wider goals and priorities.

This document guides the commissioning of new public artworks by the City. It also acts as a framework for the continued development of a public art collection that is place-based and driven by the unique character of the communities within the City of Stirling.

The City currently has a Public Art Policy that requires City-led capital works projects costing \$2 million or more to allocate two per cent of the project budget to public artwork. Public artworks commissioned by the City under the Public Art Policy sit within the context of a larger City of Stirling Art Collection, which includes over 180 painting, small sculptural and textile artworks, as well as a public art collection of over 50 pieces.

The vision, guiding and supporting principles, and curatorial themes included in this Masterplan were developed to align with the overarching vision of the City's Strategic Community Plan 2018 - 2028.

The City of Stirling will be a place where people choose to live, work, visit and invest. We will have safe and thriving neighbourhoods with a range of housing, employment and recreational opportunities. We will engage with our diverse community to help shape our future into the City of Stirling – City of Choice.

Of the five key result areas outlined in the City's Strategic Community Plan, the Public Art Masterplan aligns with four.

Thriving communities

The Public Art Masterplan provides a framework for public artworks that are relevant to their community context, provide a vehicle for the expression of local stories and identities, and build community connection.

Vibrant economy

A healthy creative sector in the City of Stirling has economic benefits and requires investment and strategic intent as outlined in the Public Art Masterplan.

Liveable neighbourhoods

Public artworks that are well-suited to place and reflect the local community greatly contribute to the overall amenity of neighbourhoods.

Sustainability

One of the three overarching curatorial themes included in the Public Art Masterplan encourages the promotion and valuing of the City's natural environment, and consideration of the community's ongoing interactions with their natural surroundings. As part of the public artwork assessment process, consideration will be given to sustainability in regard to public artwork fabrication, materials and maintenance.

The development of the Public Art Masterplan began with a baseline community needs analysis regarding art in public spaces. This was used as the starting point for developing a strategic approach to future commissions. The principles, curatorial themes and identified artwork opportunities provide an informed framework for the next four years of public art investment that will ensure that all new commissions:

- Reflect the interests of the community
- Are unique and place-appropriate
- Provide opportunities for local artists and/or creatives
- Maximise the potential benefits of public art, including enhancing sense of place and public amenity and contributing to economic development.

The Public Art Masterplan has been developed with consideration given to the following City of Stirling policies and plans:

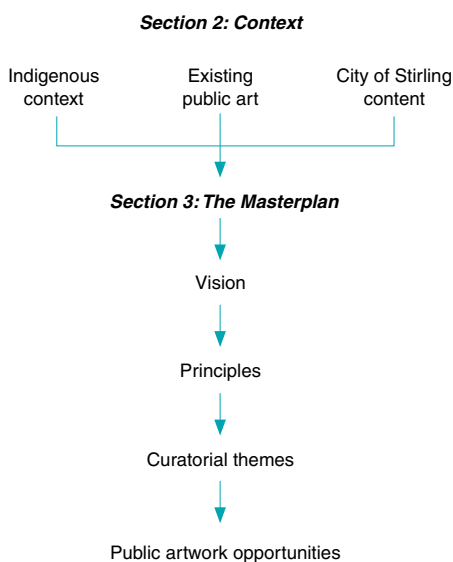
- Corporate Business Plan 2020 - 2024
- Strategic Community Plan 2018 - 2028 (revised 2020)
- Innovate Reconciliation Action Plan 2021 - 2023
- Public Open Space Strategy
- Public Art Policy
- Art Collection Policy
- Community Arts and Events Fund Policy
- Mural Guide
- Memorials and Plaques Policy.



The Story of Stirling, Penny Bovell and Margaret Dillon 2005. Stirling Administration Centre

How to use this document

The City of Stirling Public Art Masterplan will guide the expending of the City's public art budget, including public art funds allocated through the City's Public Art Policy, and City public art procurements related to precinct place plans, economic development initiatives and arts events led by the City. This document will also be utilised by private developers who are required by Planning Policy 6.12 Public Art on Private Land to either provide public art as part of their development or contribute equivalent funds to the City's Public Art Fund. Developers can utilise the key themes, guiding principles and artwork opportunities contained with this Masterplan to inform their own public art projects.



The document is laid out as detailed below.

Section 1: Introduction

Section 1 provides general public art benefits and a summary of the extensive consultation and engagement completed in the development of the Masterplan, including key themes and findings.

Section 2: Context

Section 2 provides the contextual information needed to consider future commissions of public artwork in the City of Stirling, including a summary of the existing public artwork collection and their locations, the cultural and historical context of the City's Indigenous population including sites of significance, and key points from the City's local history and demographics.

Section 3: The Masterplan

Section 3 provides a strategic framework for future public artworks in the City of Stirling. This includes guiding and supporting principles reflecting the values and strategic aims of public artwork within the City, leading into three curatorial themes. These principles and curatorial themes provide a strong foundation to be applied to the specific public artwork opportunities detailed in this Masterplan. The 'public artwork opportunities' section identifies strategic locations, curatorial themes and public art typologies for specific locations within the City of Stirling and is intended to guide the City's investment in public artworks over the next four years.

The value of public art

The City of Stirling's Public Art Policy recognises the potential for public art to:

Create a strong sense of place



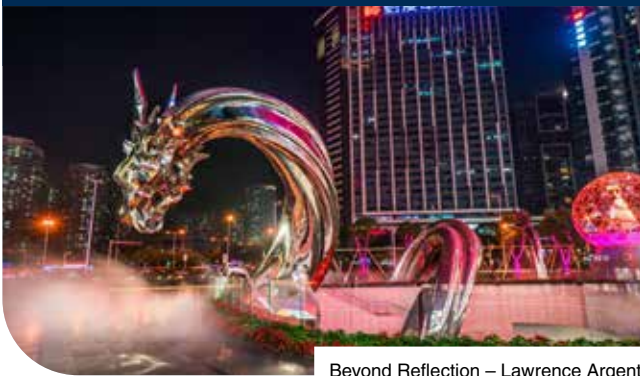
Maman – Louise Bourgeois

Promote the expression of local identity



1xRun Residency – Saner

Respond to the culture and character of a community



Beyond Reflection – Lawrence Argent

Enhance the urban environment



Madrid 1.78 – Janet Echelman

Public art in local government

Local government is uniquely positioned to drive and support public art in communities. The recognition of public art as one of the necessary amenities that local government authorities provide to their communities has increased over the past 20 years. Nationally and internationally, locally driven public art has been harnessed to significantly contribute to key local government aims such as place, economic and community development; streetscape

improvement and tourism. Public art is now recognised by local governments as an engaging, connecting and dynamic element of communities and public realms. Public artworks are increasingly commissioned not only in permanent sculptural form, but as murals, projections, performances and art events, allowing the creativity and character of communities to be expressed.

Domestic arts tourism is growing, with domestic tourists more likely to attend the arts than sports events, amusement parks or wineries.

(The Australia Council Domestic Arts Tourism Report 2020)

Public art brings unique value and character to our neighbourhoods. The most successful public art is the result of community desires and goals.

(Strong Towns)

Arts and culture can be intrinsically linked to a community's identity, enhancing the environment while expressing a community's culture and heritage... local councils feel committed to making art an everyday experience for residents and visitors.

(National Association for the Visual Arts)

Local artists are uniquely positioned to create art that reflects and speaks to their city because they present to the people, the stories, and the longing that exist all around them. In this sense, the artist shapes – and is shaped by – the city they inhabit.

(Strong Towns)

Public art typologies

Iconic sculptural



Cloud Gate – Anish Kapoor

These are large-scale sculptures which are distinctive and placed with prominent positioning, allowing them to become synonymous with a particular place or community.

Ephemeral



Berlin – Photowerk

Ephemeral artworks can range from one-off arts events to semi-permanent or frequently changing public artworks. This can include pop-up art exhibitions, projections, light-based artworks and lightboxes.

Functional



I Can't Give you Anything But Love – Shigeru Uchida

These artworks serve a functional purpose as well as being a work of art. This can include public seating, shade structures, fences, balustrades, bike racks, screens and water fountains.

Play-friendly



Futuroscope Poitiers – Monstrum

These are public artworks that are designed to have a high level of interaction with children. This can include artworks with slides or swings, climbable artworks, sensory-based artworks and water playgrounds.

Integrated



Van Gogh Path – Daan Roosegaarde

These artworks are integrated with the built form or landscape through techniques such as inlays, etchings and painted finishes. Integrated artworks may be installed as part of public footpaths, ground planes, walls, pillars, ceilings, balustrading, soffits and fencing.

Mural



Lift You Higher – Lakwena MacIve

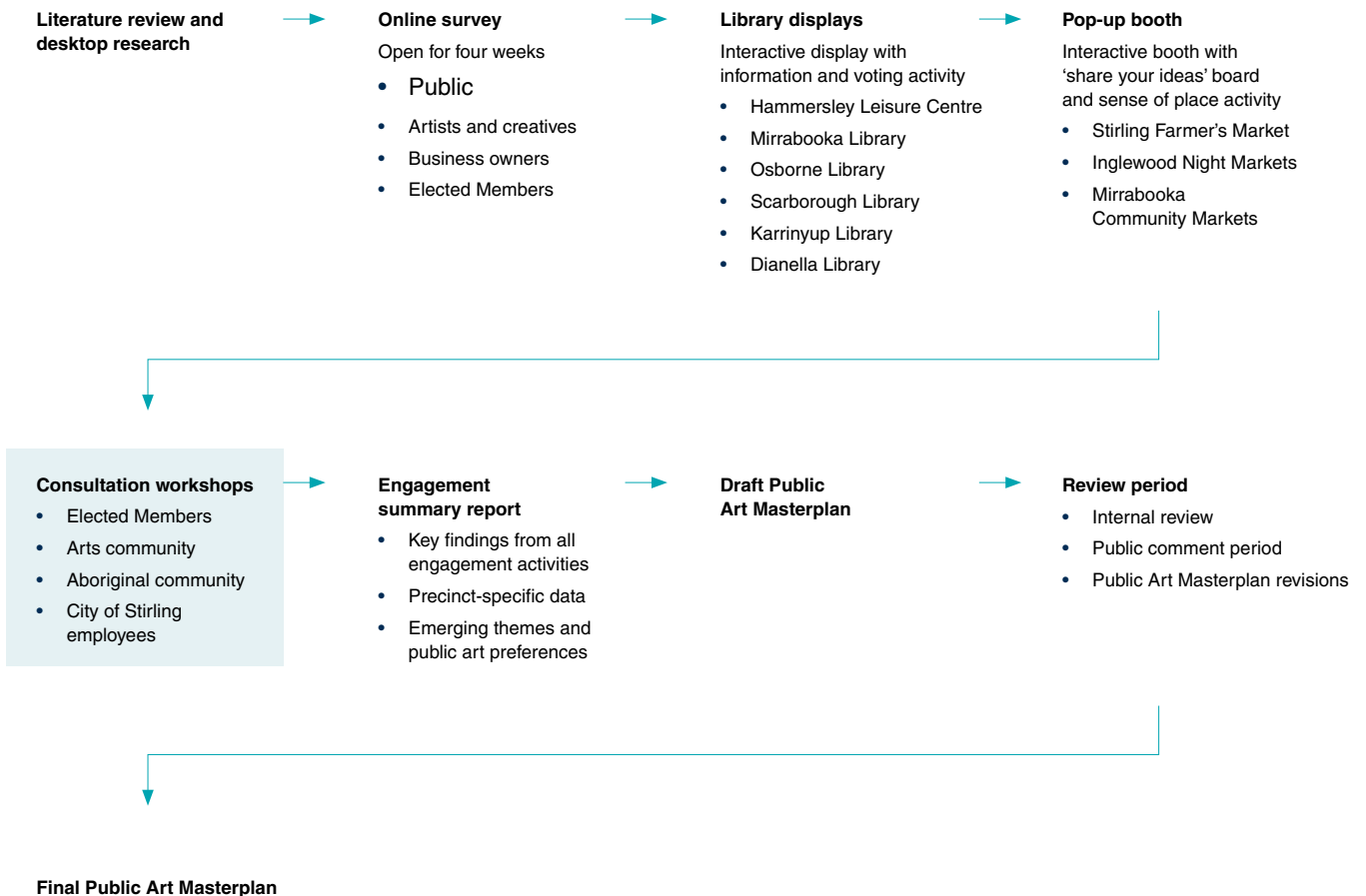
Murals are 2D painted artworks usually of a large scale. Murals can be installed on walls, building facades, roads, footpaths and public infrastructure such as traffic control boxes.



Kids at the Park and Birdlife on Branches, Daniel Mark Iley 2011. Yokine Playground

Developing the Public Art Masterplan

The development of the Masterplan utilised a best-practice approach founded in community consultation and engagement and a deep understanding of place and context. The key findings from the consultation and engagement phases are detailed on the following pages.



Consultation and engagement findings

400
people engaged with during the engaged process

335
online survey respondents

50+
stakeholders attended stakeholder workshops

"Public art should be: Thought-provoking, inclusive and site specific"

Types of artwork people would like to see



The below diagram displays what words residents use to describe their suburbs within the City.





Weaving of Stories, Sharyn Egan 2018. Scarborough Square

Key findings

Public art is a tool to create great places

Respondents were enthusiastic about the potential of public art to enhance public spaces and communities.

The best public art is specific to place and memorable

Favourite public artworks mentioned from around the world tended to be distinctive artworks which were particular to a place and enhanced the respondent's experience of that place.

Public art should be appropriate to local context and accessible

Respondents did not like public artworks they thought to be unsuited to place by typology or subject, and/or artworks they didn't know the meaning of.

Local cultures should be represented in our public art

Many respondents expressed the desire for public artworks in their communities to reflect and promote the diverse culture of our community.

The community are enthusiastic about engaging with art and artists

There is a strong appetite amongst City of Stirling residents for associated public art engagement opportunities, including workshops, interpretative and artist information, online access and community participation in public artwork creation.



Section 2: Context

Art in Stirling

The City of Stirling recognises the immense community value of the arts and cultural sector and supports arts and cultural activity through ongoing programs and initiatives. Arts and events grants are offered throughout the year, supporting community-led arts projects and events, which support and celebrate the City's creative and diverse community. The City of Stirling also coordinates a number of art-related programs, including the acquisitive Biennial Art Awards and Exhibition, the Blink Photography Award and professional development programs.

Ephemeral and temporary public artwork projects have been delivered by the City of Stirling, but these artworks are not captured as part of the permanent Public Art Collection.



Existing public art

The City of Stirling manages a current Public Art Collection of over 50 pieces, including sculptures, integrated artworks, murals, play-friendly artworks and functional artworks. The collection has a strong focus on works from local Western Australian artists and a mix of established and emerging creatives. The current collection features exceptional artworks that form an integral part of each place and community, enhancing the City's thriving neighbourhoods and places.

The existing Public Art Collection has primarily been acquired through the City of Stirling's capital works projects. Acquisitions and management processes are guided by the City's Public Art Policy. The policy includes the following aims for City of Stirling public art:

- Contributes towards creating a strong sense of place
- Promotes of the expression of local identity
- Responds to the culture and character of the community
- Enhances the urban environment.

It is important that this existing collection of works is considered in the development and commissioning of new works. Creating a cohesive collection across the City with a high standard for quality and connection to site will result in a highly valued public collection.

There is opportunity to grow this collection and add further works by local, national and international artists. These works have the potential to range from temporary ongoing public artwork series to high impact works acting as iconic markers for the City.

Despite its variety, the current collection reflects a historic focus on permanent sculptural works of a medium scale and, more recently, large-scale mural works. The current collection provides an opportunity to further diversify to include more collaborative artworks:

Integration of new technologies such as projections

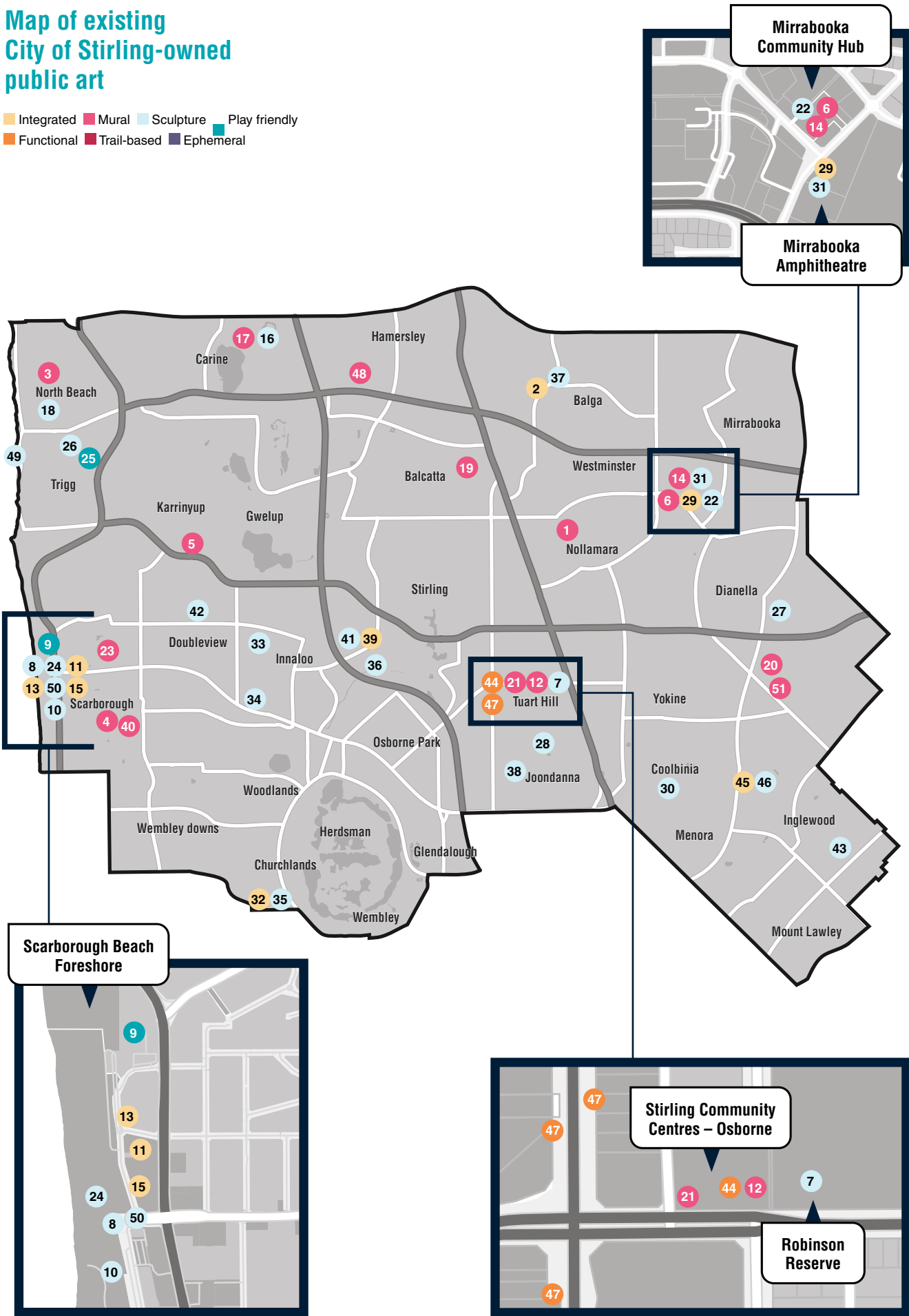
- Ephemeral and temporary art
- Integrated artworks
- Functional artworks
- Representation of the City's diverse community.

Above: ECU Commemorative Art Project, Arif Satar and Audrey Fernandes-Satar 2010, Edith Cowan Reserve

Left: From Little Things, Big Things Grow, Bridget Norton and N2 Art + Design 2013. Grenville Reserve

Map of existing City of Stirling-owned public art

- Integrated
- Mural
- Sculpture
- Play friendly
- Functional
- Trail-based
- Ephemeral



1	Kwop Wirin, Seantelle Walsh and Sioux Tempestt (2020) Des Penman Reserve
2	Bina, Jan Howell, Mia Apsland and Nick Howell [Arterial Design] (2020) Bina Parkland Waugyl artwork, Rhys Paddick (2020) Bina Parkland
3	From Swamp to Sea, Brenton See (2020) Mount Flora Regional Museum
4	Forever Young, Jerome Davenport (2020) Scarborough Community Hub
5	Fishing For Dreams, Peter Ryan (2020) Stirling Libraries – Karrinyup
6	You're Welcome, Sioux Tempestt (2020) Mirrabooka Community Hub
7	Olive and Daisy, Mehdi Rasulle (2019) Robinson Reserve
8	Scarborough GT, Bevan Honey (2018) Scarborough Square
9	Whale Playground, Jahne Rees (2018) The Esplanade, Scarborough Beach
10	Ethereal Welcome Hand, Kylie Graham (2018) Scarborough Beach
11	Mystic Edge, Neville Collard in association with Material Thinking (2018) Scarborough Square
12	Untitled, Mel McVee (2018) Stirling Community Centres – Osborne
13	Tjunta Trail, Neville Collard in association with Richard Walley (2018) Scarborough Square
14	A Meeting Place, Peta Roebuck (2018) Mirrabooka Community Hub
15	Weaving of Stories, Sharyn Egan (2018) Scarborough Square
16	Surface Tension, Jahne Rees (2017) Carine Regional Open Space
17	Rainbow Bee Eater, Kerise Delcoure (2017) Carine Regional Open Space
18	portalsXthree, Tony Pankiw (2017) Apex Park
19	BMX Bandits, Yok and Sheryo (2017) Westside BMX Facility
20	Ibis, Paul Deej (2016) Stirling Libraries – Dianella
21	The Market Gardeners, Rebecca Cool (2016) Stirling Community Centres – Osborne
22	Story, Bridget Norton (2015) Mirrabooka Community Hub
23	Scarborough Mural, George Domahidy [Graphite Crew] (2015) Scarborough Beach Road
24	Watch Over You, Ben Jones and Tony Jones (2014) The Esplanade, Scarborough Beach
25	Windswept, Britt Mikkelson (2014) Charles Riley Memorial Reserve
26	Earth, Vegetation and Ocean, Jason Hirst (2014) Charles Riley Memorial Reserve
27	Splendid Wren, Brad Jackson (2013) Dianella Regional Playground
28	From Little Things, Big Things Grow, Bridget Norton and N2 Art + Design (2013) Grenville Reserve
29	Journeys, Arif Satar and Audrey Fernandes-Satar (2011) Mirrabooka Amphitheatre
30	Kids at the Park and Birdlife on Branches, Daniel Mark Iley (2011) Yokine Playground
31	Harmony Under the Stars, Jason Hirst (2011) Mirrabooka Amphitheatre
32	ECU Churchlands Commemorative Art Project, Arif Satar and Audrey Fernandes-Satar (2010) Edith Cowan Reserve
33	Stirling Spirit, Britt Mikkelson with Mothers Art and Plumb (2010) Morris Place Shopping Centre
34	Seed Pod Wind Chimes, Bruce Reid (2007) Millet Park Innaloo
35	Nesting Fields, Lorenna Grant (2007) Edith Cowan Reserve
36	Poppies, Bruce Reid (2006) Stirling Civic Gardens
37	Flow, Dawn and Phil Gamblen (2005) Stirling Leisure Centres – Balga
38	Untitled (Tree Man), Edward Pyrchla (2005) Joondanna Community Food Garden
39	The Story of Stirling, Penny Bovell and Margaret Dillon [Concreto] (2005) City of Stirling Administration Centre
40	Joy of Life, Rebecca Cool (2005) Scarborough Community Hub – Scarborough Child Health
41	Lina, Tony Jones (2005) City of Stirling Administration Centre
42	Group Sports, Anne Neil and Steve Tepper (2004) Stirling Leisure Centres – Karrinyup
43	Here Birdy Birdy, Claire Bailey (2004) Stirling Community Centres – Inglewood
44	Peace Seats, Anne Neil and Steve Tepper (2002) Stirling Community Centres – Osborne
45	Water as Habitat, Jo Darbyshire (2001) Stirling Leisure Centres – Terry Tyzack Aquatic Centre – Inglewood
46	Waterlines, Tony Jones (2001) Stirling Leisure Centres – Terry Tyzack Aquatic Centre – Inglewood
47	Watch Stirling Grow, Anne Neil, Steve Tepper and Concreto (2000) Main Street, Osborne Park
48	Basketballer, Hockey Player and Netballer, Stormie Mills (1998) Stirling Leisure Centres – Hamersley
49	Centaur, Kevin Hayes (1979) West Coast Highway, North Beach
50	Rotary Clock Tower, Peter O'Toole (1979) The Esplanade, Scarborough Beach
51	Local Life, Anne Q Medley and MosaicArt; Chris Jones and Renae Martin and students from Our Lady's Assumption Primary School (2003) Stirling Libraries – Dianella

The above list details permanent public artworks owned by the City of Stirling.



Kwop Wirin (Good Spirit), Seantelle Walsh and Sioux Tempestt 2020. Des Penman Reserve

Aboriginal context

The area making up contemporary City of Stirling has been home to the Wadjak Nyoongar people for over 40,000 years. The area traditionally known as Mooro Country spans from the Indian Ocean in the west to Ellenbrook in the east, and from the Swan River in the south to beyond Yanchep in the north.

Wadjak is one of 14 language groups included in the Nyoongar Nation that extends across the south-west of Western Australia. At the time of European colonisation in 1829, the Elder of the Wadjak people occupying Mooro Country was Yellagonga. The Mooro people seasonally migrated between the coastal wetland areas and the inland areas. A coastal wetlands trail extended from the Derbal Yerrigan (Swan River) along a chain of lakes to the Yanchep area. In Nyoongar culture, these lake systems are fed by an underground water system created by the Waugal or Rainbow Serpent and are considered 'all the same water' or 'one water, many lakes'. Respect is paid to the Waugal by caring for the lakes and water systems and taking on custodianship of the lands. While many of the original lakes have been lost, culturally significant sites remain in the City of Stirling, including Lake Gwelup, Star Swamp and Herdsman Lake. These sites are registered Aboriginal Heritage Sites.

The City of Stirling recognises the ongoing contribution of the Wadjak Nyoongar people to the life, culture and custodianship of the City. The City is committed to improving relationships between non-Indigenous Australians and our Aboriginal communities. The City's current Innovate

Reconciliation Action Plan 2021 – 2023 includes the key focus areas of relationships, respect, opportunities and governance and outlines a series of actions and goals for ensuring Wadjak Nyoongar culture's significant place in the City of Stirling is represented and explored.

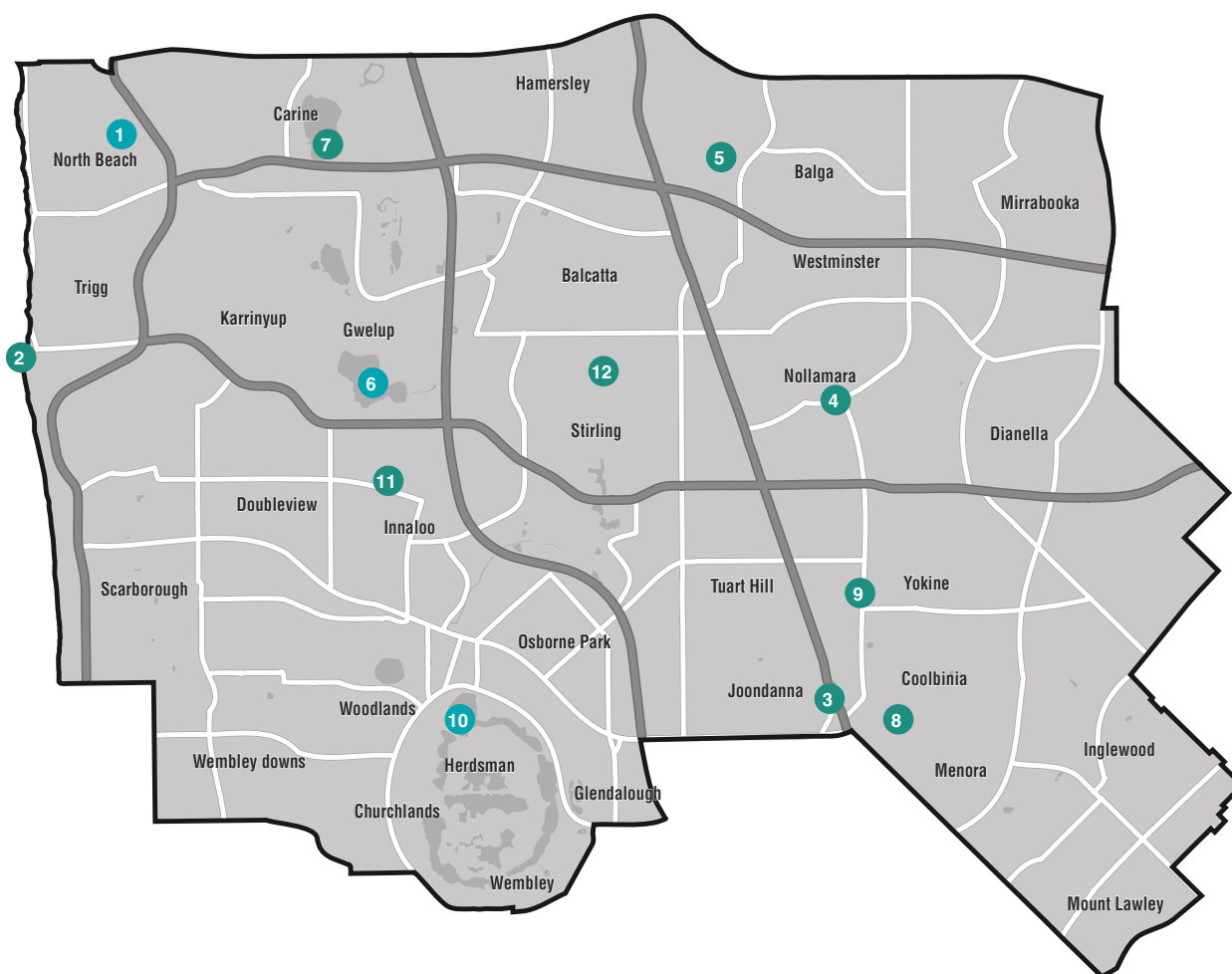
During the consultation stage of the Public Art Masterplan development, a yarning-style workshop with Wadjak Northside's Aboriginal Elder Group identified key considerations for the representation of Indigenous culture and history in the City of Stirling's future public artworks.

Public artworks should be used to tell a range of local Indigenous stories, including the sharing of Dreamtime stories, knowledge of native vegetation and animals, and truth-telling, including the Stolen Generations and loss of identity.

Public artworks aiming to represent Indigenous stories must connect to the local community through genuine involvement and engagement.

Public artworks created with Indigenous cultural curatorial themes can be innovative and modern in typology.

Public art projects or expressions of interest documents developed by the City that include Wadjak Nyoongar cultural materials, themes or history will be developed in consultation with the local Indigenous community.



City of Stirling sites of Indigenous significance

1	Star Swamp	Used as a camping ground and water source
2	Trigg	Used for fishing, camping and leisure time in the warmer months
3	Dog Swamp	Used for camping and as a water source
4	Nollamara	Meaning 'kangaroo paw' in Nyoongar language, most likely the black kangaroo paw native to this area
5	Balga	Derived from an Aboriginal word for the native grass tree, Xanthorrhoea
6	Lake Gwelup	Used for hunting, camping, as a meeting place, as a water source and as an ancient ceremonial site
7	Careniup Swamp	Known as Careniup in Nyoongar language
8	Coolbinia	An Aboriginal word for <i>mistletoe</i>
9	Yokine	Derived from an Aboriginal word for native dog
10	Herdsman Lake	Used as a burial site, camp and hunting place Believed to be called 'Njookenbooro' in the local Aboriginal language
11	Innaloo	Purported to mean 'woman' in Amangu/Nhanda language group, located in the vicinity of Geraldton and north to the Murchison River
12	Balcatta	The traditional name for the northern part of Careniup Swamp, derived from the Aboriginal words 'bal' meaning 'his' and 'katta' meaning 'hill'

■ Registered Aboriginal Heritage Sites



You're Welcome, Sioux Tempestt 2020. Mirrabooka Community Hub

City of Stirling context

The City of Stirling covers over 105 square kilometres and 30 suburbs. The landscape within the City is diverse, covering 26 wetlands, seven kilometres of coastline, 600 hectares of natural bushland and 1,780 hectares of open space.

This diversity is also reflected in the City of Stirling community. The City has a long history of migration and cultural diversity, with Chinese and European settlers driving growth in agriculture in the early 1900s. Following successive waves of migration, the City of Stirling has become one of the most culturally diverse local governments in Western Australia, with many newcomers to Australia making the City of Stirling their home. The 2016 Census determined that over a third of the City's population were born overseas, and over a quarter of the population speaks a language other than English at home.

Currently, the City of Stirling is home to a population of approximately 220,000 people and more than 98,000 properties. The coastal suburbs of Scarborough and Trigg are popular beach destinations for Perth locals and tourists alike, with the tourism industry contributing an estimated \$593 million a year to the local economy. The City is also home to developed retail and business centres, with over 80,000 people working within the City.

These key community demographics and economic drivers ensure the City of Stirling is well placed to have a Public Art Collection that is a strong community asset. With a rich cultural tapestry, an abundance of natural attractions and established tourism and business sectors, the City of Stirling has the potential to strategically develop its Public Art Collection to reflect and enhance these assets.





Section 3: The Masterplan

Strategic foundation

The Public Art Masterplan identifies specific public artwork opportunities that respond to a strong strategic foundation. The City's delivery of a successful public art program requires a clearly articulated overarching vision, along with a set of principles and objectives that demonstrate the key aspirations and priorities for public art in the City of Stirling.

The City of Stirling's vision is to be guided by a Public Art Masterplan that incorporates the important and unique elements of life in the City of Stirling. These elements are drawn into curatorial themes and practical opportunities, which will be utilised by the City's Arts and Events team and artists. The resulting public artworks delivered will be high quality, meaningful and valued by the community and visitors alike.

The Public Art Masterplan recognises the potential for public artworks within the City to represent the City's heritage and cultural identity, beautify and enhance streetscapes, activate public spaces, increase amenity and draw visitors to the City.

The City of Stirling aims to maximise the potential of public artworks to achieve these goals through the implementation of the Public Art Masterplan and the use of its principles and curatorial themes to strategically inform public art commissions over the next four years. This approach will ensure that new commissions by the City of Stirling prioritise public artworks that are cemented in the goals and aspirations of the community.



Above: Ethereal Welcome Hand, Kylie Graham 2018.
Scarborough Beach

Left: From Swamp to Sea, Brenton See, 2020.
Mount Flora Regional Museum



Principles

Guiding principles

<p>Inclusion and diversity:</p> <p>Public art in the City of Stirling is a vehicle for cultural and social expression, deepening community connections. Collectively, the public art collection reflects the diversity of Stirling's community and is accessible both physically and interpretively.</p>	<p>Appropriate to place:</p> <p>Public art in the City of Stirling is appropriate for its location in terms of the themes and subject matter explored, cultural materials and stories represented, use of public space, and typology.</p>	<p>Best practice:</p> <p>The commissioning, management, and maintenance of public art in the City of Stirling is guided by industry best-practice standards.</p>	<p>Uniqueness:</p> <p>Public art commissioned by the City of Stirling is specific to place, relevant to the community, and designed to a site-specific brief.</p>
<p>Objectives:</p> <ul style="list-style-type: none"> Facilitate the delivery of high-quality, diverse public artworks throughout the City Involve the community and key stakeholders in the development of public art Deliver artworks that represent the diverse City of Stirling community. <p>Measures:</p> <ul style="list-style-type: none"> The City of Stirling Public Art Collection demonstrates a multiplicity of stories, cultures and histories Feedback will be obtained from the community on public artworks in the City. 	<p>Objectives:</p> <ul style="list-style-type: none"> Deliver public artworks that are site-specific and custom designed Ensure scale and typology of public artworks is appropriate to its surroundings Ensure theme of public artworks is relevant and appropriate to the community. <p>Measures:</p> <ul style="list-style-type: none"> There are clear assessment criteria for City of Stirling public artwork commissions Public artworks are noticed and valued by residents and visitors Permanent public artworks are long-lasting and durable. 	<p>Objectives:</p> <ul style="list-style-type: none"> Establish robust public art management practices based on industry standards Operate as a leader in local government public art practices Ensure the City of Stirling Public Art Collection is valued and respected as a community asset. <p>Measures:</p> <ul style="list-style-type: none"> Artworks are delivered on time and on budget The City's public art collection is maintained to a good standard Artists commissioned by the City are fairly remunerated The City's public art contracts meet industry standards. 	<p>Objectives:</p> <ul style="list-style-type: none"> Maintain diversity of public art typologies across the City Ensure the Public Art Collection is distinctive and reflective of the character of the City Ensure the City's public art attracts visitors and tourists. <p>Measures:</p> <ul style="list-style-type: none"> The City's public artworks are recognisable as located in the City of Stirling and are not replicated elsewhere The City of Stirling Public Art Collection demonstrates a range of public art typologies, themes and artists.

Left: Splendid Wren, Brad Jackson 2013.
Dianella Regional Playground

Supporting principles

<p>Celebration: Public artwork in the City of Stirling has a role in helping the community to celebrate what they value about where they live and allows visitors to share in this celebration.</p>	<p>Objectives:</p> <ul style="list-style-type: none"> • Represent the City's heritage and celebrate significant stories, places and people • Celebrate and recognise artists for their contribution to the City • Provide opportunities for the community to engage with the City's public artworks • Provide interpretive information about the City's public artworks widely and in varying forms. 	<p>Measures:</p> <ul style="list-style-type: none"> • The City's Public Art Collection and artists are regularly promoted by the City • Feedback from the community indicates that the City's public artworks are recognised as representing local stories, places and people • There is a high level of community understanding of the context of local public artworks.
<p>Truth telling: The City of Stirling recognises that some community and site histories include stories that are difficult to tell. The City acknowledges that these stories are important to tell and is willing to engage with these topics in a respectful and considered way.</p>	<p>Objectives:</p> <ul style="list-style-type: none"> • Provide a public art platform for the expression of difficult community stories • Contribute toward recognition of past traumas and community healing • Provide curatorial scope reflecting the needs and desires of the local Aboriginal community through the Public Art Masterplan. 	<p>Measures:</p> <ul style="list-style-type: none"> • The City of Stirling Public Art Collection includes artworks that sensitively and appropriately explore difficult stories and trauma within its community • Positive feedback is received from the communities represented • There is increased public awareness of the difficult stories and histories represented.
<p>Capacity building: The City of Stirling is committed to developing the creative economy and sustainability of the arts sector, by providing capacity-building opportunities for artists and suppliers as a part of the City's public art activities.</p>	<p>Objectives:</p> <ul style="list-style-type: none"> • Provide professional development opportunities for the City's creative community • Grow the City's creative economy • Support a sustainable and resilient local creative sector • Increase the pool of local artists able to deliver public artworks. 	<p>Measures:</p> <ul style="list-style-type: none"> • Artists can sustain living and working in the City of Stirling • There is significant representation from local artists in responses to the City's public art opportunities • Local artists demonstrate career progression.
<p>Economic benefit: The City recognises the cultural industry as a key economic contributor and utilises the potential of public artworks to help meet economic goals and development in specific contexts.</p>	<p>Objectives:</p> <ul style="list-style-type: none"> • Activate town centres, business hubs and tourist attraction areas with public art • Maximise the potential for public art to increase activity in key business areas • Provide opportunities for artists to utilise unused space in key business areas. 	<p>Measures:</p> <ul style="list-style-type: none"> • Public art commissions align with City of Stirling economic development projects and place plans • Feedback from local business owners is received regarding the positive effects of new public art installations.
<p>Support local: The City of Stirling recognises that artistic excellence requires investment and considers the benefit to local artists in all public art commissions.</p>	<p>Objectives:</p> <ul style="list-style-type: none"> • Grow the City's creative economy • Identify public artwork opportunities exclusively for local artists • Consider the benefit to local artists in all City-led public artwork commissions. 	<p>Measures:</p> <ul style="list-style-type: none"> • Local artists are commissioned by the City for public artworks in the next four years • Local artists are provided with mentorship opportunities in City-led public art commissions.



Nesting Fields, Lorena Grant 2007, Edith Cowan Reserve

Assessment measures and criteria

Artistic merit

- The artwork is original and responds to the curatorial theme
- Artists are of an appropriate experience level for the commission.

Sense of place

- The artwork contributes to the City of Stirling's identity and visual amenity
- The artwork is unique and site-specific.

Appropriateness

- The use of cultural materials, including stories and themes, demonstrates consent from represented community
- Practical and contextual site considerations have been addressed.

Suitability to City of Stirling collection

- The artwork contributes to the diversity of the City of Stirling collection
- The artwork aligns with the guiding principles of the Public Art Masterplan.

Materials, durability and maintenance

- The proposed materials are suitable for outdoor display
- The artwork is durable and will not require excessive maintenance
- The artwork is safe for display in a public location.

Budget and timeline

- A detailed and accurate budget is proposed
- Artists are paid appropriately
- The proposed timeline is considered and realistic, including time for community consultation/engagement if relevant.



Olive and Daisy, Mehdi Rasulle 2019. Robinson Reserve

Curatorial themes

The following curatorial themes have been developed in response to local history and stories, contemporary character and emerging themes, drawn from extensive community consultation.

These curatorial themes are not intended to limit artistic expression but rather provide a starting point for artistic exploration and a criterion for determining appropriate public art in the City. The curatorial themes will ensure that investments into new artworks in the City result in relevant, unique and meaningful commissions, valued by community and visitors.



Ngalang Bardip (Our Stories)

The Boodjar (lands) on which the City of Stirling sits have been home to the Mooro people for more than 40,000 years. The Ngalang Bardip curatorial theme aligns with the City's Reconciliation Action Plan and aims to recognise, explore and promote our Boodjar (lands) Nyoongar history, and the continuing importance of Mooro culture to the City's identity.

Ngalang Bardip ensures appropriate space and investment is given to Mooro Karni (truth telling), allowing newcomers, visitors, and non-Indigenous residents to learn about the Indigenous history and culture of the City of Stirling, both past and present. In tandem with the Masterplan's guiding and supporting principles, this curatorial theme encourages Nyoongar-led explorations of Nyoongar themes and Bardip (stories) and allows whole-community celebration and valuing of our unique Indigenous culture.

As well as creating public artworks which celebrate the ongoing contribution of Nyoongar stories to life in the City of Stirling, Ngalang Bardip creates space for the expression of difficult Karni (truth telling) and histories in the City. Nyoongar Karni of dispossession of land, the forcible removal of Koorlangka (children) from their Moort (families) and the ongoing intergenerational traumas created by European colonisation are topics that can be explored in public artworks, with the aim to educate, recognise and heal.

The 'Ngalang Bardip' curatorial theme recognises that Ngalang Bardip are many, are important and are ongoing. Public artworks commissioned with the Ngalang Bardip theme will involve Nyoongar artists.



Our Environment

The natural environment of the City of Stirling spans from the coastline and beaches of Scarborough and Trigg, to the wetlands of Herdsman Lake and Lake Gwelup. The City of Stirling is home to unique areas of nature reserve and sites that have significance in Aboriginal culture, due largely to their abundance of natural resources and the value they bring to human life.

While the City of Stirling is a suburban city area, the importance of connection to the natural environment remains a significant factor in community and quality of life. Access to public green spaces, nature reserves, lakes and the ocean are key to community amenity and are highly valued. These are the spaces where residents and visitors meet, where they exercise, play and connect with others. There is growing recognition of access to spaces prioritising natural environment as vital to physical and mental health within communities, which has been amplified during the COVID-19 pandemic.

The exploration and the continued valuing of the natural environment in the City of Stirling is not limited to its nature reserves, lakes and beaches. While these spaces are highly valued by residents and visitors, the understanding of the natural environment within this curatorial theme extends to the coexistence of suburban life and natural surroundings. Our Environment extends to the value of street trees, home gardens, green spaces within town centres, and the myriad of ways in which the natural environment interacts with the City of Stirling every day.

Public artworks commissioned in response to this curatorial theme have the potential to reflect the natural environment as it is, explore what has been lost physically but remains in memory, and be forward-thinking and innovative in the ways in which public art can enhance public spaces in tandem with local flora and fauna.



Our Identity

The City of Stirling is home to a diverse, multi-faceted community that has grown and changed over time.

Public art is uniquely placed to be a vehicle for community connection, by encouraging viewers to dig deeper, learn about the stories of the themes represented and consider their community from a different point of view.

Our Identity encourages public artworks to consider what it means to be in the City of Stirling at this moment in time, whether through exploration of local histories, reflection and representation of current communities, or contemplation of contemporary issues and events. Public artworks commissioned with the Our Identity theme will contribute to inclusivity, not just by providing the opportunity for stories to be told, but by their insertion into common public spaces and the promotion of their meaning.

Our Identity allows artists to create contemporary-themed works that are not necessarily limited to local histories or landscape but are nonetheless intrinsically linked to the experience of living in the City of Stirling. Public artworks commissioned with this theme have the flexibility to be relevant to their specific community context while also being globally connected and representative of larger themes.

Confirmed public artwork commissions 2021 - 2023

1. Location: Stephenson Avenue Extension, Osborne Park

Typology: Functional.

Scope:

Functional seating artworks for the Stephenson Avenue Extension project

Includes four distinct seating artworks due for completion September 2021 by Peter Farmer Design Team

Opportunities include:

- Engagement opportunities for the public through social media promotion of the project and artists
- Interpretive information available via video.

Curatorial theme: Ngalang Bardip – drawing on the themes of connection to country through fire (Kaarl), earth (Boodjah) and water (Keip).

Artwork objectives:

- Add amenity to a redeveloped area
- Promote a significant element of Nyoongar culture
- Encourage engagement with public artworks through incidental exposure.

2. Location: Hamer Park Reserve and Inglewood Oval, Mount Lawley

Typology: Sculpture.

Scope:

Sculptural artwork installed near the new clubrooms on the active sporting grounds, due for completion April 2022

Opportunities include:

- Freestanding single sculptural artwork
- Series of small freestanding sculptural artworks.

Curatorial theme: Our Identity – with a particular focus on movement and play, education and the history of the site and/or local area.

Artwork objectives:

- Add visual amenity to a well-utilised sporting ground
- Encourage engagement with public artworks through incidental exposure.

3. Location: Stirling Leisure Centres – Terry Tyzack Aquatic Centre – Inglewood

Typology: Integrated.

Scope: Integrated artwork installed to complement the new outdoor pool

Opportunities include:

- Artwork integrated into the grandstand.

Curatorial theme: Our Environment.

Artwork objectives:

- Encourage engagement with public artworks through incidental exposure
- Elevate the appearance of the existing grandstand.

4. Location: Hamersley Golf Course, Karrinyup

Typology: Integrated.

Scope: Public artwork as part of capital works scheduled for Hamersley Golf Course, due for completion in the 2022/23 financial year

Opportunities include:

- Entry statement artwork
- Patterning to external floor surfaces
- Decorative treatment to entry wall.

Curatorial theme: Our Environment.

Artwork objective:

- Add visual amenity to a well-utilised public asset
- Encourage engagement with public artworks through incidental exposure.

5. Location: Recycling Centre Balcatta

Typology: Sculptural or mural.

Scope:

Public artwork as part of capital works scheduled for Recycling Centre Balcatta, due for completion in the 2022/23 financial year

Opportunities include:

- Artworks made from recycled materials
- Freestanding sculpture
- Large-scale mural artwork.

Curatorial theme: Our Environment.

Artwork objectives:

- Promote recycling and sustainable consumption practices
- Attract visitors to the new Recycling Centre Balcatta
- Encourage engagement with public artworks through incidental exposure.

Small to medium public artwork opportunities (up to \$50,000)

6. Location: Disbrey Park, Scarborough

Typology: Functional/play-friendly.

Scope: A functional artwork located in the park area

Opportunities include:

- Artwork that provides seating.

Curatorial theme: Our Environment – with a focus on valuing the native flora and fauna found in the suburban area.

Artwork objectives:

- Add amenity to the park by providing functional public art
- Provide an appealing space for customers of food and beverage businesses adjacent to Disbrey Park
- Promote and celebrate local flora and fauna
- Provide professional development for an emerging artist.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The site's proximity to local businesses and activity centre increases the potential for public art engagement.

7. Location: Knight Avenue Reserve, Yokine

Typology: Functional.

Scope: A functional artwork located in the park area

Opportunities include:

- Artwork providing seating
- Public artwork value-adding – patterning/design-only elements added to park infrastructure.

Curatorial theme: Our Environment – with a particular focus on native flora.

Artwork objectives:

- Add amenity to the park by providing functional public art
- Add amenity to the park by providing shade and/or seating
- Provide an appealing space for customers of food and beverage businesses adjacent to Knight Avenue Reserve
- Promote and celebrate local flora and fauna.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The site's proximity to local businesses and activity centre increases the potential for public art engagement.

8. Location: Wren Penguin Reserve, Dianella

Typology: Mural/play-friendly.

Scope: Mural related to ball sports painted on the frequently used hit-up wall

Opportunities include:

- Interactive mural design including ball-based targets or game
- Colourful, abstract design
- Small-scale public art project that could be offered as an opportunity to a local emerging teenage artist.

Curatorial theme: Our Identity – with a specific focus on the ball sports use of Wren Penguin Reserve, aimed at children/teenagers.

Artwork objectives:

- Add visual amenity to the reserve
- Add play element to the reserve
- Engage young reserve users.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The artwork location and typology has the potential to leverage existing community uses of the reserve.

Medium public artwork opportunities (\$50,000 – \$150,000)

9. Location: Corner Ewen Street and Princess Road, Doubleview

Typology: Mural.

Scope: Large-scale mural spanning around the existing water tank and tower

Opportunities include:

- A collaborative mural painted by two to three artists of differing career stages
- Funding partnership with Water Corporation.

Curatorial theme: Our Environment/Ngalang Bardip – a collaborative theme focussing on Nyoongar representations of native flora and fauna connected to water.

Artwork objectives:

- Add visual amenity to the streetscape
- Turn a large piece of infrastructure into an engaging public artwork
- Provide professional development for emerging artist in a collaborative commission
- Promote Nyoongar representations of local water-based flora and fauna.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The location and scale of the proposed artwork has the potential to be high impact and significantly increase the visual amenity of the street.

10. Location: Beaufort Street, Mount Lawley

Typology: Ephemeral.

Scope: A series of public artworks in the main food and beverage/retail areas of Beaufort Street

Opportunities include:

- Temporary projection-based artworks on buildings and/or footpaths and roads
- Business engagement as part of temporary art project.

Curatorial theme: Our Identity – with a particular focus on contemporary local culture and/or wider global connections.

Artwork objectives:

- Add amenity to a key food and beverage/retail centre
- Draw visitors to the Mount Lawley town centre
- Improve safety at night
- Encourage continued artwork discovery through trail-based nature or changing artworks.

Rationale:

- The location is in a key activity area/town centre and has the potential to connect with complementary activation and economic development activities, as well as a large audience.

11. Location: Lake Gwelup, Gwelup

Typology: Trail-based.

Scope: A series of small-medium artworks placed around the perimeter of Lake Gwelup, exploring the Mooro connection to the site

Opportunities include:

- Small- to medium-scale sculptural works
- Artworks incorporating sound, oral history, and/or QR-coded augmented reality.

Curatorial theme: Ngalang Bardip - specifically focussing on the Mooro significance of Lake Gwelup, with the potential to explore historical, Dreamtime or contemporary elements.

Artwork objectives:

- Expression of the Mooro connection to Lake Gwelup
- Education and public valuing of Lake Gwelup and the Mooro connection to it
- Provide points of interest for visitors to Lake Gwelup.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The artwork location and typology has the potential to leverage existing community uses of the nature area
- The location has cultural significance for the Mooro community.

12. Location: Stirling Civic Gardens, Stirling

Typology: Ephemeral

Scope: An ongoing program of ephemeral sculptural artworks placed in key locations throughout Stirling Civic Gardens

Opportunities include:

- Offering the opportunity to local emerging artists
- Engaging the public through new temporary works
- Defining spaces within the gardens that artists can use as installation canvases.

Curatorial theme: Our Identity – with a broad artistic brief allowing ongoing interpretation and varying responses over time.

Artwork objectives:

- Provide opportunities for local emerging artists to display their work and develop public artwork experience
- Add visual amenity and points of interest to Stirling Civic Gardens
- Raise the profile of local and emerging artists
- Provide opportunities for ongoing public art engagement with the wider community.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The location allows for incidental public engagement with the works of emerging artists, increasing exposure.

13. Location: Yokine Reserve, Coolbinia

Typology: Play-friendly.

Scope: Accessible and interactive play-friendly public artwork designed to engage families with physical and intellectual disabilities

Opportunities include:

- Sensory-based play installation.

Curatorial theme: Our Identity – with a particular focus on the adjacent Ability Centre and the community members who utilise it.

Artwork objectives:

- Add amenity to Yokine Reserve
- Provide opportunities for public art engagement and interaction for specialist school members
- Increase community awareness of inclusivity and accessibility
- Be inclusive of people living with disabilities.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The artwork location and typology has the potential to leverage existing community uses of the reserve.

14. Location: Grindleford Park, Balcatta

Typology: Play-friendly.

Scope: Public artworks designed to be play equipment for children within Grindleford Park.

Opportunities include:

- Sensory-based installations
- Cubby/shade-providing structures.

Curatorial theme: Our Identity – with a particular focus on the local history of early multicultural immigrants.

Artwork objectives:

- Engage local children with public artwork
- Encourage greater use of the park by residents and visitors.

Rationale:

- The site's proximity to the local primary school increases potential for public art engagement
- The artwork location and typology has the potential to leverage existing community uses of the park.

15. Location: Jackadder Lake Reserve, Woodlands

Typology: Small sculptural

Scope: A connected series of small sculptural works placed around the lake

Opportunities include:

- Small discoverable sculptures made of bronze or timber
- Use of the natural landscape and existing reserve features to integrate or 'hide' sculptures
- Promotion of the sculpture series as a discoverable trail.

Curatorial theme: Our Environment – with a particular focus on the native fauna living in Jackadder Lake Reserve.

Artwork objectives:

- Add visual amenity to the Jackadder Lake Reserve
- Engage reserve users with discoverable public art, allowing the sculptures to be sought out or discovered slowly over time
- Promote and value the reserve's fauna.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The artwork location and typology has the potential to leverage existing community uses of the reserve.

16. Location: Stirling Leisure Centres – Herb Graham Recreation Centre – Mirrabooka

Typology: Ephemeral.

Scope: Installation of paste-up billboard at the recreation centre, with an ongoing program of visual arts workshops for the youth community

Opportunities include:

- Paste-up billboard with potential to display both professional and emerging artist artwork
- Partnership with nearby youth organisations.

Curatorial theme: Our Identity – with a particular focus on developing self-expression through artworks.

Artwork objectives:

- Add to visual amenity of community facility
- Promote development of artistic skills and exposure to public art for local young people
- Provide ongoing exposure to public art for local young people.

Rationale:

- The site's proximity to local youth services and organisations increases the potential for public art engagement with the youth community
- The artwork location and typology has the potential to leverage existing community uses of the centre.

17. Location: Celebration Park, Balga

Typology: Ephemeral.

Scope: Ephemeral artwork located throughout Celebration Park

Opportunities include:

- Projection and lighting-based artworks using trees and grass areas
- Fabric and textile-based installations
- Temporary sculptural installations.

Curatorial theme: Our Identity – with a particular focus on the journeys of immigrants to the Stirling community, whether physical or symbolic.

Artwork objectives:

- Tell the stories of immigrant journeys in the City of Stirling
- Provide opportunities for emerging artists
- Encourage engagement with public artworks through incidental exposure.

Rationale:

- The artwork location and typology has the potential to leverage existing community uses of Celebration Park
- The location is particularly suitable for the telling of immigrant stories.

18. Location: Town centre, Beaufort Street, Inglewood

Typology: Sculpture.

Scope: Medium-large scale sculpture located on the paved corner near current café seating

Opportunities include:

- Distinctive street sculpture
 - Involvement of local businesses and town team
 - Promotion of local history by the City of Stirling.
-

Curatorial theme: Our Identity – with a particular focus on quirky elements of Inglewood’s history, for example the ‘pineapple’ area and the connection to the gold rush.

Artwork objectives:

- Add to the visual identity of Inglewood
 - Represent and promote interesting elements of the suburb’s history
 - Enhance the visual amenity of the streetscape
 - Provide a wayfinding meeting point.
-

Rationale:

- The site’s proximity to local businesses and the activity centre increases the potential for public art engagement
 - The artwork location and typology has the potential to leverage existing town centre activation projects.
-

Significant/iconic public artwork opportunities (over \$150,000)

19. Location: Near corner Beach Road and West Coast Highway, Watermans Bay

Typology: Iconic sculptural.

Scope: A large iconic sculpture acting as an entry statement to the City of Stirling

Opportunities include:

- Large-scale sculptural work with the ocean behind it
- Use of the ocean and sky to enhance public art design and create highly site-specific work
- Use of lighting to create artwork with strong night-time presence.

Curatorial theme: Our Identity – with a focus on ‘welcoming’ in the sense of both welcoming residents home and welcoming visitors to the City.

Artwork objectives:

- Create a strong, distinctive entry statement for the City of Stirling
- Create a recognisable icon associated with the City
- Create a tourist/visitor attraction
- Add visual amenity to a popular beachfront area.

Rationale:

- The artwork location and typology has the potential to leverage existing community and tourist uses of the beachside area
- The location and scale of the proposed artwork has the potential to be high impact and act as an iconic entry statement for the City.

20. Location: Main Street, Osborne Park

Typology: Large-scale sculpture

Scope: Large-scale sculpture in Osborne Park town centre located in a high-use pedestrian area such as a town square or piazza

Opportunities include:

- Sculpture including lighting for night-time presence and increased safety
- Artist collaborations to ensure cultural appropriateness
- Strong community engagement element in development of theme and design.

Curatorial theme: Our Identity – with a particular focus on the multicultural history of Osborne Park and the potential to highlight Italian-Australian culture.

Artwork objectives:

- Represent and value the cultural heritage of Osborne Park
- Add visual amenity to the town centre streetscape.

Rationale:

- The site’s proximity to local businesses and the activity centre increases the potential for public art engagement
- The project aligns with planned future street and precinct improvement plans
- The location and scale of the proposed artwork has the potential to be high impact and significantly increase the visual amenity of the street.

21. Location: Herdsman Lake

Typology: Integrated.

Scope: Integrated artwork located on the footpaths and wooden walkways around Herdsman Lake loop

Opportunities include:

- Replacement of some of the wooden slats on walkways to allow for integrated patterning and/or words
- Stencilling applied to balustrading along walkways
- Interpretive signage installed along key sections of walkway
- Opportunity for emerging Nyoongar artists, potential to be design-only
- Partnership with Department of Planning, Lands and Heritage; and WA Gould League.

Curatorial theme: Ngalang Bardip - with a particular focus on water as a source of life and a place where people gather.

Artwork objectives:

- Provide points of interest and reflection for Herdsman Lake users
- Educate Herdsman Lake users on Nyoongar concepts of the lake system
- Promote and respect Nyoongar culture
- Add visual amenity to the Herdsman Lake.

Rationale:

- The artwork location and typology has the potential to leverage existing community uses of the nature area
- There is potential for the artwork to create incidental engagement with public artwork
- The location is a registered site of cultural significance for the Mooro community.

22. Location: Scarborough Beachfront, Scarborough

Typology: Sculpture.

Scope: A large-scale sculpture located at a vehicle or pedestrian entry point to the popular Scarborough Beach area

Opportunities include:

- Large-scale freestanding sculpture
- Sculpture with lighting element for night-time profile
- Involvement of key local community groups in commissioning process.

Curatorial theme: Our Identity – with a particular focus on the current Scarborough community and the significance of Scarborough Beach to the community.

Artwork objectives:

- Increase tourism to the Scarborough Beach area
- Provide a focal point for community and visitors
- Contribute to wayfinding in a busy area.

Rationale:

- This site was identified by the community during the Masterplan consultation
- The site's proximity to local businesses and the activity centre increases the potential for public art engagement
- Artwork location and typology has the potential to leverage existing community and visitor uses of beachfront area.

City of Stirling public art challenges

The following challenges for the implementation of the Public Art Masterplan were noted during the engagement and consultation processes.

Challenge	Risk Rating	Mitigation
Design and colour restrictions for public artworks in Heritage Protection Areas	Medium	<ul style="list-style-type: none"> Public artworks within prescribed heritage areas are commissioned with a brief reflecting the heritage objectives required As per the Masterplan, public artwork typologies and themes are matched to appropriate places within the City.
Curatorial themes restricting artistic expression	Low	<ul style="list-style-type: none"> The curatorial themes included in the Masterplan allow for multiple interpretations and approaches, giving a contextually relevant starting point rather than prescriptive limitations.
Negative feedback from community about new public artworks	Medium	<ul style="list-style-type: none"> New public artwork commissions reflect extensive community consultation New public artwork commissions will be widely promoted, including interpretive information and artist engagement opportunities.
Prioritising local artists causes the City to miss out on engaging high-quality, innovative artists from interstate and overseas	Low	<ul style="list-style-type: none"> The Masterplan includes 'support local' as a guiding principle to ensure a high-quality and sustainable local arts sector is invested in. This does not limit the City to only commissioning local artists but does ensure that any commissions of interstate or international artists include some benefit for local artists, for example through partnership, mentorship or professional development opportunities.
Poor artistic results from public artworks commissioned by developers on private land	Medium	<ul style="list-style-type: none"> There are strong criteria and processes in place for Percent for Art application assessments The principles and curatorial themes within the Masterplan provide a framework for developer public art contributions in the City.
Ngalang Bardip-themed artworks do not accurately represent the local Aboriginal community	Medium	<ul style="list-style-type: none"> As per the Masterplan, artworks commissioned with the Ngalang Bardip curatorial theme must involve Nyoongar artists and the City must consult with the local Nyoongar community prior to approval of concept designs.
The benefits of public artworks as part of capital development projects are unclear to all involved parties	Medium	<ul style="list-style-type: none"> The Public Art Masterplan is distributed to all employees and an employee information session is run by the Arts and Events team The process for public artworks as part of City capital works includes early engagement with relevant team members The Public Art Masterplan is promoted on the City of Stirling website.

References

City of Stirling documents:

- Strategic Community Plan 2018 – 2028 (Revised 2020)
- Corporate Business Plan 2020 – 2024
- Innovate Reconciliation Action Plan 2018 – 2020
- Public Art Policy
- Mural Guide
- Art Collection Policy
- Community Arts and Events Fund Policy

Other references:

- Western Australian Government: <https://www.wa.gov.au/service/aboriginal-affairs/aboriginal-cultural-heritage/search-aboriginal-sites-or-heritage-places>
- Kaartdijin Noongar- Noongar Knowledge: <https://www.noongarculture.org.au/glossary/noongar-word-list/>
- National Association for the Visual Arts: <https://visualarts.net.au/advocacy/campaigns/public-art/>
- Strong Towns: strongtowns.org/art
- 'Our Cities Need Artists Now More than Ever. Here's Why.' strongtowns.org/journal/2020/6/18/local-artists-as-placemakers



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