



‘Ethereal Welcome Hand’ by Kylie Graham
– Scarborough Beach Pool, Scarborough.
Photo credit: Frances Andrijich.

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Cover Image: ‘Pivotal’ by Midnight Tuesday
(Philip Gamblen, Peter Gee and Dawn Gamblen)
– Brightwater Care Group, Inglewood.
Photo courtesy Dawn Gamblen.

'Newcastle St Tower' by Tony Pankiw
– Apartment building, Northbridge.

Photo courtesy Tony Pankiw.

Introduction

The City of Stirling recognises the potential for public art to represent the heritage and cultural identity of an area; beautify and enhance streetscapes, activate public place, increase amenity and draw visitors to the City.

Public art contributes to a sense of identity and well-being, by reflecting a place's unique character. It plays a key role in urban renewal, place making, urban design and tourism.

In short, when combined with good design principles, public art creates places where people want to be.

Local Planning Policy 6.12 Public Art on Private Land (LPP 6.12) encourages developers to utilise public art in their development to offset the impacts of urban intensification, by improving the appearance and amenity of places.

Public Art:

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

This guide is designed to assist Developers with the requirements of LPP 6.12 Public Art on Private Land and ensure appropriate public art considerations are made.

It provides a criteria checklist to ensure you have considered the various ways public art can be incorporated into your project, while meeting policy and community requirements.



ECU Churchlands Commemorative Artwork
by Audrey Fernandes-Satar and Arif Satar
– Edith Cowan Reserve, Churchlands.

Photo courtesy City of Stirling.

What is public art?

LPP 6.12 Public Art on Private Land

The term public art refers to the integration of an artistic concept into the public realm. Public art can take many forms, incorporate many different materials and be produced in many ways.

NP: It can be stand-alone, applied to surfaces, or integrated into the fabric of buildings or outdoor spaces.

The distinguishing feature of these works is that an artist or artist team is wholly, or partly, responsible for the creation, design and / or fabrication.

Local Planning Policy 6.12 Public Art on Private Land specifies that 1% of the total project cost (not including land acquisition) for developments over the value of \$2 million is allocated to providing public art, as per the table below.

Public Art Contribution	
Cost of development	Required contribution as public art
\$2 million to \$50 million inclusive (excluding GST)	Minimum 1% contribution provided as public art
Over \$50 million (excluding GST)	\$500,000 plus 0.5% for every construction cost dollar over \$50 million provided as public art



Biddis of Noongar Biddis Kaarl Keip by Peter Farmer and Jason Hirst – Stephenson Avenue, Stirling.

Photo credit: Miles Noel.



Bina by Arterial Design (Jan Nowell, Mia Aspland and Nick Lawson) Waugyl design by Rhys Paddick – Bina Parkland, Balga.

Photo credit: Jess Wyld.

How to satisfy the public art condition

If the total development cost is \$2 million or more, the developer will be required to undertake a public art commission to the value of 1% of the total cost. This typically involves four touch points when liaising with the City:

1. Contact the Public Art Officer at Pre-Lodgement to discuss artwork opportunities
2. Provide an overview of artwork location and type in the Development Application
3. Provide detailed artwork designs which will be assessed by the City's Public Art on Private Land Assessment Panel (the panel consists of independent art professionals and relevant City Officers)
4. Submit your Notice of Completion. Installed artwork will be inspected by the Public Art Officer to clear the condition prior to issuing of the Occupancy Certificate or as agreed upon by the City.

What costs can be included in the 1%?

The following costs **can** be included:

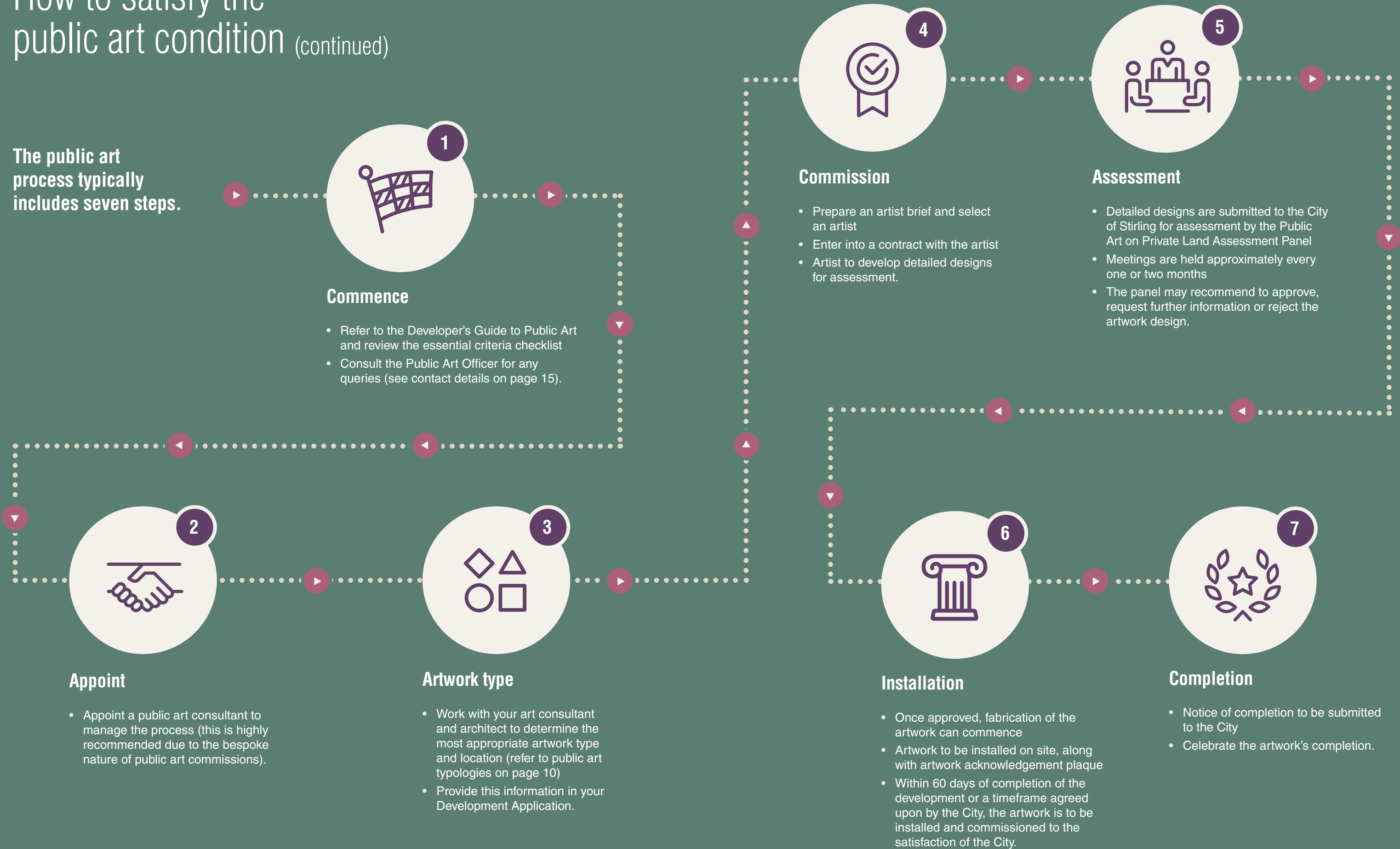
- Artwork budget including artist fees, materials, labour costs, insurance, taxes, and professional services such as engineers or lighting designers
- Fabrication and installation of the artwork
- Art consultant fees, limited to 15% of the total budget
- Documentation of the artwork and the acknowledgement plaque.

The following costs can not be included:

- Business (corporate) logos, advertising signs or commercial branding, including brand colours and elements
- Architectural design elements which ordinarily form part of a building design
- Directional elements, such as super-graphics, signage or colour coding
- Artworks which are mass produced or off-the-shelf reproductions (the City may consider a unique, pre-existing artwork being purchased and installed)
- Landscaping or architectural elements which would normally be required as part of the development.

How to satisfy the public art condition (continued)

The public art process typically includes seven steps.



Public art typologies



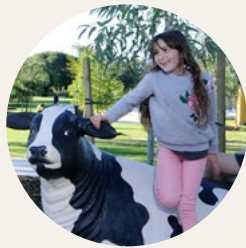
Sculptural

Small and large scale, three dimensional works which are distinctive and placed with prominent positioning, allowing them to become synonymous with a particular place or community.



Functional

These artworks serve a functional purpose as well as being a work of art. This may include public seating, shade structures, balustrades, bike racks and screening.



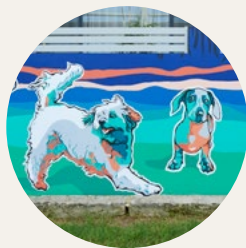
Play friendly

These artworks are designed to have a high level of interaction with children.



Integrated

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



Mural

Murals are two dimensional artworks, usually of a large scale. Murals can be installed on walls, building façades, roads and footpaths.

For the purpose of this policy, only permanent artworks will be considered suitable as the artwork needs to have lasting benefit for the community.



The Story of Stirling by Penny Bovell and Margaret Dillon – City of Stirling Civic and Administration Centre, Stirling.
Photo courtesy City of Stirling.

Essential criteria

Check off the essential criteria and make sure the intended public art is:

- Located where it can be clearly seen from the public realm
 - An original artwork, designed and/or created by a professional artist
 - Of high aesthetic quality
 - Durable and easy to maintain
 - Created with consideration for the City's Public Art Masterplan
 - Responsive to the site context and reflects the local area's natural, physical, cultural, social values or history
 - Where considered appropriate, be illuminated by the use of energy efficient lighting but such that there is no adverse amenity impact on the surrounding locality
 - Take into account the existing public art in the vicinity to ensure the artwork is unique; and
 - Be designed or located to be resistant to vandalism.
- Preference should be given to commissioning West Australian artists to deliver public artworks.



'Rosewood' by Loreнна Grant
– Rosewood Aged Care, Leederville.

Photo courtesy Loreнна Grant.

Guiding principles

When developing your public art project, the City of Stirling supports the following guiding principles:

Inclusion and diversity

Public art is a vehicle for cultural and social expression, and deepening community connections. Collectively, public art reflects the diversity of Stirling's community and is accessible both physically and interpretively.

Appropriate to place

Public art 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.

Best practice

The commissioning, management, and maintenance of public art is guided by industry best practice standards.

Uniqueness

Public art commissioned is specific to place, relevant to the community, and designed to a site-specific brief.

Maintenance and Moral Rights

The maintenance of the public artwork will be the responsibility of the property owners for the lifetime of the artwork.

Australian Copyright Law requires all original artwork be attributed to the artist, known as Moral Rights. For public art, this is done with an acknowledgement plaque installed on site which includes the following information:

- Title of the artwork
- Artist's name
- Year of completion
- Artist's Statement (optional) – a description of the artwork and its inspiration
- Who the work was commissioned by (optional).



'Watch Over You' by Ben Jones and Tony Jones
– Scarborough Beach Foreshore, Scarborough.

Photo credit: Robert Frith Acorn Photography.

Glossary of terms and definitions

Art Consultant	Public art professional who can assist in developing and co-ordinating public art projects, engaging artists or providing advice on public art proposals.
Cost of Development	The total approximate cost of proposed development (excluding land value), as indicated on the application for development approval.
Minimum Contribution	A percentage of the total project cost – for any above ground urban design, public open space and building development and redevelopment project coordinated by the City, allocated to the development of public artworks.
Professional Artist	<p>For the purpose of this Policy a professional artist is defined as a person who meets at least two of the following criteria:</p> <ul style="list-style-type: none">• University or minimum 3-year, full time tertiary qualification in visual arts, or (depending on the Artists Brief), other art forms such as multi-media or design related disciplines• Has had artwork acquired for major public collections, such as the Art Gallery of Western Australia, or any other significant collections• Earns more than 50% of income from arts related activities, such as teaching, selling artwork, or undertaking public art commissions; or• Young, emerging, Indigenous or Culturally and Linguistically Diverse (CALD) artists or students (for Public Art commissions where specified as essential criteria). <p>No artist under consideration for a public art in developments project may have a familial relationship to the Developer or have financial interest in the development.</p>
Public Art	The term public art refers to the integration of an artistic concept into the public realm. Public art can take many forms, incorporate many different materials and be produced in many ways. It can be standalone, applied to surfaces, or integrated into the fabric of buildings, or outdoor spaces. The distinguishing feature of these works is that an artist or artist team is wholly, or partly, responsible for the creation, design and/or fabrication.



‘Colour of Time’ by Tom Muller
– ABN Building, Leederville.
Photo courtesy Tom Muller.

Resources and links

Key City of Stirling contacts

Senior Planning Officer
Email: developmentservices@stirling.wa.gov.au

Public Art Officer
Email: art@stirling.wa.gov.au

Public art document links

- [Local Planning Policy 6.12 Public Art on Private Land](#)
- [City of Stirling Public Art Masterplan](#)
- [ArtsLaw Indigenous Cultural and Intellectual Property information sheet](#)



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Telephone (08) 9205 8555 | **Enquiries** www.stirling.wa.gov.au/enquiries | **Web** www.stirling.wa.gov.au | [!\[\]\(919a2cb85b99741a73c0c31a427236a8_img.jpg\)](#) [!\[\]\(c9cd5a1c35167a83f09a35036fe5dcbd_img.jpg\)](#) [!\[\]\(ae1936640fabdea8c18f922ca69733fe_img.jpg\)](#) [!\[\]\(e81307241bb070bc7c1be4e4328b2244_img.jpg\)](#) [!\[\]\(5145ac5c495d0d3391897543e0ba7223_img.jpg\)](#) /citystirlingwa
This information is available in alternative formats on request. Please contact the Customer Contact Centre on (08) 9205 8555.