



**HOBSONS BAY CITY COUNCIL  
PUBLIC ART STRATEGY  
2016 - 2020**

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**Prepared by Arts and Culture  
Cultural and Economic Development**



Jon Campbell  
Yeah Yeah Yeah  
Conversations Billboard  
Kororoit Creek Road, Altona 2008

## Purpose

The purpose of the Public Art Strategy is to provide Council with an overview of opportunities and strategic direction for public art, both permanent and temporary; and to outline key actions to be implemented over the next 5 years.

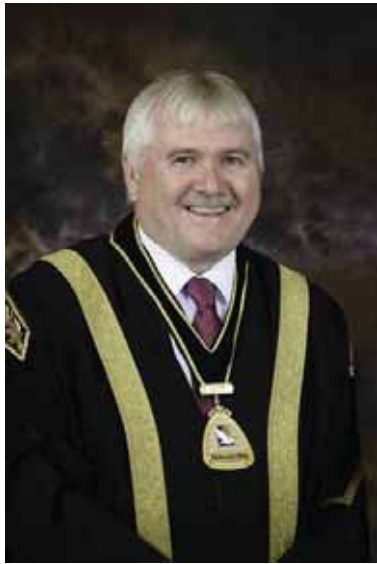
This Public Art Strategy has considered our existing public art collection; considered current trends in contemporary arts practice throughout Australia and the world; explores participatory art forms through temporary art programs that engage with community and looks at possible sites as opportunities for Council to consider in the future.

The actions have been developed based on ongoing discussions and through consulting with the various stakeholders and the Hobsons Bay arts community on their ideas for public art in the city, as well as identifying strategic opportunities for the future.

The Public Art Strategy sets actions for artworks and sites across the municipality. The Strategy has been designed to be read in conjunction with the Public Art Policy 2012 which provides an overview of the processes for commissioning for public art in Hobsons Bay.

The Public Art Strategy 2016 - 2020 in accordance with the Public Art Policy 2012 has been designed to:

- a. Ensure that local stories and themes of cultural identity and sense of place are reflected through a cultural narrative captured through public art, including local Indigenous culture.
- b. Ensure the highest aesthetic standards are met in the commissioning of artworks across the city.
- c. Ensure the integrity of the existing public art collection is maintained and enhanced through strategic commissioning standards and practice and through community consultation.
- d. Ensure diversity in the types of artworks that are commissioned across the municipality, and reflecting the cultural diversity and richness of our community.
- e. Express Hobsons Bay's image as a centre for excellence and innovation.
- f. Avoid the siting and commissioning of art works in areas that don't meet the stated vision and objectives of the Council.



## Mayors message – Hobsons Bay Public Art Strategy 2016

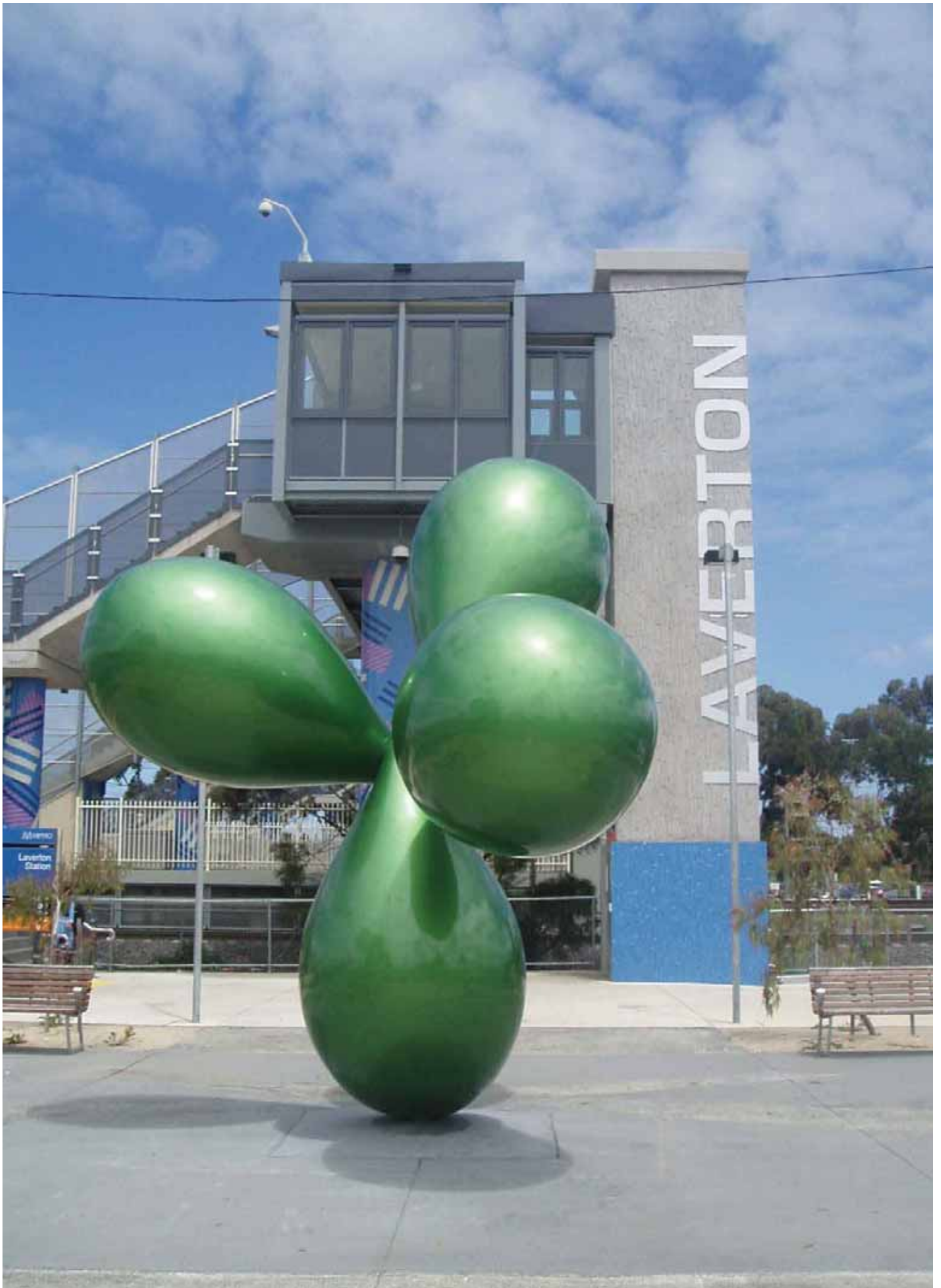
Over past years Hobsons Bay has developed a significant public art collection, with our first commission being the much loved (and photographed) Cameron Robbins' work Time Beacon at 100 Steps at Truganina. The collection extends through site specific commissions along the Hobsons Bay Coastal Trail and other well located points of interest in the city.

Public art can have a multitude of benefits. Here in Hobsons Bay, we have been able to commission or work in partnership with organisations to deliver on many. It can enrich our experience of living in the city, our sense of belonging, in a very physical way. Artworks serve to highlight our history, promote our cultural life and help us learn about and be aware of environmental aspects of a particular place. New landmarks are created, and they can provide strong visual impressions as we move around the city.

The draft Hobsons Bay Public Art Strategy enables us to update and progress our thinking about public art. Its definition now extends beyond permanent commissions to include a range of arts outcomes, such as artist commissioned murals, design outcomes in infrastructure and planning, temporary activations and arts opportunities as part of larger events that enable our creative expression and experience.

The draft Hobsons Bay Public Art Strategy 2016 provides Council's strategic context, reinforces its cultural agenda, through advocating, planning and documenting public art, further extending our city as a vibrant place to live, and to visit.

Cr Peter Hemphill  
Mayor of Hobsons Bay



# 1. Introduction

## 1.1 Our community

Hobsons Bay is located at the north western end of Port Phillip Bay and is home to the suburbs of Altona, Altona Meadows, Altona North, Brooklyn, Laverton, Newport, Seabrook, Seaholme, South Kingsville, Spotswood, Williamstown and Williamstown North.

Hobsons Bay is unique to the western metropolitan region. It has over 20 kilometres of beaches and foreshore areas; it is home to significant coastal wetlands, five creek systems, remnant native grasslands, and important flora and fauna habitats, making up 24 per cent of the municipality's land area. It features important historic landmarks and streetscapes, as well as recently developed residential areas and a rich industrial history.

Our community loves Hobsons Bay for its proximity to the CBD, the coast, its parks and green spaces, its vibrant atmosphere and sense of community, its character housing and above all its people, which makes the area almost the ideal place to live for many.

## 1.2 Why have public art?

Public art can deliver many benefits to the city; it contributes to strong feelings of identity, ownership and pride within a community, and contributes to the positioning of the city as a centre of cultural excellence, both through the commissioning and promotion of public art.

Public art

- can bring a sense of wellbeing and belonging to a community.
- can highlight significant historical, cultural, environmental and social aspects of an area.
- creates landmarks in the urban environment that define spaces, act as wayfinding devices and become natural gathering places.
- revitalises and renews an area and can activate a space, providing social and economic benefits.
- encourages interaction with a space or facility.
- improves the visual amenity and quality of public spaces.
- enhances the cultural tourism and visitor appeal of the city.



### 3.1 Public art in Hobsons Bay

The City of Hobsons Bay has a significant public art collection. A strategic commissioning process was undertaken through the People, Piers and Pelicans Strategy (2002). PPPS enabled a number of high quality site-specific works to be commissioned along the Hobsons Bay Coastal Trail from 2002 through to 2009. These include Time Beacon at Truganina Park, H2O Stint Map in Altona Meadows and Whirlpool at The Warmies, Newport.

Additional commissions have been undertaken through partnerships with government organisations such as Linking Laverton artworks in McCormack Park in partnership with Department Of Transport's Sustainable Transport unit; Reunion, by Grant Finck at Laverton Train Station which was funded by the Department of Transport; Images of the West which enabled Fire Within by Adrian Mauriks on the Princes Freeway. Public art has been implemented under the Council's direction and resources for various purposes such as way finding to help promote the identity of a particular area or highlight the entry to a park. Examples of this are Grow at the corner of Queen and Merton Street, Altona Meadows and Diver at Newport Lakes.

Outside of these permanent public artworks, the Council has enabled temporary public artworks through its operational arts and culture programming areas and facilitated these through initiatives like Art in Public Places. Examples are projections, pavement works and temporary wall works including murals.

The Council had also commissioned a number of community art projects under the Vibrant Villages program, some of the artworks such as the Spotswood Tree, in Hudsons Road and You are Here in Borrack square, are successful interpretations of community art with a lead artist that have placemaking approaches and outcomes.

### 3.2 Public art locations

Public art in Hobsons Bay is well dispersed throughout the coastal area and activity centres. This Strategy serves to identify opportunities that meet the vision of the Council as opposed to identifying geographical gaps in the siting of artworks. When an artwork has been proposed and there is a perceived 'gap', this may be due to any number of factors:

- a. Suitability of site i.e. heritage overlay, environmental impact, culturally significant sites, land use suitability.
- b. Unsuitable investment for return i.e. isolation and not meeting the objectives of Council.
- c. Visual amenity of an area, i.e. if the site or area is visually cluttered with signage and urban design elements a permanent public artwork may be less successful and not ideal.
- d. An area earmarked for future development, whereby the inclusion of public art may be premature.
- e. Costs associated with potential maintenance and not meeting the public assessment framework.

Where a site might be suggested / put forward for public art in Hobsons Bay, a proposal will initially be assessed based on the framework and above criteria. If the site is considered unsuitable, an opportunity then exists for temporary art projects to be considered that still support cultural activation and still enable an innovative but ever-changing public art opportunity in the community.

Opportunities may arise throughout the life of this Strategy that have not been identified. These opportunities will be assessed based on the guidelines and criteria outlined in this Strategy and the Public Art Policy 2012.

### 3.3 Integration with other Council Plans and Policies

Development of a Public Art Strategy (2016 – 2020) is consistent with objectives in the:

#### **Council Plan and Community Health and Wellbeing Plan 2013 -2017**

Objective: An inclusive, resilient and healthy community, Goal 2: A well-planned, vibrant and sustainable place;

Objective: Foster community wellbeing, capacity and sense of belonging Goal 2 action; enhance neighbourhood character, while respecting local heritage and open space, plan for a well designed urban environment and public space that enhances safety for all community members and contribute to the life of the city;

#### **Hobsons Bay Arts and Culture Plan 2011- 2015**

Key principles: Cultural Vitality, Sustainability, Innovation and Excellence; Participation and Social Inclusion.

The Public Art Strategy would be referenced in all Council strategies that relate to the public realm.

### 3.4 Assessment framework includes:

In accordance to the Public Art Policy 2012 the following assessment framework will assist in determining the most appropriate artwork type for specific sites identified under the Strategy and when determining the suitability of a proposal.

- Historical and cultural sensitivity i.e.: Heritage overlay areas, environmental and culturally significant sites and urban design framework.
- Council's direction and relevant strategic planning for the area in which the artwork is proposed to be sited.
- Aesthetics and proposed themes and their suitability for a public space and or area.
- Proposed treatments for integration of the artwork into the surrounding space or built form e.g. landscape works.
- Consideration of environmentally sustainable design principles where possible and ensuring resources are sourced locally where possible, reducing the ecological footprint.
- Life span of proposed artwork.
- Proposed maintenance plans and associated costs and how they can be accommodated.
- How well the proposal meets the objectives of the policy.
- Consent from planning, building or land management authorities.
- Site suitability in relation to proximity to roads, for safety, flood prone areas and environmental sensitivity.

### 3.5 As identified in the Public Art Policy the lifespan of public art is as follows:

10 year life span - Public art that is sculptural in form and or made of durable materials that can withstand weather and time for a reasonable period and have minimal maintenance.

Up to 5 year life span - Public art in the form of public sculptures, murals, pavement designs, mosaic panels, that are made of non durable, non weathering materials that have a life span that is reduced and where the integrity of the work is no longer achieved due to this, and/or maintenance costs are deemed excessive, the expected life span is 5 years.

Temporary or less than two years life span - Public art in the form of sculptural elements, outdoor projections, street art projects, murals, flag installations and billboards are temporary dynamic projects that provide opportunities for participation from numerous artists and or groups and are enhanced by the opportunity to change regularly, have an expected life span of less than two years, and are assessed on a case to case basis.



Seaborn ( detail) by Pauline Fraser  
Altona Pier, Altona 2005

## 4. Public art can be...

**Memorial or interpretative** – artwork that reflects, captures and interprets historical, social, environmental significance within a local area. The artwork could also reflect a significant historical milestone.

**Way finding or gateway** - artwork that acts as a marker to a culturally or environmentally significant destination, or is a series of artworks that provides connectivity and denotes a trail to a destination.

**Placemaking through public art** – a community driven approach to transforming spaces, urban renewal and economic development through adaptable, multidisciplinary, social methods and outcomes. The creation of temporary public artworks that involve community participation, immersion or engagement are good examples of place making through public art.

**Integrated design** – artwork that has been designed in consultation with an architect or landscape architect that integrates within the building, infrastructure, landform or playspace. Integration can be achieved when a creative professional is engaged at the commencement of a project or at masterplan level. Types can include pavement design, suspended artworks that provide shade or shelter, sound walls.

**Temporary art** – artworks that have a short lifespan that can include community participation and engagement. Temporary artworks have the ability to push boundaries and promote critical dialogue and can enliven activity centres and open space and are ever changing. Temporary artworks can include but are not limited to, light and projection projects, sound scapes, paste-ups, murals, relational art concepts and environmental artworks.

**Participation and relational art** - Relational art incorporates social activism in a public space that experiments with participation, dialogue and community relations. Relational and participatory public art is less focused on tangible outcomes and more on the experiential qualities of public art making.

Other opportunities for public art can be through;

**Creative spaces** –the use of, or the creation of spaces that allow and support public art activity, such as temporary art projects; examples of this are disused buildings for art interventions, installing large multimedia screens as part of a development that can show short films, providing walls and various surfaces that explores innovative materials, for example the Williamstown Library polypropylene skin as a projection surface, Airtime on the flag poles at Altona Meadows Skate Park, and Orbital, a light box exhibition space at Central Square Shopping Centre.

## 5. Implementation

In accordance with the Public Art Policy 2012, public art can be implemented through the following methods:

### 5.1 Budget

#### 5.1.1 Capital work projects for permanent artworks

By commissioning art works funded through the Council's capital works budget in accordance to the preparation of the Public Art Strategy 2016 – 2020, which identifies opportunities within Hobsons Bay that may be enhanced by public artwork.

For example:

- By commissioning permanent public artworks that are integrated in the design of buildings or infrastructure constructed by Hobsons Bay City Council.
- The provision of creative spaces (see definition) included within major capital works projects.
- As an outcome of a Council community art project which involves a professional artist creating an artwork in collaboration with the local community.

#### 5.1.2 Operational through programs for temporary artworks

Within the current arts and culture program there are a number of opportunities to enhance public art in Hobsons Bay, through the commissioning of temporary art projects. Opportunities exist through programs such as city wide events and festivals.

## Programs

### Art in Public Places and precinct based approaches

Art in Public Places is coordinated by Hobsons Bay City Council as a biennial city wide event that exhibits the artwork of western region artists in businesses, various venues and unexpected spaces across Hobsons Bay. Outdoor temporary art interventions have already been enabled through Art In Public Places. Over the past few years, examples include Frieze Frame by Anne Scambary and Tony Mead in Hall Street Newport, Space Invaders by Giovanna Inserra in Seaholme, String Story by Suzanne Nguyen in Altona, 500 cans in three sites in Laverton, If I Could Change the World blackboard in Mason Street, Newport, Street Talk by Nancy Lang and Transitions Hobsons Bay, Projector Bike and The Crossing in Newport, presented by These are the Projects we do together and Light up Logan in Altona.

Council should continue to work closely with representatives of the activity centres to further enhance this component of the program and help encourage the local arts community to think beyond galleries and consider creating a temporary installation in outdoor environments.

Temporary outdoor art interventions under Art in Public Places are assessed through Council's Arts and Culture unit within the framework outlined in the Public Art Policy 2012. These temporary artworks are in place for between four and sixteen weeks.

## 5.1. Budget (cont)

### Hello Neighbour

#### **Public Art Interventions in Ancillary and Interstitial Spaces.**

Ancillary and interstitial spaces are defined as 'spaces in between' that people most likely pass by, rather than gather, examples are railways lines, under bridges and laneways etc.

Within this Strategy ancillary and interstitial spaces have been identified within Hobsons Bay as opportunities to engage at a very local level, to present creative approaches. Workshop programs will provide a framework and mechanism for engagement and the program will explore innovative concepts that become temporary art interventions.

Artists will explore temporary art as a means of expression in an urban environment, the works would be of a temporary nature and would be endorsed by external stakeholders and adhere to the guidelines for temporary artworks as stipulated in the Public Art Policy 2012. Examples of types of artworks would be participatory film projects and projections in public spaces, pop ups, murals and large scale paste-ups.

#### **Festivals and Events**

Opportunities exist to collaborate with major festival and event providers to enable high profile public art projects to coincide with these events in support of economic development through cultural tourism, for example light and projection projects; in collaboration with cultural events such as such as Melbourne Fringe Festival, Midsumma, Big West, Art and Industry, the Williamstown Literary Festival and Newport Folk Festival.

### 5.1.3 Maintenance

A budget provision is required for general care of the public art collection that includes cleaning and repairs to the artworks in the event of wear and tear, damage caused by extreme weather or acts of vandalism from which the artistic structure has been compromised; and utilising insurance is not a viable option. The budget includes provision for graffiti resistant coatings where applicable and for the removal of artworks i.e.: paste ups as part of temporary art programs. However budget provision excludes general graffiti management. (Refer to Graffiti Management Policy 2010)

## 5.2 Partnerships

Through commissioning public art projects in partnership with other government agencies (including external funding sources, e.g. grants and private) at negotiated sites or sites identified within the Strategy.

Opportunities may exist through advocacy and facilitation of the following:

- By commissioning permanent public artworks that are integrated in the design of buildings or infrastructure constructed by agencies / stakeholders other than Hobsons Bay City Council.
- The provision of creative spaces (see definition) included within major capital works and or on adjoining land, building or infrastructure owned and managed by external stakeholders.
- As an outcome of a community art project which involves a professional artist creating an artwork in collaboration with the local community and external stakeholders.
- For integration of art and design into major infrastructure projects.
- The provision of art and design as temporary art projects in buildings that are unused.

## 5.3 Acquisitions through donations, bequests and gifts

Public artworks can be acquired through the donation, bequeathing or the gifting of an artwork; or funds through which a commission can be undertaken. The assessment framework outlined in the Public Art Policy and key principles of this Strategy should apply to ascertaining the suitability of gifts and bequests. Further details will be outlined in the Acquisitions Policy (to be developed as part of the Collection Management Policy). This can include commissioning of permanent public artworks that are integrated in the design of buildings or infrastructure constructed by agencies / stakeholders other than Hobsons Bay City Council.

## 6. On ground works and installation

### 6.1 Landscape

Permanent works require an integrated landscape design response and associated construction documentation to ensure they;

- are well integrated into the proposed setting and context
- incorporate naming and interpretive signage
- include associated hard and soft-scape works where appropriate
- include lighting where appropriate
- comply with all safety, access and structural engineering requirements and standards

### 6.2 Signage

Future signage of new permanent artworks would adhere to the following criteria

- Signage to be placed in a suitable buffer area from the artwork, so that it does not crowd or distract from the artwork while still highlighting the message of the artwork.
- Signage should require minimal maintenance and be aesthetically consistent with other signage elements i.e. design and materiality and be in line with the Council's design guidelines.
- Temporary artworks do not need permanent signage however where possible an opportunity to promote through alternative means is desirable, highlighting the name of the artists, title and themes.

### 6.3 Compliance and Engineering

All commissioned public artworks works go through a rigorous process to reach a contractual agreement with Council that requires full engineering specification and checks for footings; as well as a risk assessment prior to installation. All public artworks must be compliant and all artists/ creative professionals and their subcontractors require the relevant insurances and permits; and are required to work in a safe and appropriate manner at all times.

### 6.4 Accessibility

Where possible consideration must be made to ensure public artworks are accessible for people living with a disability, whether this is through ensuring paths to artworks are fully accessible and compliant or through producing materials that support the artworks that tell their story through alternative methods.

## 6.5 Lighting

Lighting of artworks provides a visual impact at night for the public art collection, signifying a place or a landmark, while also providing an element of safety and passive security.

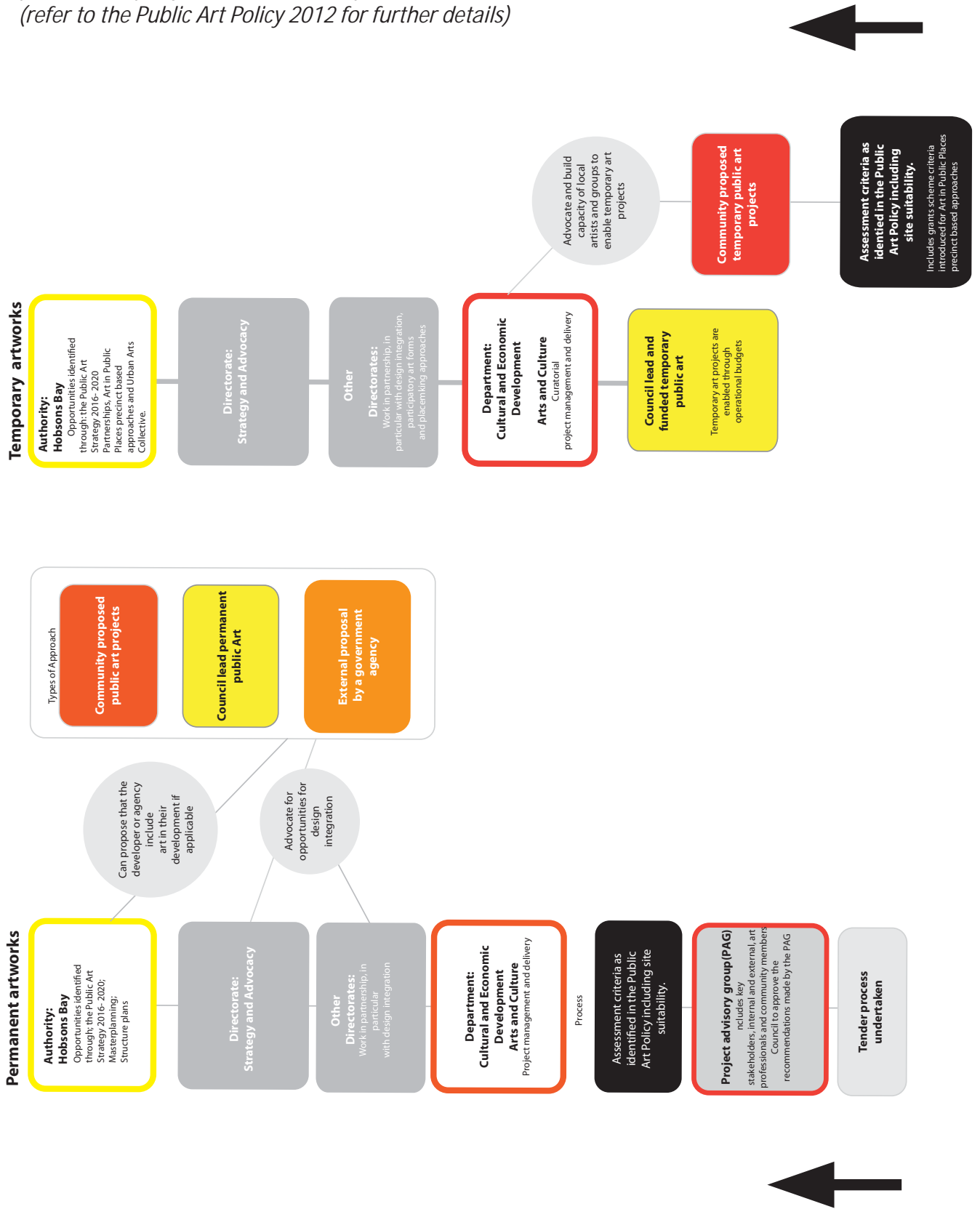
The following guidelines and principles should be applied to lighting public artworks:

- Lighting should be cost effective and be of the highest technological advancement in environmentally sustainable design.
- Lighting may contribute to way finding.
- Public art may be a lighting design in its entirety.
- Not all artworks need to include lighting; each site and artwork type needs to be addressed case by case based on the objectives, benefits and outcomes.
- Must involve a professional lighting designer/ engineer.
- Artists need to be part of the consultation with regards to any lighting design of their artworks.
- Lighting types can vary from up lights, pole lighting or suspended lighting depending on the artwork design.

## 7. Promotions

Council has produced a public art brochure that outlines the artworks throughout Hobsons Bay. Each artwork is promoted through a postcard and through online public art fact sheets. Images of the public art collection are continually used in tourism campaigns and other collateral. Through the term of the Public Art Strategy 2016 – 2020, new opportunities to leverage the public art collection and programs will be identified, that can enhance community pride as well as to leverage the cultural tourism benefits. Examples of these are guided or self guided tours, online gallery and apps.

8. Flow chart for the identification and scoping of public art projects to their implementation.  
*(refer to the Public Art Policy 2012 for further details)*



## 9. References

HBCC Arts and Culture Plan  
HBCC Community Health and Wellbeing Plan 2013 - 2017  
HBCC Graffiti Management Policy 2010  
HBCC People Piers and Pelicans Strategy 2002  
HBCC Public Art Policy 2012  
HBCC Public Art Discussion Paper ( Internal only 2014)  
HBCC Sustainable Tourism Strategy 2006 – 2012  
HBCC Newport Structure Plan (developed 2015 onwards)  
HBCC Spotswood Structure Plan ( developed 2015 onwards)

## 10. Materials of relevance

Future Activity Plans  
Confirm Asset Management  
HBCC Open Space Strategy (TBA)  
HBCC Creek Trail Masterplan  
HBCC Playspace Strategy  
The Yalukit Wilam, The First People of Hobsons Bay publication.  
HBCC Reconciliation Policy



# ACTIONS

## PUBLIC ART STRATEGY

### 2016 - 2020

There are many opportunities for public art, from very small participatory grassroots concepts to large scale permanent gateway artworks. The action plan sets an inspirational scope of opportunities for public art in Hobsons Bay that includes both temporary and permanent artworks, as well as opening scope to attract commissioned work by high profile nationally recognised artists ; to the commissioning of new works that are created by local community artists through community engagement programs and principles, while also setting the scene for the future.

Opportunities can be drawn upon to help inform integrated design opportunities in relation to large infrastructure projects, master plans or structure plans, to ensure broader holistic planning principles are applied in the future.

# Key Principles

## **Site specific approach**

A site-specific artwork is a work that derives its meaning or context from the site it interacts with. Factors which influence a site-specific artwork are aspects such as social, cultural narratives and the historical and environmental layers on the landscape or built form in which it is placed. The Council should always pursue a site specific approach.

## **Innovation and excellence**

Foster innovation and excellence in public art through commissioning artworks most likely from artists across Australia, that enhance the cultural reputation of the city.

## **Place-making and community engagement**

Producing artworks that involve the community that are participatory, immersive and engaging. The Council enables community consultation on permanent artworks through establishing a unique Project Advisory Group (PAG) for each permanent commission. Arts and Culture Plan 2011 – 2015 Arts, space and places Objective 1: Support innovative and high quality arts programs that represent best practice, achieve positive outcomes and encourage neighbourhood vitality.

## **Critical dialogue**

Engaging communities through public art by providing cultural experience and exposure to contemporary themes and narratives, thus promoting critical dialogue, reflection and debate.

## **Economic development and cultural tourism**

Arts and Culture Plan 2011 – 2015 Arts, space and places Objective 2: Identify and promote key sites for the public art program that will enhance community sense of belonging and contribute to the positioning of the city as a centre of cultural excellence.

Arts and Culture Plan 2011 – 2015 Strategic development and capacity building – Maximise opportunities to promote Hobsons Bay as a centre of cultural excellence and as a leader in its field.

## **Asset management**

The Public Art Policy 2012 and the Public Art Strategy 2016-2020 (the Strategy) aim to support the curation and management of a public art collection. Works which are included on the Council's asset register and maintained according to planned schedules. The public art collection has significance to the cultural, social and environmental characteristics of Hobsons Bay.

# Goals for 2016 - 2020

## Goal One

Support innovative and high quality temporary art programs that encourage neighbourhood vitality.

### Action 1.1

Enable, support and/or facilitate temporary art projects that have high aesthetic outcomes contributing to the cultural tourism of the city.

### Action 1.2

Enable and support temporary art activations that include social engagement, skills development and mentorship with young people.

### Action 1.3

Present an innovative temporary art program that contributes to the cultural life of the city through programmed events.

### Action 1.4

Advocate and promote Councils natural and built assets to attract event producers and organisations to bring contemporary public art into Hobsons Bay.

## Goal Two

Advocate for and commission high quality permanent public artworks as part of the collection; that contributes to the identity of the city.

### Action 2.1

Identify opportunities to work in partnership with major developments for an integrated art and design outcome.

### Action 2.2

Commission site specific permanent artworks that will enhance the cultural collection.

## Goal Three

Support community led grass roots initiatives that contribute to place-making and activation through public art across the city.

### Action 3.1

Provide mentorship and support in enabling local artists and community in activating activity centres and interstitial spaces through temporary art interventions.

## Goal Four

Manage, maintain and celebrate the public art collection, both permanent and temporary artworks.

### Action 4.1

Maximise opportunities to promote Hobsons Bay as a city of cultural excellence and as leader in its field.

### Action 4.2

Manage and Maintain the city's collection of permanent and temporary artworks.

## Goal One

Support innovative and high quality temporary art programs that encourage neighbourhood vitality.



### PRECEDENT

Limited Press

Collective of artists, makers and graffiti painters. Once a Bristol based outfit, now spread around the UK.  
Upfest Street Art Competition UK.

<http://www.upfest.co.uk/artist/limited-press>

## **Action 1.1**

**Enable, support and/or facilitate temporary art projects that have high aesthetic outcomes contributing to the cultural tourism of the city.**

### **Project**

Street Art Competition

### **Time frame**

2016 ( potentially biennial or triennial)

### **Themes and approaches**

Owens-Illinois (O-I) is a leading global manufacturer of glass bottles and jars – serving customers in beer, wine, spirits, food, non-alcoholic beverages, cosmetics and pharmaceuticals with customers representing the world’s best-known food and beverage brands. O-I operates 75 glass production plants in 21 countries, employing 21,000 people, including the production plant in Booker Street Spotswood.

An opportunity exists for a high level street art competition to be held in Booker and Simcock Avenue, Spotswood working in partnership with local industry to improve visual amenity within this industrial precinct that has site lines from the West Gate Bridge. The aims of the competition will be to invite leading national and international street artists to the site to compete for prize money in a high profile event. There will also be a local emerging artists category. Artists will be required to submit an expression of interest prior for space allocation and to respond to the local industrial heritage of the site.

### **Council’s role**

To provide funding, stakeholder and project management.

### **Partners and Funding**

Potential partnership with I-O Glass International

Hobsons Bay City Council

Potential partnership with Geelong Powerhouse (significant street art site in Geelong).

### **Budget implications**

\$25,000 (inclusive of partnership funds)- includes site preparations, project management, artists fees/ prizes, materials and equipment associated event management and infrastructure requirements.



## PRECEDENT

Artist: R.O.N.E

Location: Geelong Powerhouse 2015

Source: [http://r-o-n-e.com/wp-content/uploads/2015/01/IMG\\_9772.jpg](http://r-o-n-e.com/wp-content/uploads/2015/01/IMG_9772.jpg)



## PRECEDENT

Artist: Kaff-eine

Location: Melbourne

Source: <http://concreteplayground.com/melbourne/arts-entertainment/art/five-female-street-artists-to-watch-in-melbourne/>

## **Action 1.1 continued**

**Enable, support and/or facilitate temporary art projects that have high aesthetic outcomes contributing to the cultural tourism of the city.**

### **Project**

Commissioned Artworks

### **Timeframe**

1 - 2 per year

### **Themes and approaches**

The methodology of commissioned works follows the basic commissioning principles as outlined in the public art policy. and would remain on site for 1 - 3 years. This methodology is most suitable when a site is recommended for a specific aesthetic and a particular artist can then be invited to do the work based on the design brief provided.

### **Identified sites include**

- Hall Street Newport 2016
- Vernon Street, South Kingsville 2016
- Aviation Road, Laverton 2017
- Seaworks, Williamstown 2018
- Whittaker Lane, Williamstown 2018

Other sites to be identified in accordance with the public art policy. Keep a register of potential sites.

### **Council's role**

To provide funding, project management and communications.

### **Partners and Funding**

Community and local business owners

### **Budget implications**

\$5,000 to \$15,000 per annum depending on the scale of the site.

Includes - Site preparations, traffic management if required, project management, all materials and equipment, artists fees.



**PRECEDENT**

Project name: Urban Arts Collective  
Artist team: Drew Funk, Street SmART  
Location: Woods Street, Laverton  
2013

Source: Authors own image

## **Action 1.2**

### **Enable and support temporary art activations that include social engagement, skills development and mentorship with young people.**

#### **Project**

500 Cans

#### **Time frame**

Ongoing / Annually 2016., 2017,2018, 2019,2020

#### **Themes and approaches**

500 Cans uses a methodology that engages a leading street artist to work with young local people. The works are of a temporary nature spanning between 1 to 3 years. The outcomes are collaborative and creative control is organic. Outcomes are facilitated by the lead artist mentoring the young people. The premise behind these types of commissions is community engagement and participation, place making and youth ownership. Currently Council has a number of sites earmarked as 500 Can sites. These sites are not limited to this approach. More sites will be scoped as required and in accordance to the guidelines as stipulated in the Public Art Policy.

#### **Identified sites include**

- Whitaker Lane, Williamstown
- Railway Avenue and Epsom Street, Laverton
- Bladin Street and Whitaker Street, Laverton
- Kohry Reserve underpass, Newport

#### **Council's role**

To provide funding, project management and communications

#### **Partners and funding**

Street SmART

Council and Traders Groups.

#### **Budget implications**

\$5000 to \$10,000 per annum for development and delivery of works across two sites, per year.

Budget allocation includes mentoring and skill development workshops, site preparations, traffic and pedestrian management, permits, launch costs if applicable, artists fees and all materials and equipment.

## **Action 1.3**

**Present an innovative temporary art program that contributes to the cultural life of the city through programmed events.**

### **Project**

Art in Public Places

### **Time frame**

April biennially, 2017 , 2019

### **Themes and approaches**

Art in Public Places is a curated event that includes site specific temporary artworks in major activity centres as precinct based approaches.

### **Council's role**

Art in Public Places is coordinated by Hobsons Bay City Council as a city wide event that exhibits the artwork of western region artists in businesses and various unique venues across Hobsons Bay.

Participation in Art in Public Places helps to promote businesses and artists in Hobsons Bay. Various marketing and media attention surrounds the project increasing the profile of participating businesses and artists.

The project aims to strengthen our community through building partnerships between artists and businesses in the local community.

### **Partners and Funding**

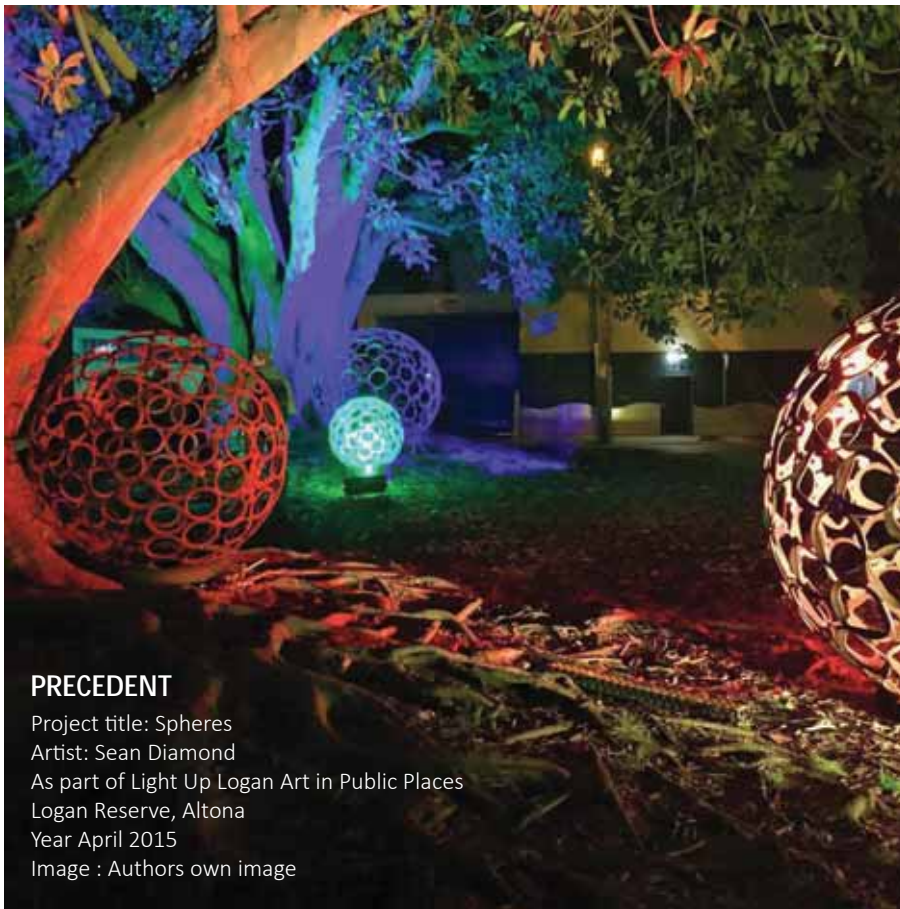
Community and local business owners

### **Budget implications**

\$50,000 biennially in programmed years i.e. 2017, 2019

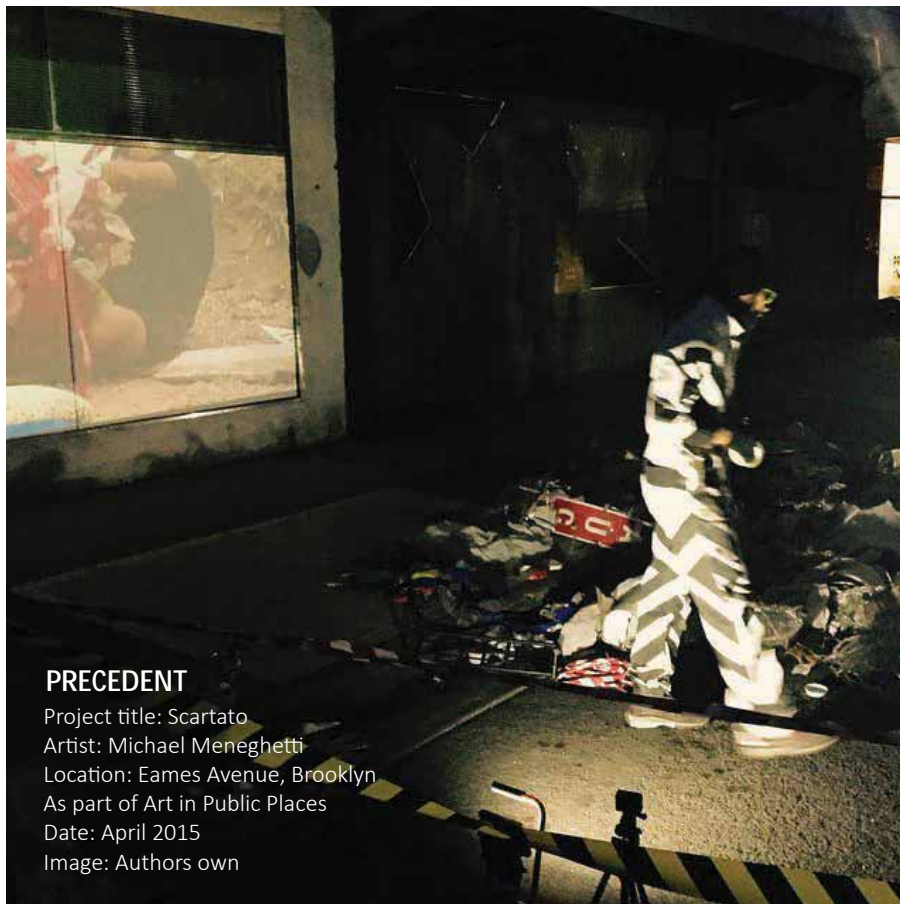
\$10,000 development fund in non programmed years 2016, 2018

Budget includes all project/ event management and production costs associated to the precinct based approaches throughout the city, including site preparations, artist fees, insurances, materials and equipment, traffic management if required, promotions and the removal of temporary artworks at the conclusion of the program.



### PRECEDENT

Project title: Spheres  
Artist: Sean Diamond  
As part of Light Up Logan Art in Public Places  
Logan Reserve, Altona  
Year April 2015  
Image : Authors own image



### PRECEDENT

Project title: Scartato  
Artist: Michael Meneghetti  
Location: Eames Avenue, Brooklyn  
As part of Art in Public Places  
Date: April 2015  
Image: Authors own



## PRECEDENT

Project title: THE CROSSING

Artistic Team

Joseph Norster

Lee Ramseyer Bache

Tania Blackwell

Wendy Murray

Tom Bulic

Williamstown High school students

2015 Newport

Source: Art in Public Places

Photography Matt Murphy



## PRECEDENT

Project title: APHIDS ' FLYAWAY'

ARTISTIC TEAM:

Artist: Liz Dunn

Sound Artist: Lawrence English

Artistic Consultant: Lara Thoms

Production Manager: Jane Smith

Writer: Catherine Ryan

Costume Design: Alia Parker

<http://flywayproject.tumblr.com/>

Source: <http://aphids.net/projects/Flyway>



## PRECEDENT

Project title: Lighting Giants  
Lighting Designer: Dean Skira  
Location: Major Croatian Shipyard  
Year 2014

Source: <http://weburbanist.com/2014/06/12/infrastructural-art-colorful-leds-lights-up-shipyard-cranes/>

## **Action 1.4**

**Advocate and promote Council's natural and built assets to attract event producers and organisations to bring contemporary public art into Hobsons Bay.**

### **Project**

Partnerships and Collaborations

### **Time frame**

As opportunities arise

### **Themes and approaches**

Work in partnership with and advocate for high quality producers and stakeholders to develop new site specific works in unique locations such as the Explosives Reserve, Altona; Mobil Tank Farm, Altona; Seaworks and Point Gellibrand in Williamstown and The Substation, Newport.

For example- Scenes on the Yarra with Jeminah Reidy in Williamstown, Art and Industry Festival throughout Hobsons Bay and through attracting organisations like the Environmental Performance Agency (EPA) affiliated with Monash University and the Centre for Art, Society and Transformation from RMIT University to develop new works in Hobsons Bay highlighting our unique environment.

Scope opportunities for a large scale outdoor sculpture exhibition ie: sculpture by the sea or land art.

### **Council's role**

To actively seek opportunities to collaborate.

### **Partners and Funding**

Various

### **Budget implications**

As required through operational resources and grant opportunities.

## Goal Two

Advocate for and commission high quality permanent public artworks as part of the collection; that contributes to the identity of the city.



### PRECEDENT

Project title: NEXY (Northern Expressway)

Project Team: Taylor Cullity Lethlean with Tonkin Zulaikha Greer Architects, Robert Owen, Robin Eley and Bluebottle

Location: Northern Expressway, South Australia, Australia

Year: 2010

Photographer: John Gollings

Source: <http://worldlandscapearchitect.com/nexy-south-australia-taylor-cullity-lethlean/>



### PRECEDENT

Project title: THE WABASH LIGHTS

Project Team: Jack C. Newell and Seth Unger

Location: Wabash Avenue underneath a portion of railway tracks between Monroe and Adams Streets, Chicago.

Year: 2015

Source: <http://www.thewabashlights.com>

## **Action 2.1**

### **Identify opportunities to work in partnership with major developments for an integrated art and design outcome.**

#### **Project**

Gateway treatments

#### **Time frame**

In accordance with Western Distributor planning phase, 2016 - 2020.

#### **Themes and approaches**

Aboriginal culture, local maritime and industrial heritage, open space and the natural environment. Major gateway to the west as well as urban design considerations, general amenity and image of the city.

#### **Council's role**

Advocate for strong art and design outcomes to be integrated in the infrastructure design for the freeway and major arterial gateways and intersections.

#### **Partners and Funding**

Transurban and Vic Roads  
State Government

#### **Budget implications**

Provision required within the organisation for staff to be able to advocate and influence outcomes. Optional project management support.



Art installation over Boston's Rose Kennedy Greenway by Janet Echelman. (Photo credits: Melissa Henry) [www.echelman.com/project/boston-greenway](http://www.echelman.com/project/boston-greenway)



Footscray Plaza Artwork Facade, Matthew Harding  
Footscray, VIC 2014  
Aluminium and LEDs. Approx. 250 square meter  
<http://matthewharding.com.au/work/footscray-plaza-artwork-facade>

## **Action 2.2 continued**

### **Identify opportunities to work in partnership with major developments for an integrated art and design outcomes.**

#### **Project**

Precinct 15 - Blackshaws Road

#### **Time frame**

Per the time lines of the new residential development

#### **Themes and approaches**

Industrial heritage, place-making, art spaces, temporary artworks, permanent artworks, integrated art in urban design.

Opportunity exists for major public artworks to be commissioned as part of this new development, whether this be within its new parkland spaces or as wayfinding elements guiding the community to its urban centre; or integrated artworks on building facades. When a masterplan has been completed, the opportunities will become clearer. Until this time, Council will continue to advocate for best possible outcomes.

(Refer to Public Art Policy 2012, for guidelines for developers)

#### **Council's role**

Work with developers and urban designers to ensure a well integrated design plan is realised, that includes both permanent and temporary art opportunities.

#### **Partners and Funding**

Developers, Landscape Architects, Urban Designers, Architects and internal partners i.e.: City Design and Urban Planning

#### **Budget implications**

Developers contribution TBC

Hobsons Bay City Council TBC



PRECEDENT

(Top) Reko Rennie, Remember me - The Original People 2012

<http://rightnow.org.au/artwork/reko-rennie-recent-works/>

Edge of the Trees, Sydney

Janet Laurence and Fiona Foley

<http://www.janetlaurence.com/edge-of-the-trees/>

## **Action 2.2**

### **Commission site specific artworks that are considered permanent that will enhance the cultural collection.**

#### **Project**

Celebration of the First People  
Public Art Commission.  
Point Gellibrand, Williamstown.

#### **Time frame**

2016 - 2020

#### **Themes and approaches**

Advocate for an Indigenous public artwork to be commissioned in the Point Gellibrand Coastal Park that celebrates local Aboriginal history and culture in accordance with the Parks Victoria Masterplan 2002.

#### **Council's role**

Facilitate and oversee the commissioning process and project management.

#### **Partners and funding**

Aboriginal language group Elders with familial links to Hobsons Bay, local Aboriginal community and Parks Victoria.

#### **Budget implications**

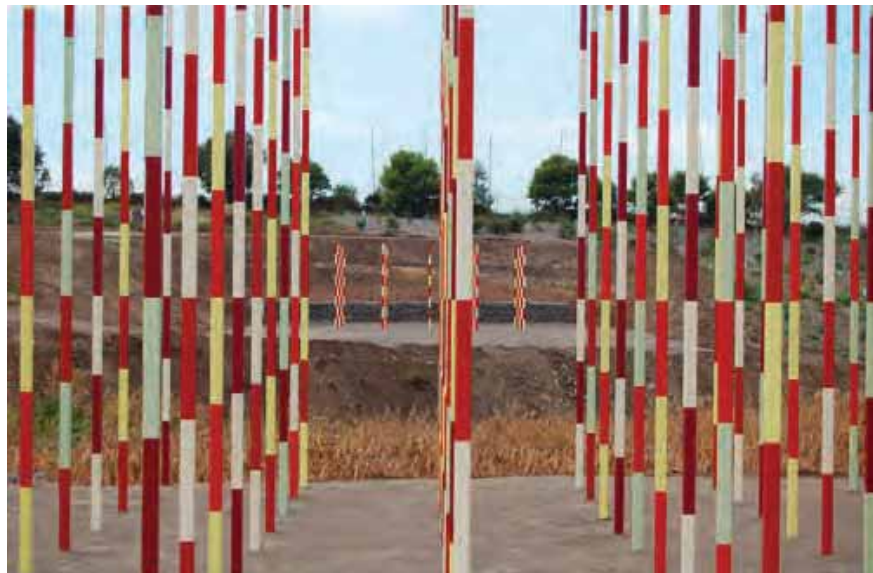
TBC + Partnership with Parks Victoria/ State Government Grant.

Budget would include - project management, artists fees, engineering costs, associated to footings and artwork installation, all materials and equipment, promotions and launch costs.



## PRECEDENT

Matthew Harding  
Within  
Lorne Sculpture Biennial, 2014  
Mirror stainless steel, 4m dia x 0.7m  
[www.matthewharding.com.au](http://www.matthewharding.com.au)



## PRECEDENT

Project title: THRESHOLD  
Project team: Louise Lavarack, artists  
Location: Kororoit Creek at Barnes Road Bridge, Altona  
North, Vic, Year 2006  
Commissioner: Hobsons Bay City Council  
Source: <http://www.louiselavarack.com.au>

## **Action 2.2.**

### **Commission site specific permanent artworks that will enhance the cultural collection.**

#### **Project**

Creek Trail Public Art  
Commissions ( Skeleton, Laverton and Kororoit Creek)

#### **Time frame**

2016 - 2020

#### **Themes and approaches**

Aboriginal history and heritage, water, flora and fauna, open space and the natural environment, wayfinding and legacy. Multiple artwork elements throughout the trail(s)

After the completion of the Bay Trail series of artworks in 2009, Council was committed to implementing a series of public artworks along the creek trail. However during this time the trail was unresolved and therefore the public art commissions did not go ahead. This action with endeavour to continue this work.

#### **Council's role**

Project manage the commissioning process, artist(s) liaison and overall delivery of the public artwork(s) in consultation with stakeholders.

#### **Partners and Funding**

Hobsons Bay City Council (Skeleton and Laverton Creeks)  
Toyota Australia( Kororoit Creek)  
Friends groups  
Melbourne Water

#### **Budget implications**

TBC - Skeleton Creek  
TBC - Laverton Creek  
\$400,000 Kororoit Creek as funded by Toyota Australia

Budget is required for site preparations, structural engineering for work and footings, including specialised engineering for works along a waterway, project management, artist fees, all materials and equipment, permits if required. Landscape works around the artworks, signage if applicable, launch costs and promotions.

## Goal Three

Support community led grass roots initiatives that contribute to place-making and activation across the municipality.



Rainbow Crossing created by the community  
As part of GOWEST 2014, Location: Sargood Street, Altona  
Authors own image



Hello Neighbour  
Fruit tree give-away and community engagement  
Location Woods Street, Laverton 2013  
Authors own image

## **Action 3.1**

### **Provide mentorship and support in enabling local artists and community in activating activity centres and interstitial spaces through temporary art interventions.**

#### **Project**

Hello Neighbour

#### **Time frame**

2016 - Vernon Street South Kingsville

2016 - Woods and Lohse Street, Laverton

2016- Millers Road Underpass, Seaholme

2016 - Kohry Reserve, Newport

2017- Millers Road Underpass, Altona North

2017 - Aviation Road

2017 - Harrington Square, Altona

#### **Themes and approaches**

A mentoring and seeding program to enable community curated projects. Working under the professional development scheme 'Capacity' with community to activate small scale interventions and art projects that engage with particular sites that are either vacant, transitional, interstitial or an activity centre in need of a boost, exploring themes of sustainability, community connectedness and participation.

#### **Identified sites**

##### **Underpass sites and tunnels**

Millers Road, Seaholme and Altona North

Newport Railway Station

Hall Street to Kohry Reserve, Newport

##### **Activity centres**

Harrington Square, Altona, Vernon Street, South

Kingsville Aviation Road, Laverton

Lohse and Woods, Street Laverton

##### **Council's role**

To enable community groups to bring their projects to life through funding, mentorship and support.

##### **Partners and Funding**

Co-design studio, traders groups, Woods Street Arts

Space, Street SmART, Wild Books Collective

Hobsons Bay City Council

##### **Budget implications**

Up to \$5000 per site, 3 sites per annum.

Budget required for artist fees, site preparations, materials and equipment, removal of artworks when being rotated/buffed by the art groups associated.

## Goal Four

Manage, maintain and celebrate the Public Art Collection, both permanent and temporary artworks.



### PRECEDENT

Project name: Te Tuhirangi Contour

Artist: Richard Serra

Year: 1999-2001

Location: Gibbs Farm, New Zealand

Source: <https://contemporaryearthart.wordpress.com>

## **Action 4.1**

**Maximise opportunities to promote Hobsons Bay as a city of cultural excellence and as leader in its field.**

### **Time frame**

Ongoing, 2016 - 2020

### **Council's role**

Initiate and implement programs to document, communicate, celebrate and engage the community and wider audience about public art projects across the city. This includes film documentaries, a retrospective of Public Art in Hobsons Bay, in particular on the temporary projects undertaken as part of Art in Public Places project for the past ten years.

### **Budget implications**

Operational marketing and promotional opportunities \$8,000 per annum

## **Action 4.2**

### **Manage and maintain the city's collection of permanent and temporary artworks.**

#### **Time frame**

Ongoing 2016 - 2020

#### **Council's role**

- a. Ensure public artworks are included in the collection management register.
- b. Create a photographic archive of temporary art projects.
- c. Allocate a maintenance budget and schedule for both permanent and temporary artworks.
- d. Ensure adequate resources including staffing and or contractors are available to deliver and maintain our public art commissions at a high level.
- e. Ensure valuations are kept up to date and insurance needs are considered appropriately.

#### **Budget implications**

Operational resources and provision for staffing support.

Annual maintenance budget \$10,000 or as required for general care of the public art collection that includes cleaning and repairs to the artworks in the event of wear and tear, damage caused by extreme weather or acts of vandalism from which the artistic structure has been compromised; and utilising insurance is not a viable option. The budget includes provision for graffiti resistant coatings where applicable and for the removal of artworks i.e.: paste ups as part of temporary art programs. However budget provision excludes general graffiti management. (Refer to Graffiti Management Policy 2010)

Capital works allocation of \$25,000 per annum for signage updates or replacements.



Goal One – Support innovative and high quality temporary art programs that encourage neighbourhood vitality

Strategy	Action	Measure	Responsible department	Key partners	Timeline	Additional resources required	Existing resources	Cost level of new funding
1.1 Enable, support and/or facilitate temporary art projects that have high aesthetic outcomes contributing to the cultural tourism of the city.	Project - Develop and implement an International Street Art competition	A street art competition for Booker and Simcock streets in Spotswood that will invite high profile and local artists to contribute.	Arts and Culture	OI Glass International	September 2016	Project management sponsorship \$12,500	\$0	\$12,500
	Project - Implement a series of commissioned artworks across earmarked sites through either an invitation or expressions of interest process.	A number of earmarked sites are commissioned through a brief and EOI process ensuring high artistic outcomes. Sites: <ul style="list-style-type: none"> <li>Hall Street, Newport 2016</li> <li>Vernon Street, South Kingsville, 2016</li> <li>Aviation Road, Laverton, 2017</li> <li>Seaworks, Williamstown 2018.</li> </ul>		Local traders and traders association.	2016-2018	Project management	\$0	\$5,000 – \$15,000 per work depending on scale and site + staff support
	Project - Develop and maintain a register of potential future sites.	Other sites to be determined in accordance with the Public Art Policy.					Internal staff resources	

Strategy	Action	Measure	Responsible department	Key partners	Timeline	Additional resources required	Existing resources	Cost level of new funding
1.2 Enable and support temporary art activations that include social engagement, skills development and mentorship with young people.	Deliver the 500 cans program across nominated sites in accordance with the Public Art Policy.	Opportunities identified per annum for engagement with young people.	Arts and Culture	Local traders and traders association. Street Smart Vic Roads, Vic Track	Min of one site per annum (includes a workshop program)		\$5,000 - \$10,000 Arts and Culture Program Budget	\$0
1.3 Present an innovative temporary art program that contributes to the vitality of the city	Present a biennial arts festival called <b>Art in Public Places</b> , focusing on major business and activity precincts throughout the city.  Sites: Ferguson Street, Douglas Parade and Nelson Place Williamstown. Pier Street, Altona. Lohse and Woods Streets, Aviation Road, Laverton.	Curate a program of temporary art installations and events across the city.	Arts and Culture	Williamstown Chamber of Commerce. Altona Village Traders association. Newport Traders Association Other Business partners	2017, 2019		Some budget provision already made.	\$10,000 per annum for development of works \$50,000 biennially for event delivery.

Strategy	Action	Measure	Responsible department	Key partners	Timeline	Additional resources required	Existing resources	Cost level of new funding
1.4 Advocate and promote Councils natural and built assets to attract event producers and organisations to bring contemporary public art into Hobsons Bay.	Work in partnership with stakeholders to develop new site specific works, that include performance based public art in unique locations such as Explosives Reserve, Altona, Seaworks and Point Gellibrand in Williamstown. Working with groups such as: Environmental Performance Group Scenes on the Yarra Arts and Industry Festival The Substation, Newport	A series of new works are produced that engage the community with unique spaces and places.	Arts and Culture		2015 2016 2017 2018 2019			As required
	Scope opportunities for a large scale outdoor Sculpture exhibition i.e.: Sculpture by the Sea, Land Art etc	Scoping Paper prepared for consideration	Arts and Culture Events In consultation with Parks and city design		2016			As required

**Goal Two – Advocate for and commission high quality permanent public artworks that become part of the collection; that contribute to the identity of the city**

Strategy	Action	Measure	Responsible department	Key partners	Timeline	Additional resources required	Existing resources	Cost level of new funding
2.1 Identify opportunities to work in partnership with major developments for an integrated art and design outcome in major infrastructure design and or through the master planning process.	Advocate for sophisticated and well integrated freeway and gateway treatments throughout the municipality For example; sound wall design with integrated art components as well as potential for creative artistic lighting treatments	New opportunities are explored for new gateway treatments at Millers Road and Melbourne Road as well as the freeway environs, which are gateways to the west.	(Arts and Culture City Design Strategy and Advocacy ) *Lead in consultation with other internal stakeholders	Vic Roads Transurban	As required	Funding required/ DCP	Staff support for project management	\$0 As required
	Advocate for arts and cultural elements and program to be considered in major developments in align with the Public Art Policy.	Integrated art and design opportunities are considered and implemented for Precinct 15 – (Dons Site, Blackshaws Road, Altona North) and Precinct 20 (Port Phillip Woollen Mills, Williamstown) Includes programmed temporary art projects as outlined in Goal 1.	Arts and Culture Strategy and Advocacy	Developers	As required	DCP and external funding	Staff support for project management	\$0 As required

<p>2.2 Commission site specific <b>permanent</b> artworks will enhance the cultural collection.</p>	<p>Advocate for an Indigenous Node to be commissioned and part of the Point Gellibrand Coastal Park, celebrating local Aboriginal history and culture in accordance with the Parks Victoria Master plan 2002</p>	<p>Indigenous artist(s) engaged to design and construct an artwork for the Point Gellibrand site.</p>	<p>City Design and Infrastructure Arts and Culture</p>	<p>Parks Victoria Aboriginal language group Elders with familial links</p>	<p>2020</p>	<p>State Government Partnership</p>	<p>Staff support for project management</p>	<p>As required</p>
	<p>Commission a minimum of three major public artwork commissions to compliment the existing Bay Trail series along the Creek trails.</p>	<p>Public artworks commissioned at: a. Kororoit Creek b. Laverton Creek c. Skeleton Creek</p>	<p>Friends of Kororoit Creek Friends of Skeleton Creek Friends of Laverton Creek Other Gov agencies and stakeholders were applicable.</p>	<p>2017 - 2020</p>	<p>Funding from external partners Toyota contribution</p>	<p>Staff support for project management</p>	<p>To be determined</p>	

Goal Three – Support community led grass roots initiatives that contribute to placemaking and activation across the municipality.

Strategy	Action	Measure	Responsible department	Key partners	Timeline	Additional resources required	Existing resources	Cost level of new funding
3.1 Provide mentorship and support in enabling local artists and community in activating activity centres and interstitial spaces through temporary art interventions.	Implement <b>Hello Neighbour</b> , a program that nurtures and enables community led initiatives to be explored across various sites in the municipality. <b>Underpass sites</b> Millers Road, Seaholme and Altona North Newport Railway(Hall Street to Kohry Reserve) Newport <b>Small Activity Centres</b> Harrington Square, Altona; Vernon Street, South Kingsville; Aviation Road and Lonse and Woods Streets, Laverton.	A min of 2 community led initiatives are delivered and maintained per year.	Arts and Culture  City Design and Infrastructure	Co Design These are the projects Street SmART Wild Books Collective  Economic Development  Other community driven collectives	2016 - 2020	Funding opportunities  Staff support for project management		\$5000 per site  Up to \$15,000 per year

**Goal Four – Manage , maintain and celebrate the Public Art Collection , both permanent and temporary artworks.**

Strategy	Measure	Responsible department	Key partners	Timeline	Additional resources required	Existing resources	Cost level of new funding
<p><b>4.1</b>  Maximise opportunities to promote Hobsons Bay as a city of cultural excellence and as leader in its field.</p>	<p>Wider audience reached</p>	<p>Arts and Culture  Marketing  Communications</p>		<p>Ongoing</p>	<p>Additional staff resources required.</p>		<p>\$8,000 for marketing support</p>
<p><b>4.2</b>  <b>Manage and maintain the city's collection of permanent and temporary artworks.</b></p>	<p>Updated accordingly</p>	<p>Arts and Culture  Governance  Works and  Assets</p>			<p>Additional staff resources required.</p>		<p>Operational needs plus an allocation of \$10,000 for maintenance</p> <p>\$25,000  Capital works allocation</p>

