



# PUBLIC ART STRATEGY

MARCH 2018

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*Cover Image: Lateen Lane street art. Artist Kelly O'Dempsey*

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# PART ONE

*The overarching approach is a Strategy which plays to community strengths and helps build and grow a program which will deliver high quality lasting public art projects.*

This Public Art Strategy has been prepared to provide a framework for the Council's planning and decision making in relation to the commissioning and acquisition of public art, as well as its ongoing care and maintenance.

The document sets out the following:

1. Clarifies the Council's objectives and methodology for the procurement of high quality public art in Byron Shire;
2. Refines the decision-making and administrative process of acquiring public art, either through commissions or community procurement;
3. Identifies the circumstances where developers can play a valuable place making role by more effective commissioning and contribution processes;
4. Provides guidance on the process to initiate new public art projects;
5. Provides a framework for community groups and individuals proposing public art projects for consideration as a Council supported project.

A Shire of just 33,000 residents and over 2 million visitors needs a public art strategy that reflects its overall cultural uniqueness, its rich landscape and the diverse characters of the towns within it.

Byron Shire is endowed with exceptional resources in the visual arts together with a remarkable blend of creative resources across diverse disciplines that will foster and nourish excellent public art. Whilst we have a small population in the Shire, with over 2 million visitors every year, this presents a range of opportunities and challenges for our community.

The overarching approach has therefore been to shape a Strategy which plays to community strengths, while helping to build and grow a program which will over time deliver several high quality, lasting public art projects that the whole community can be proud of. A skilled community based Public Art Panel will steer decision making and build community partnerships and resources.

The Strategy is designed to articulate a bold vision for the program which focuses on doing a few things well in the short to medium term, thus avoiding spreading resources too thinly with consequential piecemeal outcomes.

The consultation process which informed this Strategy reflected a unanimous desire to generate momentum, utilising a new approach to commissioning public art and supporting the community's initiatives with strong partnerships. These initial projects can act as a foundation for future high quality public art throughout the Shire. As it is not possible to fund all types of art with the resource base currently available, the Strategy is embracing projects and ideas that are exciting but practical, which focus on what can be achieved in the next few years.

Part One of the strategy articulates the vision, principles and objectives for the Strategy followed by a review of public art in Byron Shire, and the context for its burgeoning. Using benchmarks from similar size LGA's own public art projects, recent trends and curatorial approaches from around Australia are highlighted. Eight central recommendations emerge from this analysis. Part Two is a project by project overview of priority sites for public art in the Shire, designed as a working tool to facilitate project implementation in the immediate and medium term.

# INTRODUCTION



## Background to this Report

As a specialty area of placemaking and art practice, it was recognised that public art needed a particular kind of kick start, that could only come from council. After several years of ad hoc outcomes, it was decided that a strategy would provide vision, clarity and leadership around the program's direction, and that this would better assist Council in establishing priorities, internal processes and decision making on program funding and priorities.

Byron Shire began its foray into public art in 2010 with the establishment of its first public art committee (Public Art Policy Project Reference Group) in response to the increasing awareness of how public art contributes to sense of place. This group developed the Public Art Policy and Public Art Guidelines and Criteria. The community's expectation had grown, and Council needed a vehicle to begin developing public art processes and to address issues as they arose in the community. As recommended in the Cultural Policy in 2008, Council prepared a Public Art Policy (adopted Oct 2010), followed by Public Art Guidelines and Criteria in October 2012 (revised in 2014).

The first Public Art Assessment Panel was established in 2013 to review and provide objective independent recommendations to Council in relation to public art projects including aesthetic issues, value for money, safety, vandalism, maintenance etc, and to ensure the Public Art Guidelines and Assessment Criteria were applied consistently and equitably.

Typically, this Panel dealt with small scale projects, and many of the projects were instigated by artists approaching Council on an ad hoc basis. A new Public Art Panel was established in 2016 (for the current Council term). In reviewing the mixed achievements of the past, the new Panel changed the approach, identifying the need to become more strategic in how Council develops and supports public art projects.

With a refreshed mix of highly skilled members and a revised scope of tasks, the Panel was charged with the responsibility of initiating public art projects, as well as addressing issues arising such as maintenance and conservation of existing public artwork, gifts, public art in private developments, and how to

equitably support public art projects in the community.

In response to the myriad of possible tasks and projects that could be undertaken by council, the Public Art Panel have developed this strategy, drawing on using the key learnings from previous projects and project benchmarks from other communities and towns, to help educate and embolden the Shire to undertake some significant commissions of permanent public art.

Relevant policies and plans that have informed the Strategy are:

- Byron Shire Public Art Policy (2010)
- Public Art Guidelines and Criteria (2014)
- Byron Shire Cultural Policy (2008)
- Byron Bay Town Centre Masterplan (2016)
- Bangalow and Mullumbimby Master/Place Planning
- Chapter D8: Public Art, Development Control Plan (2014)

*A strategy is to provide the vision, clarity and leadership... helping to educate and embolden Council to undertake some significant permanent public art commissions.*



## Executive Summary

Byron Shire is blessed with a unique artistic community, a skilled Public Art Panel and a strong policy framework - a key foundation on which to build an exciting and innovative public art program. Furthermore, community support is widening and the opportunity to augment some significant public art projects is now a reality.

The Strategy is to provide guidance on project priorities and funding with a focus on several key projects over the next couple of years.

Council is showing leadership in public art, which is significantly different from the historical tendency to simply respond to initiatives generated in the community.

The overall direction is to develop public art projects that are aligned with relevant Council strategies and plans including:

- Town Centre Masterplans
- Place making plans
- Open Space Strategies
- DA processes and compliance
- Graffiti management
- Indigenous heritage
- European heritage
- Cultural Plans

Recognising public art as a specialised skill, Council's role will thus be to initiate, facilitate and influence public art outcomes across as many areas of Council operations as possible.

### Focal areas for public art

The key arenas for public art are to be new permanent artworks and collection management of existing artwork, with a supporting role in other forms of public art such as temporary artworks including digital and virtual artworks, and community projects.

The Strategy identifies some priority sites for public art which addresses the need for a spread of art across the 5 main towns/ areas in the Shire, and to balance, as best as possible, the tendency to favour the larger towns as funds are generated from there.

### Integrating art into public works

There is to be a focus on integrated public art, that is, generating art into urban furnishings such as seats, lights, banner poles, tree guards, bridges, signage, paving, beach amenities. In fact, potentially all council capital works projects can be considered for artistic input. This is a cost-effective and widely acceptable way of delivering art, as it is not a stand alone sculpture but becomes a valuable part of streetscape furnishing and landscape beautification.

### Pooling funds

A key recommendation of the Strategy is to pool available funds in order to create realistic public art budgets that reflect the real cost of delivery. This is a way to build quality into the program and to realise completion of some benchmark projects over the next few years.

As the average time to develop and implement public art commissions is 12-18 months, early planning and skilled project management are essential.

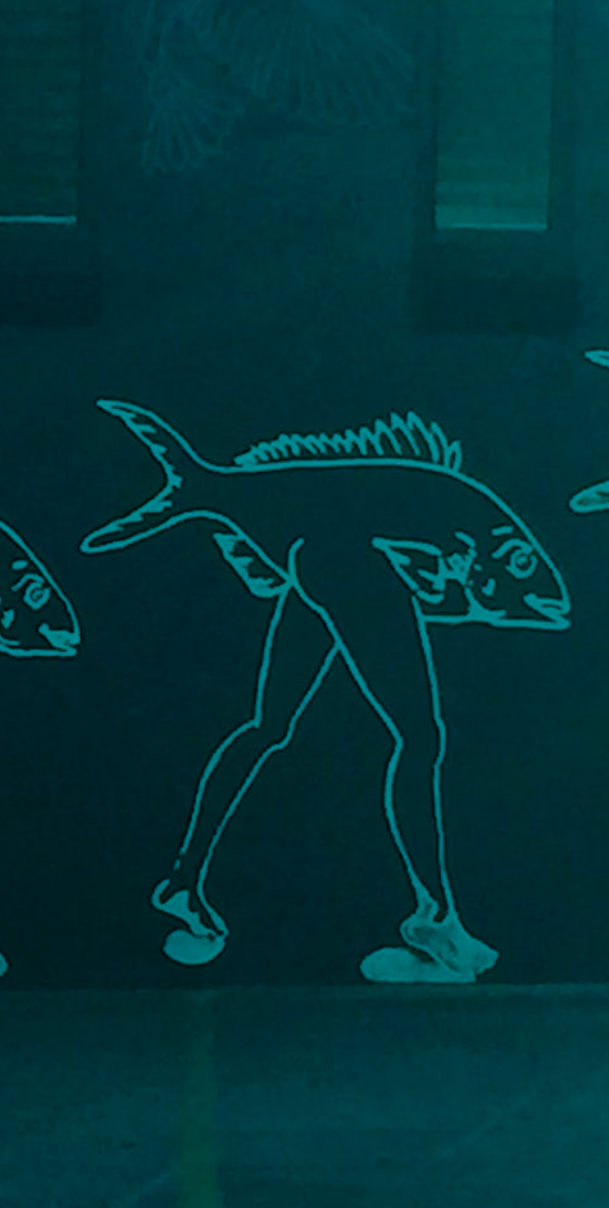
### Strong curatorial direction & project management.

If Council is to be the driver of public art in the Shire, and at the helm of project generation, this requires stronger curatorial direction and organisational leadership. Public art project management is a specialised area and the efficient co-ordination of the diverse and cross disciplinary tasks required for the program's implementation needs adequate resources.

### Build strength into the DCP

The Strategy examines funding options from all possible sources, private and public.

While the Shire can boast a Development Control Plan (DCP) that leverages public art which many other local government areas still do not have, further adjustments to the DCP and DA processes can further increase private contributions. Naturally, amendments must go hand in hand with attention to compliance. This also includes the introduction of minor controls on private walls which have a significant visual impact on the public realm.



### Partnerships with community

Strengthening and formalising partnerships with community organisations with a strong track record in public art is recommended. Offering mutually beneficial support, this will enable Council to extend its reach as well as providing guidance for their growth.

### Conservation & maintenance

Repairing, removing and sometimes relocating artworks are also central in the public art program. Damaged or unmaintained artwork presents a neglectful public image of the Shire. There are clear cost benefits in a regular maintenance regime that may also include re-contextualising artworks to better locations. A review of various artworks on and off the Public Art Register (many artworks are not listed on the current Register), reveals the importance of artwork maintenance being embedded in Council works programs.

Public art commissions are to be robust and low maintenance pointing to materials such as basalt, bronze, high quality metals, glass and mosaics that weather extremely well and require minimal care. While this may mean spending more upfront, the advantages accrue as the years pass. By comparison, paint and acrylics lacks material integrity, fading and deteriorating over time.

### Priority projects and art sites

Council aims to commission and complete, at minimum, one public artwork every one to two years.

Priority projects have been identified and Part Two of the Strategy frames an initial curatorial framework and augmentation process for those projects: Bangalow Weir; roundabouts on Ewingsdale Road; an integrated art approach to the development of the Suffolk Park Recreational Area and finally innovative solutions for graffiti on infrastructure.

### Advocacy & education

Advancing a more comprehensive understanding of public art within both council and the visual arts community is recommended. Council is to initiate forums which assist visual artists in skilling-up to the specific requirements of public commissions.

This very specialised area of placemaking can be further supported by a Council that provides cross departmental facilitation in art delivery, from the early initiation of projects right through to commissioning, and maintenance. Improving internal communication in council to develop and implement public art projects is critical.

### Permanent art work

The Strategy recommends focusing resources on more permanent and sculptural works for the Shire, at least in the short to medium term. Preference is to be given to sculptural projects rather than murals, utilising more robust materials which reflect a higher quality of artwork. Furthermore, as some places, notably Byron Bay, are quite saturated with paint, it is timely to support alternative forms of public art that may be new to the Shire.

### Deferment on gifts

Councils often feel compelled to accept gifts of sculpture and other artworks from well meaning artists and donors, however, this often creates more problems than it solves. Consequently, many Councils have no-gift policies. Gifts are rarely made for their site, and end up looking like 'plonk' art. With site specificity as the most critical factor in best practice public art, it is recommended that gifts are not accepted, at least for the life of this Strategy, allowing a short term focus on new Council led commissions. A review by the Public Art Panel can thus occur in 2019/20.

*It is recommended that Council aims to commission and complete approximately one substantial public artwork every one to two years.*



## The Public Art Register

Byron Shire Council keeps a Public Art Register. The current Register includes public artworks and a range of other council assets such as paintings and councillor photographs, which belong in other areas of care.

## Public Art Policy & Guidelines

A review of the current Public Art Policy and Public Art Guidelines and Criteria will ensure that the current policy levers are working optimally to support the implementation of this Strategy.

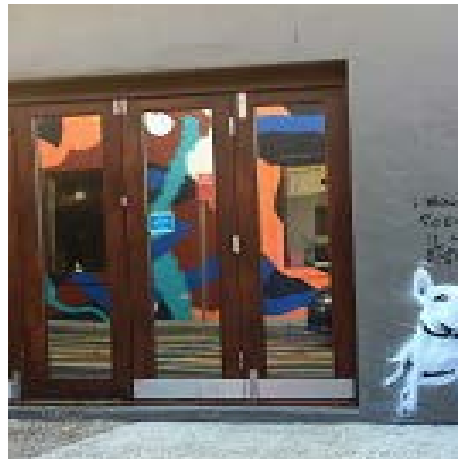
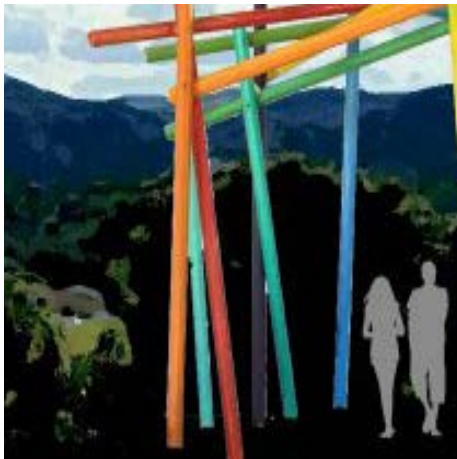
## Strategy Structure

Part One of this Strategy articulates the vision, principles and objectives for the Strategy, followed by a review of public art in Byron Shire. Using benchmarks from similar size Local Government Areas public art projects, recent trends and curatorial approaches from around Australia are highlighted. Seven core recommendations emerge from this analysis.

Part Two is a project by project overview of priority sites for public art, designed as a working tool to facilitate project implementation in the immediate and medium term.



*The Twelve Apostles, artist Andreas Buisman 2015*



*Our vision is to position Byron Shire as the arts and cultural capital of Northern NSW with vibrant, contemporary public art through an innovative program that reflects and promotes its unique character and lifestyle.*

## Vision

Our vision is to position Byron Shire as the arts and cultural capital of Northern NSW with vibrant, contemporary public art through an innovative program that reflects and promotes the unique character and lifestyle of the region.

Council recognises that high quality public art has the ability to enhance public places and spaces. It can also add immeasurably to a community's sense of place, contribute to civic identity, address community needs, and activate public spaces.

## Key Principles

### Leadership

Council is to take a leadership role in augmenting public art projects.

### Quality

Artworks of high quality are to be a focus in the forthcoming years – particularly as demonstration projects and benchmarks.

### Site specificity

All public art has to be relevant to its site, commissioned in response to values of identity and place, and of an appropriate scale to its context.

### Meaning

Public art must reflect the cultural narratives of the Shire, calling on core themes that resonate with Byron Shire's identity and sense of place, particularly its indigenous heritage.

### Sustainability

The longevity and robustness of artwork is vital not only to its artistic integrity but also as a means of minimising maintenance requirements. In ephemeral public artworks this means ensuring work is of sustainable materiality.

### Value

Ensure public art provides value for money as well as adding value to the

## Objectives

community quality of life.

- Provide a strategic framework for Byron Shire Council's public art program and guidelines for the commissioning, management, maintenance, de-accessioning and implementation of public art.
- Promote the integration of public art into Council's capital works projects.
- Ensure a diverse, contemporary and distinctive public art program.
- Focus on quality over quantity by funding and commissioning fewer but more substantial projects.
- Pool and accumulate available funds to develop realistic project budgets.
- Complete several key projects over the next 3 years.
- Integrate with the town masterplans.
- Strengthen the process for developers and private interests to contribute to the delivery of public art.
- Develop partnerships with strong community organisations driven by professional creators.
- Ensure the maintenance and conservation of art is an ongoing feature of the art program.
- Support skills training for local artists to better participate in the tendering and delivery of public art projects.

# VISION...



*Quandamooka Wynnum Jetty Art Project, Moreton Bay, QLD - a simple but imposing sculpture with carved details which has made the Jetty a photographic landmark.*

## Public art: why the resurgence?

Nationally and internationally, particularly in the past 15 years, public art has been a rapidly growing field of visual art. Its burgeoning is due in part to an historic return of artists to building and beautifying towns and cities, and the recognition of what art contributes to both public spaces and community well being. In short, public art helps create places we love that reflect who we are. In the place maker's toolkit, art helps humanise public spaces with a creative layer, interpreting culture, people and

heritage. More recently, it has even been shown to enhance property values.

Public art is now the most significant growth factor in the employment of artists across Australia at the national, state and particularly local government level.

As we demand more of our public spaces, more towns and cities embrace public art, putting artists on urban design teams, collaborating with engineers, and steering cultural activation. Around Australia from

Broken Hill to Ballina, and from Melbourne to Mullumbimby, art has moved out of galleries and into the public domain, shaping our towns, streets and open spaces, value adding to architecture, to public amenity and quality of life.

There has been a significant breakdown of the traditional 'silo' thinking in design, architecture art and engineering. Even within visual art, not only is the wall of the gallery being dismantled, but we are

also seeing sculpture as the 21st century's most exciting art practice. Public artists are professionals in their own right, recognised as specialist designers and cyphers of public culture. Emerging to complement their creative expertise with practical planning and management is the public art project manager and curator. The inclusion of creatives in the Shire's town centre leadership teams is thus part of this trend.

*Kirra Eagle: Artist Craig Medson*



*Noosa Feathers. Artist Paul Johnson & Gail Mason*



*Port Macquarie The Together as One sculpture at Gaol Point Hill*



# ANALYSIS & REVIEW

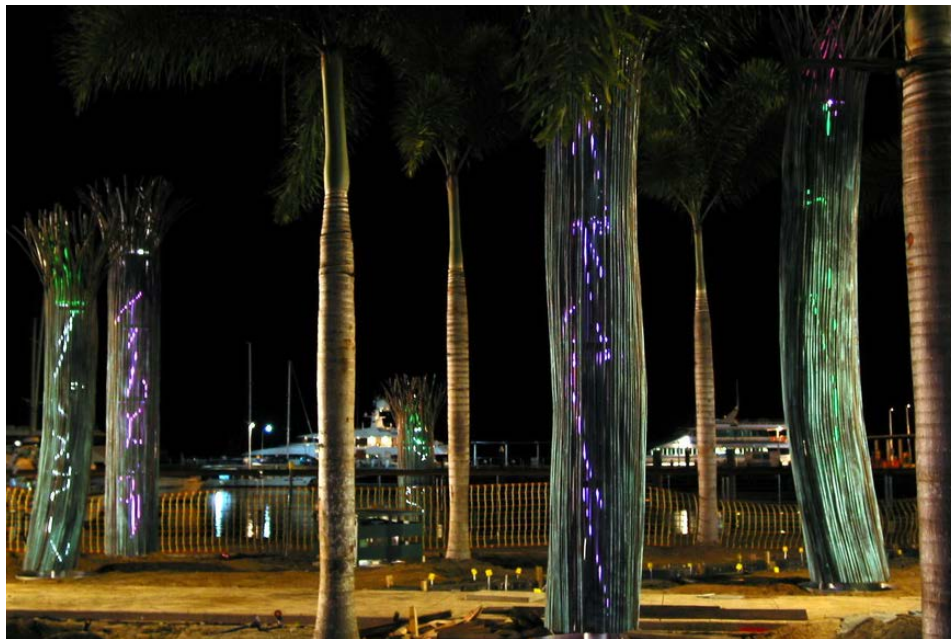
## How useful are definitions?

In the broadest sense, public art is defined as artistic works or activities created for, located in, or part of a public space or facility, and/or the conceptual contribution of artists to the design of public spaces and architecture.

Clear definitions are sometimes elusive. Public art embraces so very many different kinds of art, from the very permanent bronze busts of yesteryear, to ephemeral

mixed media projects, and even augmented reality experiences that redefine what we sometimes understand as art. Evolving and constantly innovating, its shape in our Shire is to be simply defined through specific project opportunities and the creative framework within this Strategy.

A description of contemporary forms of public art is in Appendix 1).



*Gail Mason & Paul Johnson "Baybaru" (2003) Cairns – references the woven fish-traps of the indigenous people and the anemones on the nearby Reef, among palm trees on the Cairns foreshore. At night the internal fibre-optics recreate the electric colours endemic to the Reef. The work was named by the local Aboriginal people.*



*The much loved "Kirra Eagle" by the late Craig Medson summons the waves as a beacon for surfers.*



*Reflecting our region's signature colours, the Belongil Bridge upgrade is a fine example of how an artistic element can easily be introduced into public infrastructure.*

*What does public art say about a place and its people? It says we invest in beautifying places which reflect our cultural identity, and we value creativity. Local councils that invest in public art are following a broadening trend to include art as part of all public improvements.*

S

Strengths: strong Shire talent pool, solid policy framework, skilled public art panel, enthusiastic community and council staff

W

Weaknesses: quality of art, quantity of art, lack of funds, lack of focus on priorities, high community expectations, lack of coherent narrative and flavour, dependence on gifts and community initiatives, tail wagging the dog, lack of leadership by council

O

Opportunities: pooling available funds, strengthening DCP, intervening in council works to introduce an artistic element, future funds growth, s94a funds

T

Threats: Change of Council and support of public art by Councilors; public artworks continue to be considered too late in the development and building process; Tendency to spread resources too thin in order to appease community interests

# SWOT ANALYSIS



## Overview of Public Art in Byron Shire

Already a significant range of public artwork is dotted across the Shire. Notable pieces include the iconic pelican totems at Uncle Toms, the recent rainbow bridge on Ewingsdale Rd, the nature based murals in Bangalow, the mosaic roundabouts in Byron Bay and the recent Lateen Lane street art project.

Added to this are sculptures in Federal Park and a few artworks in Brunswick gifted to the Shire as part of the Brunswick Nature Sculpture Walk. Brunswick Heads also has a sculptural Ten Seat project which grows from year to year. Notably, only some of these artworks have been instigated or commissioned by Council. Work has tended to be donated, or generated by individual artists, businesses and cultural groups in the community seeking to get art out there, and make a difference to the public realm.

Other small works are visible here and there: the Aboriginal painted poles along Lighthouse Road, the mural at Captain Cook Lookout facilities, and the 3 poles on the footpath at the intersection of Jonson and Lawson St. Likewise, Arakwal fish imprints on the footpath to Tallow Beach- small interventions that are sweet to chance upon.

Equally serendipitous are the temporary interventions that bring unexpected delight - from the coloured yarns hanging outside the Byron Bay Library, to the cheeky citizen interventions like the small hooded figures placed in the Mullumbimby roundabout. Unlike street murals – they sit lightly on the land and are subtle artworks that don't intrude visually or make showy, over excited statements.

So far only a few artworks commissioned by private developers have occurred, and these are likely to become more numerous in the future.



*Public art has more often than not been generated by individual artists and community groups, rather than instigated and led by Council*



*The Jonson St Roundabout Mosaic in better days (2012), now in need of repair.*

## Murals

Of painted murals there are many, particularly in Byron Bay. They range from the legal professional to the illegal and swift, in an undifferentiated pastiche of styles, sometimes discordantly butting up against each other. The overall lack of cohesion and the confusion about what is street art and what is graffiti is an ongoing issue, that may be better managed by the adoption of a public art strategy. Water tanks attract layer upon layer of graffiti, but new approaches - such as the use of alternate materials demonstrated in Bangalow, (refer image on p40) will create better outcomes for artists and council.

The murals in Bangalow are better integrated into their context featuring nature-based themes. Mullumbimby has its own collection of murals, which tend to have been painted by a single artist, which presents questions about diversity.

Not all agree that the current street art is high quality. There is a desire overall to lift the quality of street art, especially in areas of high visibility. Murals that occupy prominent public sites are to be of high caliber.

The Public Art Panel are interested in exploring the idea of street art precincts in

preference to the current ad hoc approach.

While murals and paint can be rendered sensitively, the Public Art Strategy aims to focus resources on more permanent and sculptural works for the Shire that are well managed and require less ongoing maintenance.

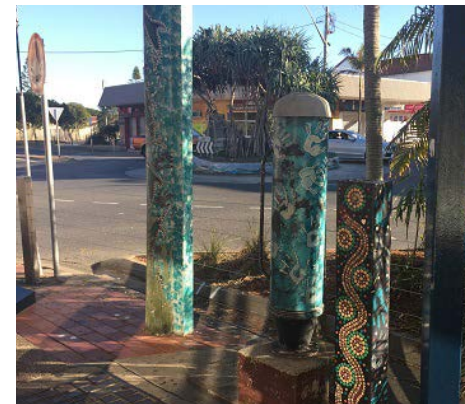
The role of the Public Art Panel in assessing proposals is critical. Some simple guidelines are:

1. Would this artwork be considered suitable on the interior walls of a public hall or community centre?
2. Does the subject matter of a mural relate to its context and surroundings?
3. Is the artwork suited to a diverse audience?
4. Does it add to the character and integrity of a place?

The Strategy provides context to work in partnership with the vision of our town centre masterplan and place planning processes.



*Stylistically incompatible with surrounding artworks such as the mosaic roundabout, with subject matter of questionable value.*



*One of the few examples of Aboriginal street art in Byron Bay CBD*



*Ephemeral artworks are refreshing and serendipitous*

*Council will be focusing resources on more permanent and sculptural works for the Shire.*

## Relevant Benchmarks

Although public art in Byron Shire may be modest, with strong Council leadership, the proliferation of quality public art can grow. Excellent examples found across Australia can provide inspiration and guidance. While aspiring to high quality art, it is not useful to use benchmarks from large Local Government Areas that have big populations and more resources.

These benchmarks attempt to capture artworks on the lower cost end, yet are all of high quality and based on interesting concepts that have been well executed. Some stand alone, but many are effectively integrated into seating, lighting, paving bollards, bike racks, shade structures, signage, fencing, etc.

Regional areas usually need to work a little harder than their city counterparts at embracing innovative and contemporary forms of public art. As technology marches forward, and artists connect around the globe responding with cutting edge, experimental ideas, councils too must be ready to facilitate these creative directions.

**Below left:** Artist Robin Blau's metallic trees at New Acton, Canberra  
**Middle:** Coffs Harbour Council and National Parks commissioned Gumbaynggirr artists Shane Phillips and Janelle Marshall, to collaborate on an outdoor education and performance space on Mutton Bird Island  
**Right:** At Broken Hill artist Sean O'Keefe built "Park Bench" – a humorous piece that aims to confront adults to sit as kids



# BENCHMARKS

## Lessons from elsewhere

Public art succeeds when it reflects its surrounding character, whether that be landscape, culture or audience. Public art fails when there is an expectation that applying art will fix an urban ugliness or blight. Public art also fails when budgets are too low and unrealistic. All public works are costly, yet the cost of an art component, at a fraction of construction costs, can often face brutal criticism which is unreflective of its value.

Integrating art into the street and landscape together with cultivating strong community partnerships is a fundamental start to a successful outcome to generate positive public opinion. As the Shire commits to the high quality streetscapes and precincts articulated in town centre masterplans, with the right guidance, there will be a wider acceptance of public art's role in that outcome and the real cost in delivery.



*Mutton Bird Island, Coffs Harbour evoking awareness of the site's indigenous cultural significance, winning a National Indigenous Tourism Award in 2012. It provides shelter and a place for story telling, learning, and rest.*



*Public art succeeds when it reflects its surrounding character, whether that be landscape, culture or audience.*



Townsville looking onto Magnetic Island, art work by artists Donna Maree Robinson and Tracey Johnson's "The Gathering" symbolises a gathering or meeting place for Aboriginal people, the military and early settlers with each of the 6 portholes a window to the past, depicting a mythical intersection of the three groups.



The Broken Hill Sculpture Park is one of the main tourist attractions and icons of the Australian 'outback'. Monolithic sculptures line a 10 kilometre walk from Sundown Hill to the Living Desert Sanctuary. Established in 1993 the park contains twelve sculptures created from 53 tonnes of sandstone by different artists from around the world including this one pictured titled "Facing the Day and Night" by Eduardo Nasta Luna



Walcha



Townsville



Townsville artist Amanda Feher's sculpture "Sentinel Soldiers" was commissioned as part of the redevelopment of Jezzine Barracks and explores the military history of the site.



## Value driven approaches:

### Repetition of elements

Sometimes successful artworks revolve around the simple artistic principle of repetition, where value is generated by repeating similar elements, building critical mass and increasing visual impact. Not only does the whole become greater than the sum of its parts, but parts themselves, are in more manageable units to fabricate, and can often be made by the community.

Another version of this approach is where a place utilises an available local material and a repetition of style and materiality emerges. For example, Mullumbimby timber pole gateway could further develop from this material. Similarly, the Tweed Street seating project in Brunswick Heads allows a gradual roll-out of a vision, element by element as funds allow. Thus, every art project does not have to begin with a totally new curatorial framework, and there is a community understanding to build upon.

*Right: Artist Ben Gilbert's set of sculptural lights at Daniella, Vic.*

*Left: Hundreds of hula hoops each woven by individuals joining to become a magnificent large scale installation.*



*Repetition of elements as a curatorial tool is demonstrated in the above examples: Brisbane CBD lighting installation, and a municipality in Spain weaves hundreds of hula hoops into an impressive installation*



## Creating the illusion of scale

Benchmarks demonstrate how a small sculpture can be effectively transformed, appearing larger by simple elevation, adding height, formality and scale and a stronger visual presence.

Furthermore, elevating a sculpture on poles or plinths protects it from vandalism, while at the same time giving an artist greater license to produce artwork that might otherwise be considered unsafe at ground level and a more intricate and lighter sculpture becomes possible.



*In Ballina, artist Joe Stark's wildlife sculptures in Cherry St appear large in scale by being positioned on poles. They have become part of a suite of urban elements that have a strong streetscape context and design ethos. The Brunswick Heads "Oh My Cod", by artist David Walsh could be similarly enhanced.*

## 1. Funding and resourcing public art

There are a number of ways that council can explore to help fund and resource future art projects.

### Pooling funds

One of the key principles and actions of this Strategy is to pool all available resources, to create a kind of savings fund, that gradually accumulates over time to a level where relatively high quality and bigger projects can be commissioned.

Given that the average delivery period for an art commission is 1-2 years in planning and implementation, this will allow sufficient time to accumulate project funds, while project planning begins.

### Council Capital works projects

Examples of infrastructure projects with a built-in art component are roundabouts, paving treatments, town entry signage, facade treatment to buildings, fencing, tree guards, bike racks and other new street furniture. This can also be extended to beach showers, public amenities, bins, banner poles and bollards. Critically, council staff must identify opportunities well in advance, bedding down how public art is to be incorporated into the design and delivery process of public works.

### Developer Contributions

Development contributions to public art are to play a larger role in public art projects in the future. Smart Councils are increasingly leveraging development to generate public art and council is well advanced in the policy and planning instruments to levy development through S94a and the Development Control Plan (DCP). Refining the DCP is further explored on p27

### S94a

This source of development levies, which can be broadly applied to a range of council facilities, is to make a substantial contribution over the next decade. Covering improvements to parklands, town centres, and amenities, public art has now been earmarked in S94a Plans as a specific area of expenditure.

### Grants

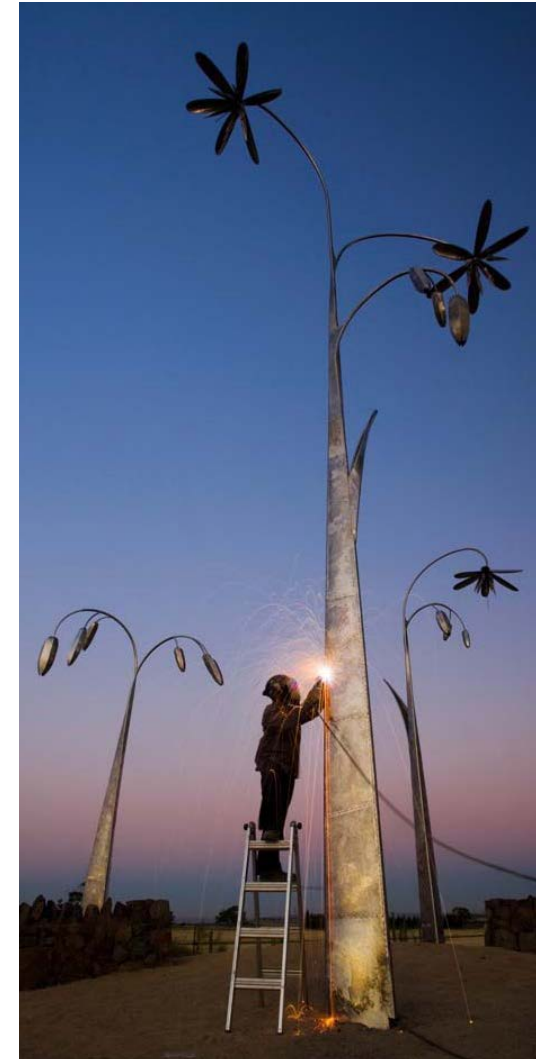
Grants from Federal and State arts institutions, community development, tourism and infrastructure sources are available and require time and resources to identify and pursue, with arts grants

demanding creative input and strong community partnerships.

As Council develops more strategic relationships with community groups that are incubating art projects, this will also lend critical weight to arts and cultural grants.

### Matched funding

Pooled funds can then be used as leverage for grants, as well as incentives for private sponsorship from philanthropic organisations and local businesses. This is a model already demonstrated by the Elysium project in Lateen Lane which trebled the council's original contribution from the Place Making Seed Fund awarded by council.



# RECOMMENDATIONS

## 2. Building strength into the development process

Since the update of the Development Control Plan (DCP) in 2014 which introduced the requirement for developers to make a contribution to public art, only a few artworks have resulted. Key learnings from this led to the DCP being tightened, however further refinements are now recommended.

The key issue influencing the procurement of an artwork by a private developer is:

1. The availability of an appropriate public space within a development site.
2. The developer's expertise to deliver art.

Developers can make a financial contribution to council under a Voluntary Planning Agreement as an alternative to delivering public art themselves, and this will allow these funds to be pooled for larger commissions.

This is a positive option that will likely encourage developers to make a financial contribution to council, however there are still notable loopholes, and compliance has not been consistent.

### Review the contribution formula

The DCP contribution formula should be amended to maximise potential funds. The current formula of 2% of capital expenditure

is satisfactory, but it is capped to a modest \$25,000 maximum contribution, irrespective of the scale and value of a development. This should be lifted so that large multi-million dollar developments make a more appropriate contribution. Developments over \$2.5m should be making more of a contribution to public art.

Rather than 2% with a cap, it is recommended the contributions formula be reduced to 1% or \$10,000 per million dollars spent, with the cap removed. A \$10million development would thus render \$100,000 for a significant public art project.

The opportunity to capture public art funds from major future developments is not to be overlooked.

Locating the public artwork in the township from which the contribution is sourced and acknowledging the private contribution at the artwork site, may act as a developer incentive. The process of building a working relationship with developers in these circumstances, by providing creative guidance, information on options and the role of the Public Art Panel, is recommended.

### Early assessment of developer proposals

Future submissions of art proposals by private developers are to have more rigorous assessment of quality before approvals are granted. Developers need to be better informed of Council's expectations of what constitutes quality and must submit proposals as part of Construction Certification. The tendency has been that developers seek last minute approval and this has made it difficult for the Public Art Panel to guide higher quality outcomes.

The wording of the DCP should also be tightened to ensure that developers are not permitted to put art in interior spaces, reflecting best practice from numerous other Local Government Areas in NSW.

### Compliance

Compliance is a critical aspect where council is to ensure that developers meet their obligations and are followed up or penalised for not doing so. Developers who opt to commission their own art need stronger checks and balances, requiring early presentation of their art concepts to the Public Art Panel for assessment, way before they rush for construction

certification. This should be implemented throughout the DA process and an Occupation Certificate should not to be issued until council approves the final artwork.

### Private walls as public spaces

When a property owner paints a mural on an external wall facing the street, for better or for worse, this impacts on the character of that street. It is recommended that the DCP be amended to include painted murals as development, and all murals be approved by council's Public Art Panel. As murals are integral to the visual appeal of the streetscape, it would be an oversight to exempt the approval of murals and allow their uncontrolled proliferation.

*Private walls facing the street are public spaces... and unapproved artwork, for better or for worse, impacts on the character of the street.*

### 3. Identification of priority sites and locations

Artworks should be located where they are accessible and enjoy high visibility.

They should also be properly located in a way that integrates them into their site, considering scale, materials and style.

Public funds are best applied to high profile sites, rather than in places that are tucked away or that do not have a passing audience.

Any urban improvement to infrastructure or streetscaping undertaken by council, is to be considered for a public art component, with forward planning and early intervention essential for successful outcomes.

An ideal implementation program would include every main town/area to be considered for artwork, with the most high visibility sites found at town entries, town centres and popular parklands.

- Town Centres offer priority sites for public art, particularly those where master planning has begun, and Masterplan Leadership Teams/ implementation groups are advocating for public art. Railway Park in Byron Bay, earmarked as a future town green is a high priority site.

- Roundabouts – as most towns have a roundabout, this is a means of effectively spreading art across the shire. As roundabouts are often at town entries, artwork here also should focus on themes related to town identity strengthening entry statements throughout the Shire that are distinctive to each locality.

- Water tanks and other graffiti prone sites need careful and innovative solutions, that are robust and long lasting. A full exploration of priority projects is in Part Two.

- Parklands undergoing improvements offer excellent art opportunities as points of engagement, for play and whimsey, particularly for children.



Gail Mason & Paul Johnson “The Cutting” (2008) is a monument to the migrant workers of Bundaberg, Qld with the sculptural references to the cane fields and the cane knives.

*As roundabouts are often at town entries, artwork should focus on themes related to town identity, strengthening entry statements throughout the Shire that are distinctive to each locality.*

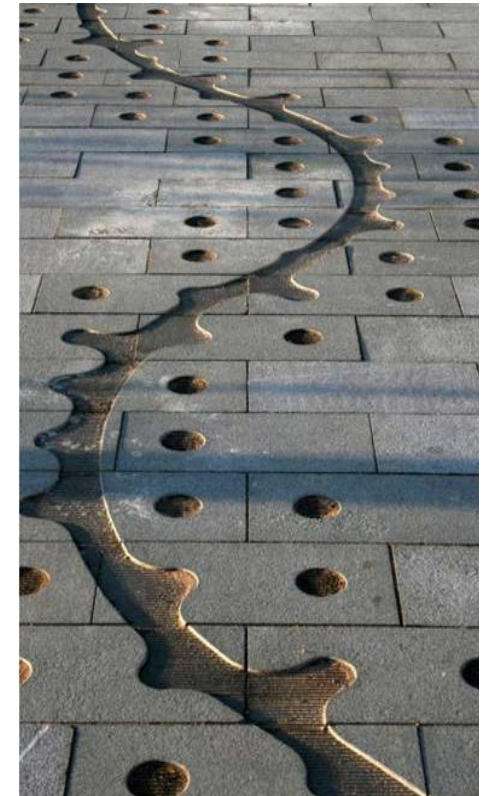
## 4. Integrating art into landscape & streetscape elements

The advantage of introducing an artistic element into the provision of Council amenities are many:

1. The cost of the art is simply part of the design process, since the public items have to be provided by council anyway.
2. The art element is then duplicated as more bike racks, bollards, beach showers, or banner poles etc, are procured.
3. A critical mass of art elements appears on the street, without the constant resourcing of new projects.
4. Sponsorship from private sources for relatively small streetscape elements is possible.
5. The elements become part of a unique visual identity for the Shire.

While the initial financial outlay may be higher, the cost-benefit in the long term is evident. Moving away from procuring off-the-shelf street furniture demands a new approach by council. It is a direction which also supports local creative industries.

Additionally, a wide range of artists and designers in the Shire can participate, not just sculptors and experienced public artists.



Artist designed bike racks, bollards and paving. Above a bollard in Adelaide by artist Hossein Valamenesh. Right a pavement in Birmingham by Australian artist Simeon Nelson.

*There is an exceptional long term cost-benefit in introducing an artistic element into town 'furnishings'*

## 5. Innovation and curatorial direction

Strong curatorial direction is often key to delivering value, driving a limited art budget further.

The interdisciplinary approach led by curator or public art project manager is key to finding and using resources effectively and tapping into innovative ideas and new trends often residing in hidden parts of the community.

The preparation of strong artistic briefs that establish the thematic directions for each artwork commission is a fundamental beginning for quality artwork.

The project manager's role is to filter spatial, ecological, historic and cultural qualities specific to every art site while at the same time aligning with strong design principles and driving the understanding of context, scale and materiality. It can also encourage artists to participate in public commissions, supporting them through the process, and helping to skill those unfamiliar with the specific requirements of public commissions.

Being proactive in collaborations with urban designers, landscape architects and engineers is required at all stages of commissioning. Exciting new ideas can be supported and advocated for.



*Sometimes even good art gets lost by poor placement. Conversely some art can become even more exceptional with smart positioning, and when integrated into quality landscaping.*

## 6 Conservation and maintenance

Repairing, relocating and removing art are parts of a maintenance and 'tidying' regime needed for Shire artworks. Damaged and unmaintained artwork presents a neglectful public image of the Shire. A review of various artworks on and off the Public Art Register reveals the importance of a strong maintenance program to be embedded in Council works programs. For example, restoration of the totems at Uncle Tom's as they are well loved heritage items, marking the entrance to Mullumbimby.

The mosaic roundabout in Byron Bay at Jonson and Lawson St should likewise be repaired. This is an iconic intersection with a strong character, and the roundabout mosaics, installed by artist Colin Heaney and a band of talented volunteers in about 1999, should be repaired and restored to maintain the amenity of this site. Its sister roundabout at Middleton St, with small mosaics in a blue finish has established a thematic continuity to the street. A focus on future artworks in roundabouts as part of this Strategy, further supports the rationale to maintain these mosaics. To remove the mosaics, simply because of neglect would

be unpopular.

Where possible, artists should be approached to repair damaged artworks. Local businesses could be approached for private support.

Other artworks, which have deteriorated beyond repair, or that have been poorly located should be removed. For example the sculptures at Bangalow Oval, poorly located and without context, should all be decommissioned.

Most public art has a natural lifespan. No matter how well intentioned a commissioning process is in minimising deterioration - paint fades, surfaces fail, and community sentiment can change. Once an artwork is placed on the Public Art Register, council has an obligation to maintain the work properly. The point at which the cost of doing so outweighs the benefit, the Public Art Panel is to be consulted, and a decision made on decommissioning.

### Build robust artworks

All permanent public art commissions require a minimum 20 year design life. This means materials such as basalt, bronze, high quality metals, glass and mosaics should be used, that weather extremely well and require very little maintenance. By comparison, paint lacks the same material integrity, and worsens in appearance as it fades and ages. Rationalising the tidy up of town murals is recommended. Council's art maintenance program needs to paint over faded and graffitied murals.



*The Jonson St Roundabout Mosaic in 2017, now in need of repair and in visual competition with an insensitive mural, incompatible with this iconic town centre roundabout..*



*A review of various artworks on and off the Public Art Register reveals the importance of a strong maintenance program to be embedded in Council works programs.*



*Artist Joanne Mott - "Simpsons Sofa" is an aerial view of Simpson's Creek. More sites approved for permanent and temporary works. The 2011-16 Brunswick Plan had provision for a sculpture walk- the result of extensive community consultation before being adopted*



## 7. Partnerships with community organisations

It is recommended that Council strengthen its relationship with community organisations specifically committed to public art in the Shire. Partnerships allow an arms-length role for council, with the ability to support and facilitate these organisations on issues such as location, longevity and quality of artworks.

Formalising community partnerships through an Memorandum Of Understanding will:

1. Create synergies and strengthen the momentum for public art across the Shire.
2. Provide the Public Art Panel with a stronger facilitation role. Early involvement by the Panel in public art projects initiated by the community will produce better outcomes.
3. Provide partner organisations with Council endorsement in their search for funds through grants, donations, and sponsorships from private sources, without having to continually go back to council for letters of support, etc.

## 8. Education & advocacy

Increasing awareness about what it takes to deliver great public art outcomes requires education and advocacy. With only a handful of professional public artists in the Shire, many artists require support in understanding the nature of public art projects and provided with guidance on preparing concepts and making submissions.

Within council, staff would benefit by being better informed about public art delivery, with relevant departmental staff being included in the Public Art Panel, and regular executive staff briefings to encourage wider Council buy in.

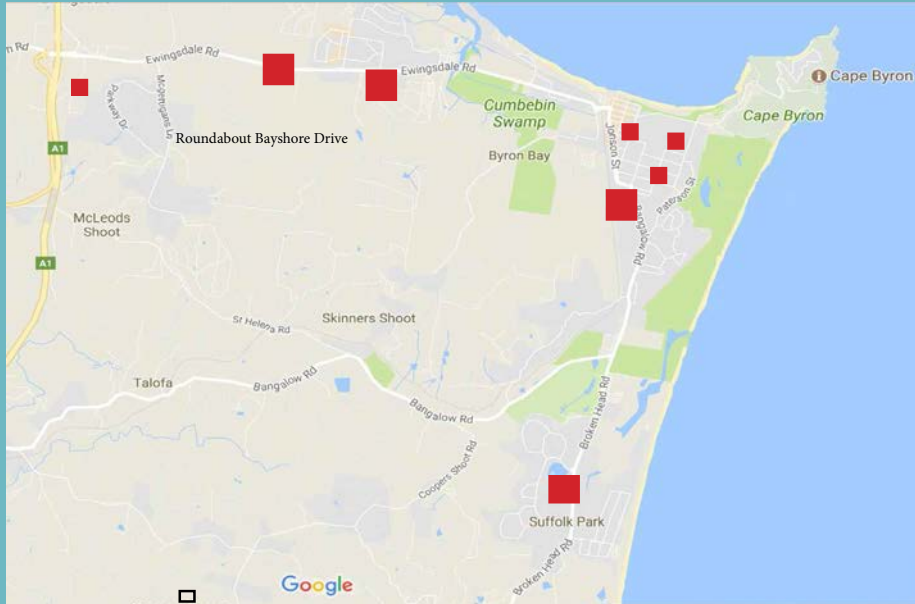
Council have good stories to tell that can be better communicated through their website and the media, that will help inform stakeholders and bring the community along and raise the Shire's overall support for public art.

# BRUNSWICK NATURE SCULPTURE WALK

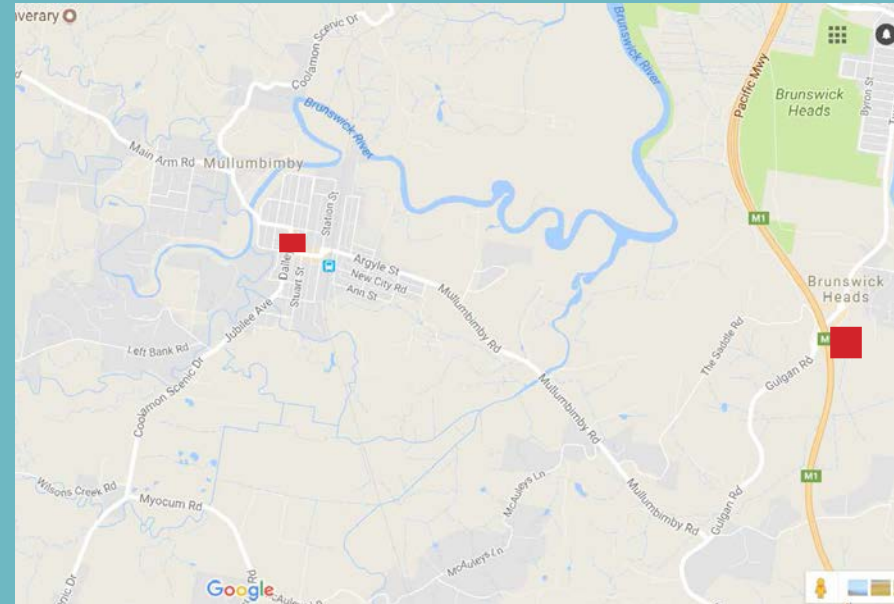


*HANDS ON: Lisa Egan, Mimi Dennett, Wendy Johnson, Jodie Di Costanzo and Sam Moss at work on the mural at Torakina Park, as part of the Brunswick Nature Sculpture Walk..*

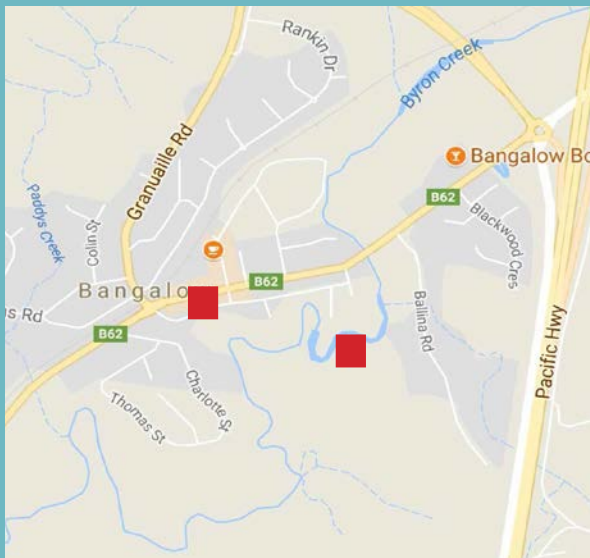
*It is recommended that Council become a partner, sponsor and champion of exemplary community organisations promoting public art.*



Byron Bay & Suffolk Park



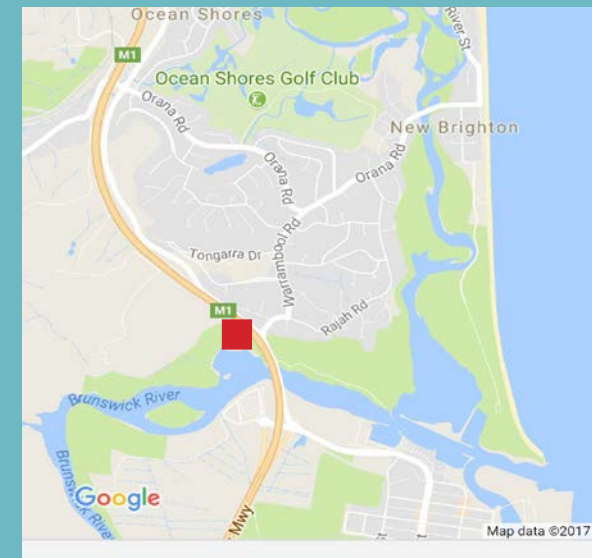
Mullumbimby



Bangalow



Brunswick Heads



Ocean Shores

- Existing Artworks
- Proposed Artworks

## Project augmentation and implementation

### From 2017

#### Immediate Priority Public Art Projects

1. Sunrise Boulevard/Bayshore Drive Roundabouts
2. Bangalow Weir Parklands
3. Suffolk Park Department of Education Lands

#### Ancillary Strategic Tasks

1. Identify all DAs over \$1m and ensure compliance to all public art contributions.
2. Conduct a review of the Development Control Plan public art provisions.
3. Identify all proposed Council works projects over next five years.
4. Continue advocacy of integrated public art for Shire seating, lighting, paving, banners etc as part of council's streetscape and improvements to the public domain.
5. Identify water/sewer infrastructure that has public art potential and funding.
6. Finalise Ocean Shores project scope and funding options.

# PART TWO

## PROJECTS



*Examples of basalt carving - above sculpture by artist Andreas Buisman and a Mongolian basalt tor titled Stoic Stone by artist Kees Ouwens*

## Sunrise Boulevard/Bayshore Drive Roundabouts

### Rationale:

An art component is currently integrated into the public works plan, and these two roundabouts are to form part of a suite of elements making up Byron Bay's town entry.

### Theme & Curatorial framework:

Using our unique local material - basalt, and providing a material continuity with the Ewingsdale Road/Pacific Highway Interchange, the basalt tors provide the perfect sculptural material for the new roundabout.

Basalt is an extremely robust material and a stone based sculpture in the roundabout is the most maintenance free option.

While it is a difficult material to work with, the trade-off is longevity.

**Funding:** Section 94a

**Delivery timetable:** 2018

**Action required:** Urgent: Project description for inclusion in upcoming works brief.





*Blue Hills Wetland in Glenmore Park NSW (2003) combines artwork, interpretive areas, bird hides, shelters and seating – making an integrated cultural layer to enhance the riparian and wetland plantings emphasising ecology and the high intrinsic values of the wetland ecosystems.*

## Bangalow Weir Parklands

### Rationale:

As Bangalow Weir is to undergo improvements in 2018 including a car park and play-scape, a public art component is to be included. The artwork here is to have interpretive content integrated into the play space or closer to the weir itself.

### Theme & curatorial framework

The work is to be driven by indigenous themes that interpret the native fish migration which have driven the environmental rehabilitation and the restoration of the weir, already captured in interpretive signage. An alternate theme would be around bush tucker and its connection to Big Scrub- also a desired indigenous theme for this area.



### Art site:

The optimal location for an artwork at Bangalow Weir is adjacent to the weir itself, utilising the old posts in the weir and mosaic finishing the new concrete step adjacent to the waters edge. The concrete step can be mosaic or artistically clad in etched sandstone tile.

**Funding:** Section 94a

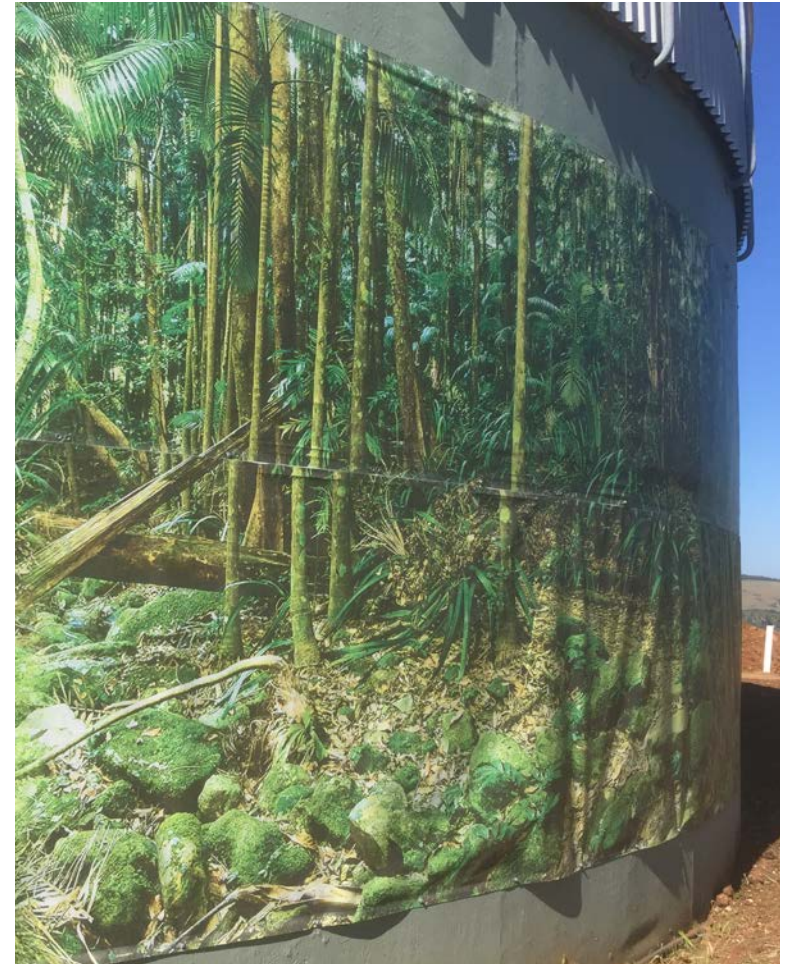
**Recommended Budget:** 1% of total works budget

**Delivery timetable:** 2018/19

### Action required:

Preparation of art brief to accompany design and tender documents.





*Banner Mesh is a highly effective material to continue using on water tanks as a graffiti management tool. Artwork is digitally printed, avoiding the time consuming and costly alternative of hand painting a massive scale structure. The first water tank in Bangalow utilised mesh printed with rainforest imagery from Terrania Creek. This is an innovative approach which is to be artistically refined and applied more widely across the Shire.*



## Water tanks / sewer infrastructure

### Rationale:

Graffiti deterrent. Be innovative. Do it once and do it well.

### Theme & curatorial framework:

A brief should be developed for site specific artwork, incorporating clever features to integrate the infrastructure into its surroundings.

**Funding:** Water and sewer fund

### Sites:

Paterson Hill- Current expression of Interest to be reviewed as a new brief is considered.

Wategos- Expressions of Interest already received from an indigenous collaborative

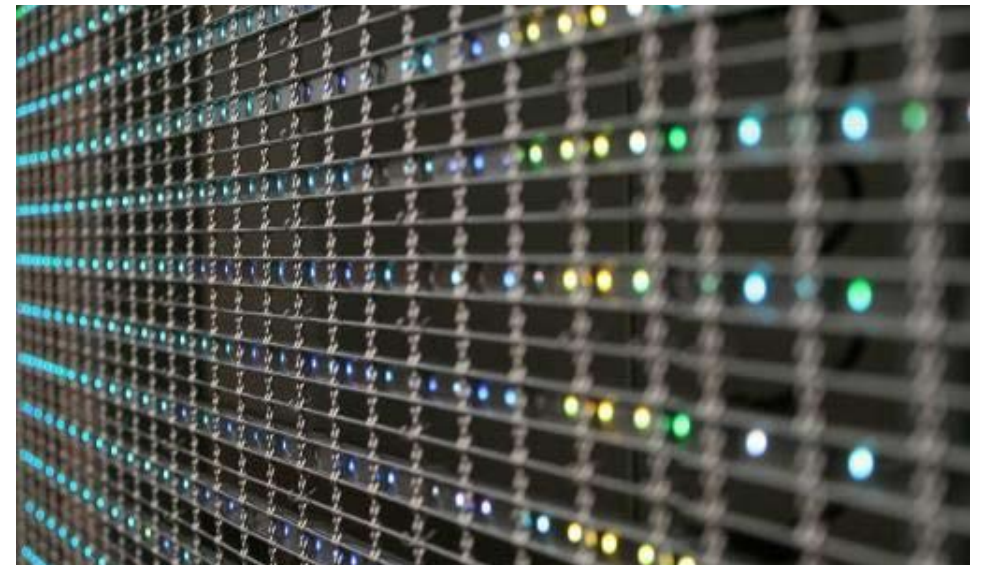
Bangalow- new tank recently completed. Site is likely to include a lookout.

Ocean Shores- TBC

Paterson Hill is an iconic site and tourist destination in Byron Bay with a water tank constantly defaced with a graffiti problem. While a lighting approach such as the one pictured is not a quick fix, it offers a mesh technology which would simultaneously act as a graffiti deterrent.

Lighting technology is becoming more affordable and programming systems allow for movement, patterning, and seasonal colour change.

**Delivery timetable:** 2019/20





*Resin fish installation at Sculpture By the Sea 2017 by artist Jane Cowie*

## Public Amenities Upgrade- Suffolk Park, Byron Bay, Bangalow, Ocean Shores

**Rationale:** Funds have been collected through Section 94 and Section 94a funds

### Theme & Curatorial framework:

Continue the fish theme with small repetitive elements. A continuity in theme or material can deliver coherence and value for money.

Once a community engages and succeeds in implementing a project, there are enormous learnings, which can then be carried onto another similar project.

With the successful completion of the decorative fish on the Torakina toilet block at Brunswick Heads, it is recommended that the sculptural fish theme be continued and carried through all future public toilet upgrades.

The advantage of this kind of approach is that maintenance simply involves the replacement of small identical elements, which have already become sourced and produced locally. Additionally, there are cost efficiencies- the 1000th fish is very much cheaper than the 1st fish.

This could be a very manageable community art project rolled out across the Shire, over many years, with each iteration adding to a diverse array of interpretations.

**Funding:** Section 94a

**Delivery timetable:** 2019/2020



*MANY hands made light work of one of the first sculptures for the Brunswick Nature Sculpture Walk. The mural, Fish tales, in Torakina Park, will form part of the exhibition, with the sea creatures produced by community members and students.*



## Suffolk Park Education Lands

**Rationale/ Background:** Following the recent transfer of education lands to council, a plan of management for the new parkland is now being prepared and due for completion in 2018. The Plan of Management is to include public art as part of the upgrade to the sports fields, change rooms, bike park, community gardens, shade structure and seating.

**Funding:** Suffolk Park Section 94 developer contributions.

### Recommended Budget:

Approximately \$40k (approx 1% of works budget)

### Theme & curatorial framework:

Determined in consultation with the community.

**Delivery timetable:** As funds become available to implement the Plan of Management integrated artwork in the park is to be concurrently commissioned.

**Action required:** Input into forthcoming Plan of Management.



Artist Marcus Tatton's work at the Canberra Aboretum (opp), referencing Dorethea MacKellar's famous poem. His work shows how the right kind of sculpture can become an engaging play piece – this one (above) spelling "Environment" at Sculpture By The Sea, Bondi (2017)



## Ocean Shores town entry roundabout

**Rationale:** Entry roundabout is the best application of public art funding to Ocean Shores.

### Theme & Curatorial framework:

Ocean Shores lacks a distinctive identity such as Byron Bay's appeal as a tourist hub and Mullumbimby's community spirit. The inclusion of public art in Ocean Shores would create a more amenable identity for the area, promote the cultural aspirations of the growing community and create a more visually enriching environment for locals and visitors.

Local artists have researched local history and interviewed locals to develop a sound public art proposal for Ocean Shores.

Develop a proposal to build on existing submission by local artists and undertake further consultation with the community.

**Delivery timetable:** 2020/2021

**Funding:** Grant funds and public art funds from Council which have been pooled over time.

**Action required:** Develop a project proposal on which to hinge future fund allocations from Council and identify grant project funds.



*Above and Opposite: Public art proposal for Ocean Shores by artists Wendy Mills & Paula Cordeiro, May 2016*



*Creative enhancement for Byron Bay town entry. Use sculpture not photography in town identity statements, and stay clear of slogans. Clever incorporation of the Slow Down Chill Out sign will introduce an authentic local flavour in this location and will allow visitors to stop for photos at a safer and more interesting place.*



## Byron Bay - Ewingsdale Road Gateway Zone

The entry to Byron Bay is described in the Town Centre Masterplan :

“Byron Bay Town Centre arrival experience is currently dominated by a petrol station, cars, car parks, a disused rail line and the backs of businesses. A strong sense of arrival communicates the essence of a place giving us our first impression of a town. Extend the town centre arrival boundary to the west to create an active arrival zone edge to the town centre heart ... through defined built form, activation and art.”

A thematic consolidation of ad hoc entry elements along the whole of Ewingsdale Rd could be developed and “curated” which includes the two new roundabouts, tourism signage at McGettigans Lane, together with the worn out *Slow Down Chill Out* signage and the faded council banners at Kendall St.

The council banners - identical to those seen in Ballina and other towns, are part of the entry experience, yet present poorly. The addition of a small decorative element, using a less standard commercial dimension, and ensuring they always look fresh is a simple, affordable way to uplift the town entry.



The best town entry signage captures the art and cultural ethos of a place. Above the town of Binningup in WA uses its fishing and boating reputation as the basis for its sculptural driven sign. Artist Stephen King’s work has been used as the entry signage to Walcha in NSW. Our own sign has a quote capturing Byron’s cultural ethos very effectively



## Conclusion

The judicious use of limited resources is at the centre of the successful implementation of this Strategy.

A range of support mechanisms for public art are to be adopted by Council aimed at efficiently collecting and allocating resources.

With the immediate requirement to begin commissioning art, resources need to be allocated toward project management as soon as possible. The review of the Public Art Guidelines and Criteria accompanying this Strategy is to enhance and streamline their procurement.

In addition to instigating and commissioning public art projects, there are many actions that council can undertake in parallel to expand the public art programme and widen community understanding and support.

Immediate review of the Development Control Plan is a priority. A key action is to internally facilitate a better understanding of the specific processes in public art procurement, and in educating and

advocating for a greater awareness of public art in placemaking, master planning, town centre activation and in private developments. Naturally, part of this is a better appreciation of art's nuance as a unique contributor to cultural development and quality of life and definitely not something that can be bought off a shelf and plonked in place!

Facilitation of project planning and implementation is a cross disciplinary staff responsibility, where staff need to work collaboratively to understand this nuance to ensure smooth planning, commissioning and maintenance of art.

Council have a good story to tell and the intention to strategically support its creative community of artists, designers and innovators in the making of public art, will position the Shire as a regional leader in art and placemaking.

- 1. INSTIGATE**
- 2. FACILITATE**
- 3. INFLUENCE**

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# CONCLUSION

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# APPENDIX



# APPENDIX 1: FORMS OF PUBLIC ART

## Exploring innovative art forms

Acknowledging the diversity and constant evolution of art forms within contemporary public art practice will lead to innovative use of resources as well as drawing in young creatives in the Shire.

A brief description of 5 general types follows.

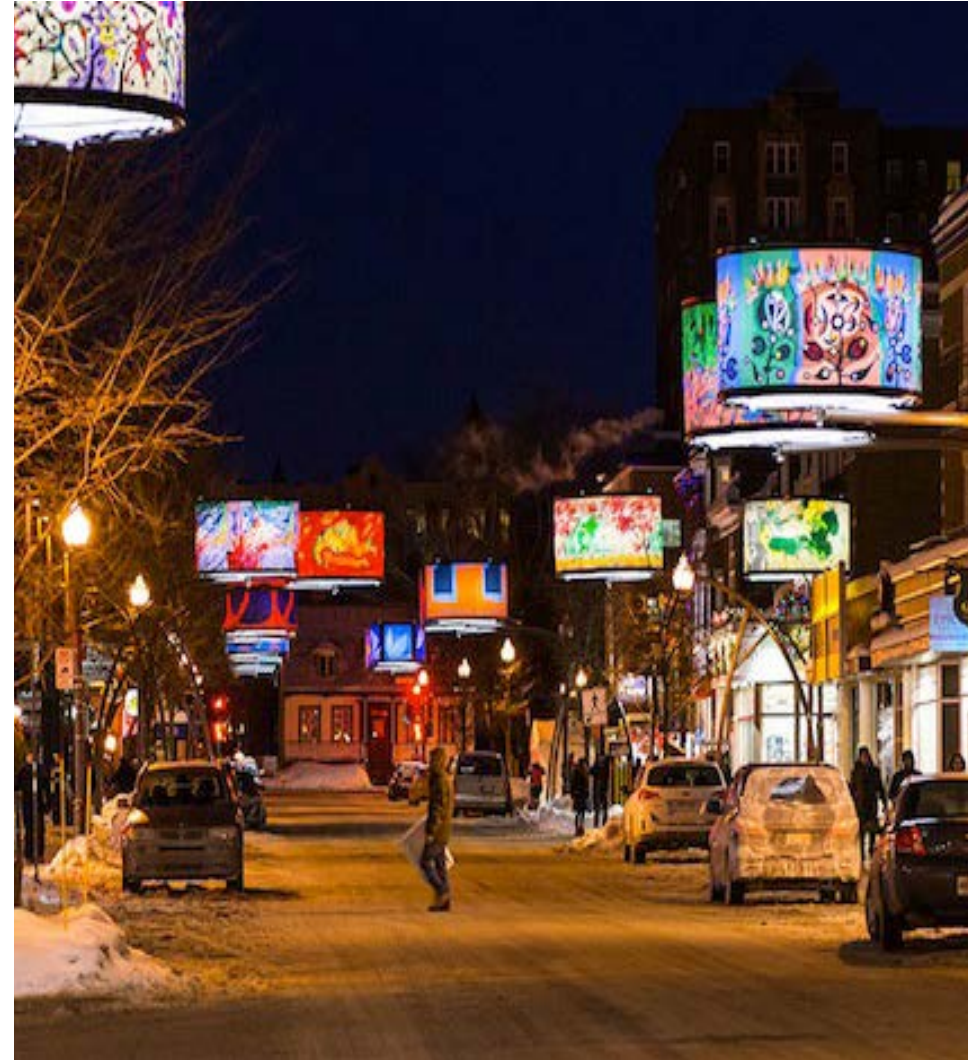
### 1. Light based

Light is a simple tool to transform spaces and places. In the right creative hands it can offer affordable public art at previously unimaginable scales.

Light art is an applied art form in which light is used to create a 'sculpture' through the manipulation of colour. The technology which in recent years has also transformed architectural lighting.

Stand alone light sculptures need public spaces and should ensure compliance with public safety requirements. Lighting buildings needs a more community based facilitation involving building owners and chambers of commerce to augment.

The Sydney event *Vivid* is an exceptional example of how artistic light draws people into festive settings. Smaller scale opportunities in our towns are indeed possible.



*Acknowledging the diversity of art forms within contemporary public art practice will lead to innovative use of resources and engage young creatives in the Shire.*

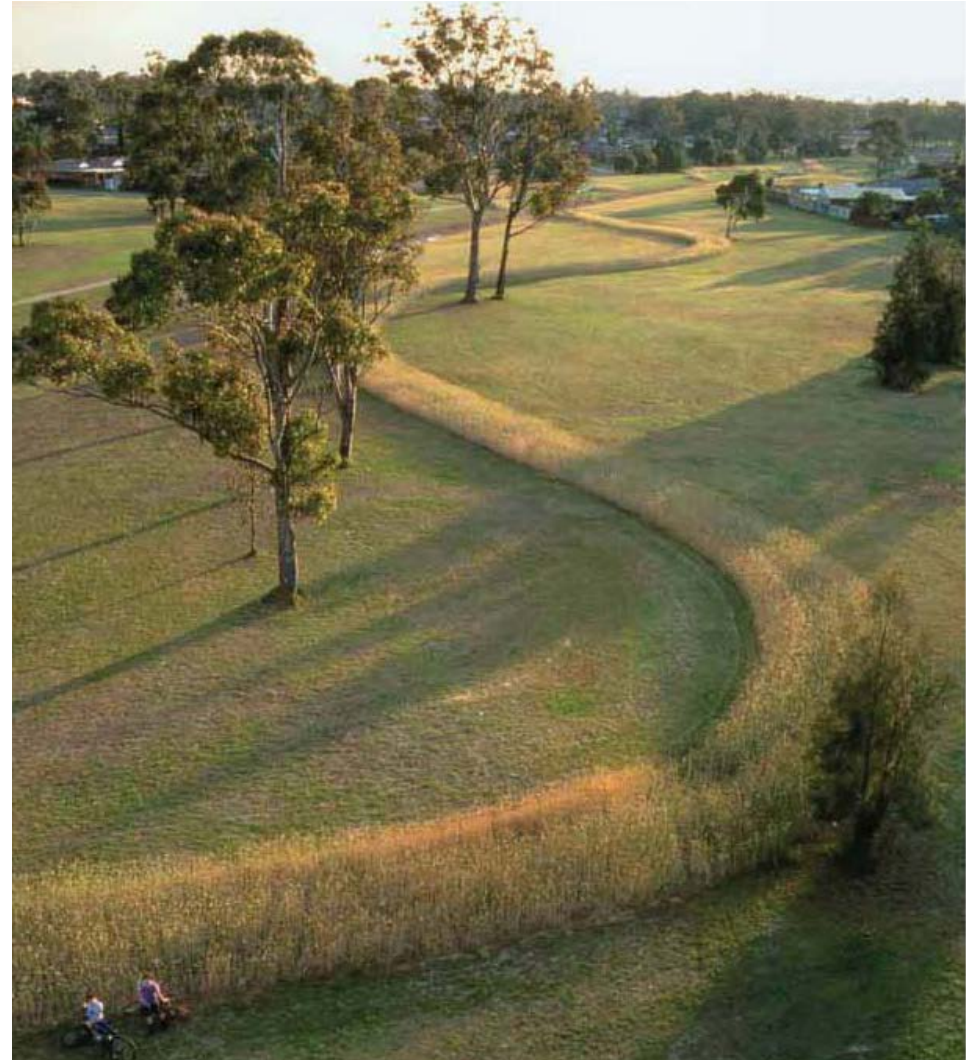


*Bristol Whales by artist Sue Lipscombe (2014) constructed out of woven wicker*

## 2. Environmental

Public art has for decades embraced the land as a canvas, however now, one of the most dominant and important themes explored through public art practice is environmental care. Artists are drawing our attention to polluted and desecrated sites, exposing threats to biodiversity, generating creative responses to global warming, and interpreting key environmental concerns through beauty and thought provoking sculpture.

The Shire's reputation and focus on environmental awareness and sustainable practices suggests that this philosophy of art practice be encouraged and embraced.



*Local artist Melissa Hirsh's "LOMANDRA", exhibited at Artscape Biennial in 2005, explored the important regenerative role of this humble plant in damaged landscapes. Right: Jennifer Turpin & Michalie Crawford "MEMORY LINE", was a project that marked the original course of a creek in Fairfield, Sydney. Involving local community action, it eventually led to closing of the concrete storm water channel and the reinstatement of the creek as a natural system, which is now part of a new parkland.*



### 3. Sustainable

Solar power is an expanding dimension of public lighting, with major technological advances being rapidly taken up by creative artists. As the trend in battery storage and more attractive solar panels continues to evolve, it will become even more affordable to bathe the Shire's town centres in easily installable art lighting.

Whether as stand alone sculptures, or integrated into architectural features in the built environment, lighting is an

exciting medium of visual transformation.

Sustainability should be a key theme for Shire artworks reflecting an essential cultural character of the place as well as a goal integrally linked to the lifestyle objectives of the future. Council has strong procurement policies for sustainability and these should be applied creatively to public art. This is an opportunity to use public art to communicate sustainability messages.



*Above: Solar activated floors and footpaths The artwork pictured right by artist Dan Corson is an exceptional example of an interactive solar powered artwork. From the Seattle city light's green up program, which encourages the development of renewable energy systems. The giant solar flowers absorb the sun's energy – reflecting it at night with patterned LED lighting sensors located in each flower that are triggered by people's movement, A choral sound component is also activated by passers by.*

#### 4. Ephemeral, temporary

There has been a proliferation of non permanent art, often linked to events, where the longevity of a public artwork can be between a day and a few years.

Recycled materials are common, and the approach is fresh, experimental and community focused. Surprisingly, they don't necessarily come 'cheap', with often long lead times, complex logistics and a multitude of stakeholders, but deliver exceptional place activation outcomes.



## 5. Virtual

Not only is art going digital, it also allows public art to occupy virtual spaces.

In the area of urban art, people are encouraged through apps, or even the physical presence of their bodies to affect the artwork, in various forms of intervention where an art experience becomes highly personal or experimental.

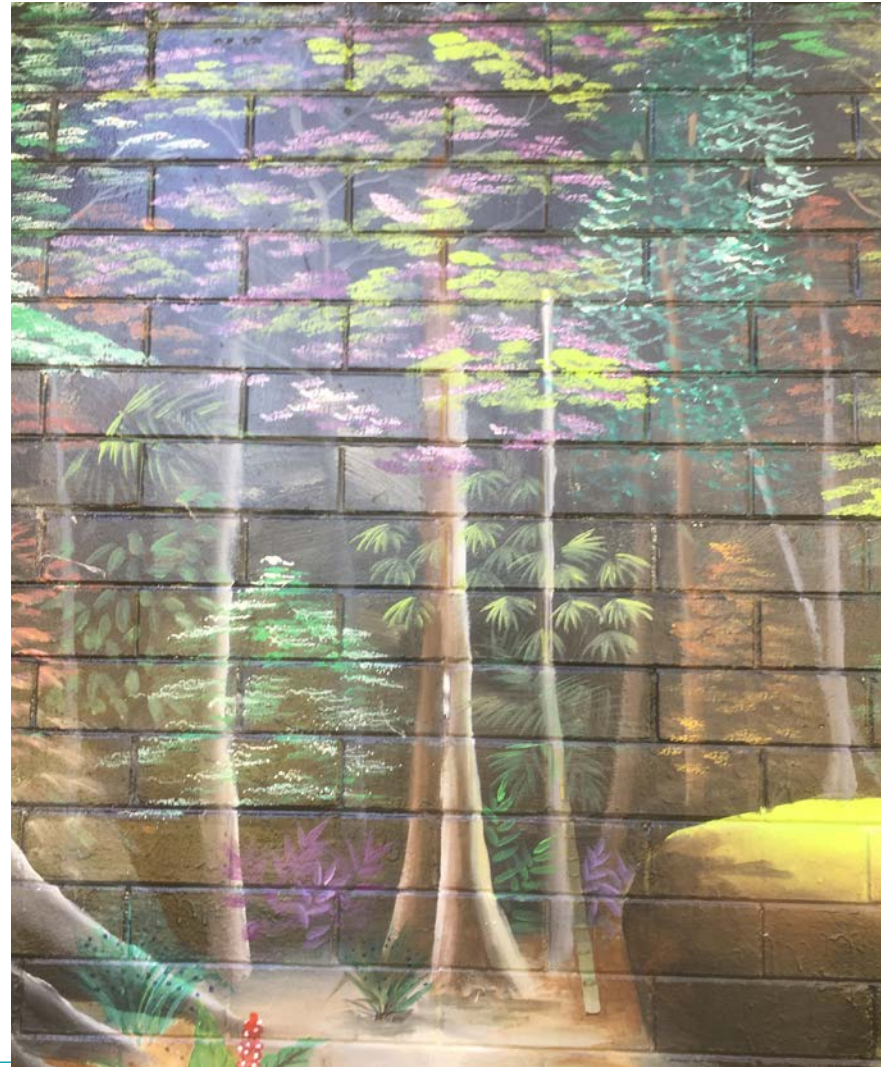
Virtual urban art invites all people to participate in attending, responding and modifying 3D sculptures, linked to real spaces. These may be art works, fictional buildings, provoking sculptures or informative objects.

Personal devices are used to create an augmented reality view or even to modify objects and projections. It is a creative process for individual or group engagement, involving artists and creative industries. Augmented reality is being used to create fictional views or future spaces, and new ways for people of all ages to engage with ideas about places and sites. In the hands of artists and designers it is also a brilliant tool for highly engaging forms of heritage interpretation.



*As technology marches forward and artists connected around the globe respond with cutting edge ideas, Council must be ready to embrace and facilitate this creative diversity.*

Byron Shire Public Art Schedule Sept 2017 Status			
Village	Location	Public Art	Comment
		<i>(Only 3D works noted)</i>	
<b>Bangalow</b>	Oval Sculpture Walk	Burnt Orange Trunk (descrip only)	Removed
		Steel Cow (descrip only)	Removed
		Shark (descrip only)	✓
		Trunk and Stones (descrip only)	Removed
		Celtic Timber Curl (descrip only)	Removed
		Abstract Stone Torso (descrip only)	✓
		Shells (descrip only)	✓
		Flying Birds (descrip only)	Moved to Federal
		Curved Metal and Wires (descrip only)	Removed
		Laying Stone Figure (descrip only)	✓
<b>Brunswick Heads</b>	Esplanade	The Beast Within	Allen Horstmanhof
	East Bank of Creek	Oh My Cod!	David Walsh
	East Bank of Creek	Simpson's Sofa	Joanne Mott
	Near Memorial	Reflections Mosaic Seat	Turiya Bruce
	Tweed Street	Frank Mills Seat	Suvara
		Flora and Fauna Seat	Turiya Bruce
	Torakina Reserve	Amenities Block Fish (descrip only)	
<b>Byron Bay</b>	Elysium Lateen Lane	On Buildings, Road and Suspended	Elysium Project
	Island Quarry	Maori Pole & Timber Egg	
	Clarkes Beach	Peace Pole	
	Railway Park	Micky Kay Pole	
	Ex Council Chambers	Surfing Light Boxes	
	Roundabouts	Colin Heaney	
	Hospital	Alex Polo	
<b>Federal</b>	Federal Park	Catch a Falling Fish	Suvara
		Spirit Nature	Brett Harrison
		Sheepish	Peter Neilson
		Part Buried Head (descrip only)	Denis Hopking
		Winds Resist	Brett Harrison
		Heart Spin	Svea Bjornsson
		Heather's Seat	Turiya Bruce
		Entrance Mosaic (descrip only)	Turiya Bruce
	Flying Birds (descrip only)	Transferred from Bangalow	
<b>Mullumbimby</b>	Opp Uncle Tom Pies	Gateway Totems	
	Behind Post Office	Sculpture Walk Poles	Suvara
<b>Suffolk Park</b>		No known Public Art	
<b>Ocean Shores etc</b>		No known Public Art	



# APPENDIX 2: SHIRE PUBLIC ART

Byron Shire Public Art Policy (2010)

Byron Shire Public Art Guidelines and Criteria (2014)

Byron Shire Cultural Policy (2008)

Byron Shire Cultural Plan (2008)

Byron Shire Developer Contributions Plan

Byron Shire Development Control Plan (2014) Chapter D8 Public Art

Byron Bay Town Centre Masterplan (2016)

Byron Shire Public Art Register

Newcastle City Council Public Art & Placemaking Policy 2002

Making art happen: Proposed amendments to Byron Shire Council Public Art Policy. A submission to Byron Shire Council and the Public Art Panel July 2017.

Public Art for Ocean Shores, May 2016



# REFERENCES