

agenda

Art Collection and Advisory Committee

A MEETING WILL BE HELD IN CONFERENCE ROOM 1,
JOONDALUP CIVIC CENTRE, BOAS AVENUE, JOONDALUP

ON **MONDAY, 2 APRIL 2012**
COMMENCING AT **5.30 pm**

GARRY HUNT
Chief Executive Officer
30 March 2012

PROCEDURES FOR PUBLIC QUESTION TIME

The following procedures for the conduct of Public Question Time were adopted at the Council meeting held on 17 March 2009:

Questions asked verbally

- 1 Members of the public are invited to ask questions at Committee Meetings.
- 2 Questions asked at a Committee meeting should relate to items on the Committee agenda.
- 3 A register will be provided for those persons wanting to ask questions to enter their name. Persons will be requested to come forward in the order in which they are registered, and to give their name and address.
- 4 Public question time will be limited to two minutes per member of the public, with a limit of two questions per member of the public.
- 5 Statements are not to precede the asking of a question during public question time. Statements should be made during public statement time.
- 6 Members of the public are encouraged to keep their questions brief to enable everyone who desires to ask a question to have the opportunity to do so.
- 7 Public question time will be limited to the legislative minimum of fifteen minutes and may be extended in intervals of up to ten minutes by resolution of the Committee, but the total time allocated for public questions to be asked and responses to be given is not to exceed thirty five (35) minutes in total. Public question time is declared closed following the expiration of the allocated time period, or earlier than such time where there are no further questions.
- 8 Questions are to be directed to the Presiding Member and should be asked politely in good faith and are not to be framed in such a way as to reflect adversely or be defamatory on a particular Committee Member or City employee. The Presiding Member shall decide to:
 - Accept or reject any question and his/her decision is final;
 - Nominate a member of the Committee and/or City employee to respond to the question;
 - Take a question on notice. In this case a written response will be provided as soon as possible, and included in the agenda of the next Committee meeting.
- 9 Where a Committee Member is of the opinion that a member of the public is:
 - asking a question at a Committee meeting that is not relevant to the purpose for which the meeting has been called;
 - making a statement during public question time;they may bring it to the attention of the Presiding Member.

- 10 Questions and any response will be summarised and included in the minutes of the Committee meeting.
- 11 It is not intended that question time should be used as a means to obtain information that would not be made available if it was sought from the City's records under Section 5.94 of the Local Government Act 1995 or the Freedom of Information (FOI) Act 1992. Where the response to a question(s) would require a substantial commitment of the City's resources, the Chief Executive Officer (CEO) will determine that it is an unreasonable impost upon the City and refuse to provide it. The CEO will advise the member of the public that the information may be sought in accordance with the FOI Act 1992.

Questions in Writing – (Residents and/or ratepayers of the City of Joondalup only).

- 1 Only City of Joondalup residents and/or ratepayers may submit questions to the City in writing.
- 2 Questions asked at a Committee meeting should relate to items on the Committee agenda.
- 3 The City will accept a maximum of five written questions per City of Joondalup resident/ratepayer. To ensure equality and consistency, each part of a multi-part question will be treated as a question in its own right.
- 4 Questions lodged by 9.00 am on the day immediately prior to the scheduled Committee meeting will be responded to, where possible, at the Committee meeting. These questions, and their responses, will be distributed to Elected Members and made available to the public in written form at the meeting.
- 5 The Presiding Member shall decide to accept or reject any written question and his/her decision is final. Where there is any concern about a question being offensive, defamatory or the like, the Presiding Member will make a determination in relation to the question. Questions determined as offensive, defamatory or the like will not be published. Where the Presiding Member rules questions to be out of order, an announcement to this effect will be made at the meeting, including the reason(s) for the decision.
- 6 The Presiding Member may rule questions out of order where they are substantially the same as questions previously submitted and responded to.
- 7 Written questions unable to be responded to at the Committee meeting will be taken on notice. In this case, a written response will be provided as soon as possible and included on the agenda of the next Committee meeting.
- 8 A person who submits written questions may also ask questions at a Committee meeting and questions asked verbally may be different to those submitted in writing.
- 9 Questions and any response will be summarised and included in the minutes of the Committee meeting.

- 10 It is not intended that question time should be used as a means to obtain information that would not be made available if it was sought from the City's records under Section 5.94 of the Local Government Act 1995 or the Freedom of Information (FOI) Act 1992. Where the response to a question(s) would require a substantial commitment of the City's resources, the Chief Executive Officer (CEO) will determine that it is an unreasonable impost upon the City and refuse to provide it. The CEO will advise the member of the public that the information may be sought in accordance with the FOI Act 1992.

DISCLAIMER

Responses to questions not submitted in writing are provided in good faith and as such, should not be relied upon as being either complete or comprehensive.

PROCEDURES FOR PUBLIC STATEMENT TIME

The following procedures for the conduct of Public Statement Time were adopted at the Council meeting held on 18 December 2007:

- 1 Members of the public are invited to make statements, either verbally or in writing, at Committee meetings.
- 2 Statements made at a Committee meeting should relate to items on the Committee agenda.
- 3 A register will be provided for those persons wanting to make a statement to enter their name. Persons will be requested to come forward in the order in which they are registered, and to give their name and address.
- 4 Public statement time will be limited to two minutes per member of the public.
- 5 Members of the public are encouraged to keep their statements brief to enable everyone who desires to make a statement to have the opportunity to do so.
- 6 Public statement time will be limited to a maximum of 15 minutes. Public statement time is declared closed following the 15 minute allocated time period, or earlier than such time where there are no further statements.
- 7 Statements are to be directed to the Presiding Member and are to be made politely in good faith and are not to be framed in such a way as to reflect adversely or be defamatory on a particular Elected Member or City employee.
- 8 Where a Committee Member is of the opinion that a member of the public is making a statement at a Committee meeting that is not relevant to the purpose for which the meeting has been called, they may bring it to the attention of the Presiding Member who will make a ruling.
- 9 A member of the public attending a Committee meeting may present a written statement rather than making the Statement verbally if he or she so wishes.
- 10 Statements will be summarised and included in the minutes of the Committee meeting.

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Note:

Clause 77 of the City's Standing Orders Local Law 2005 states:

"Unless otherwise provided in this local law, the provisions of this local law shall apply to meetings of Committees with the exception of:

- (a) Clause 29 (Members seating) and
- (b) Clause 54 (Limitation on members speaking)"

CITY OF JOONDALUP

Notice is hereby given that a meeting of the **Art Collection and Advisory Committee** will be held in Conference Room 1, Joondalup Civic Centre, Boas Avenue, Joondalup on **2 April 2012** commencing at **5.30 pm**.

GARRY HUNT
Chief Executive Officer
30 March 2012

Joondalup
Western Australia

AGENDA

Committee Members

Mayor Troy Pickard
Cr Liam Gobbert
Cr Kerry Hollywood
Cr Sam Thomas
Cr Teresa Ritchie
Cr John Chester
Cr Mike Norman
Chief Executive Officer

Deputies

-
Cr Geoff Amphlett, JP
Cr Tom McLean, JP
Cr Philippa Taylor
Cr Russ Fishwick
Cr Brian Corr
Cr Christine Hamilton-Prime

Quorum for meetings (4)

The quorum for a meeting is to be at least 50% of the number of offices (whether vacant or not) of members of the Committee.

Simple majority (4):

A simple majority is to be more than 50% of those members present at the meeting.

Absolute majority:

An absolute majority vote is to be more than 50% of the number of officers (whether vacant or not) of the Committee.

Casting vote:

In the event that the vote on a motion is tied, the presiding person must cast a second vote.

Terms of Reference

To:

- *approve art acquisitions within the available adopted budget funds;*
- *develop and maintain a visual art collection of significance and repute that reflects the cultural aspirations of the City of Joondalup and its expressed goals and policies;*
- *build an art collection of appreciating financial value, which constitutes a sound investment for the City;*
- *collect works of visual art of demonstrable excellence by artists of significance, consistent with the perceived developments in West Australian contemporary art;*
- *collect and commission selectively works of art which enhance the existing Collection and which foster an understanding, enjoyment and appreciation of the visual arts among the broader community and members of the general public;*
- *review the criteria established to determine the award winners.*

DECLARATION OF OPENING**ELECTION OF PRESIDING MEMBER**

Section 5.12 of the Local Government Act 1995 requires a Committee appointed by a local government, to appoint a presiding member as the first item of business at its first meeting.

The procedure that is required to be followed is detailed in Schedule 2.3, Division 1 of the Act which is as follows:

2 When the Committee elects a Presiding Member

- (1) The office is to be filled as the first matter dealt with:
 - (a) at the first meeting of the Committee after an inaugural election or a Section 4.13 or 4.14 election or after an ordinary elections day; and
 - (b) at the first meeting of the Committee after an extraordinary vacancy occurs in the office.
- (2) If the first ordinary meeting of the Committee is more than 3 weeks after an extraordinary vacancy occurs in the office, a special meeting of the Committee is to be held within that period for the purpose of filling the office.

3 CEO to preside

The CEO is to preside at the meeting until the office is filled.

4 How the Presiding Member is elected

- (1) The Committee is to elect a Committee member to fill the office.
- (2) The election is to be conducted by the CEO in accordance with the procedure prescribed.
- (3) Nominations for the office are to be given to the CEO in writing before the meeting or during the meeting before the close of nominations.
- (3a) Nominations close at the meeting at a time announced by the CEO, which is to be a sufficient time after the announcement by the CEO that nominations are about to close to allow for any nominations made to be dealt with.
- (4) If a Committee Member is nominated by another Committee Member the CEO is not to accept the nomination unless the nominee has advised the CEO, orally or in writing, that he or she is willing to be nominated for the office.
- (5) The Committee Members are to vote on the matter by secret ballot as if they were electors voting at an election.
- (6) Subject to clause 5(1), the votes cast under subclause (5) are to be counted, and the successful candidate determined, in accordance with Schedule 4.1 (which deals with determining the result of an election) as if those votes were votes cast at an election.
- (7) As soon as practicable after the result of the election is known, the CEO is to declare and give notice of the result in accordance with the regulations, if any.

5 Votes may be cast a second time

- (1) If when the votes cast under Clause 4(5) are counted there is an equality of votes between 2 or more candidates who are the only candidates in, or remaining in, the count, the count is to be discontinued and the meeting is to be adjourned for not more than 7 days.
- (2) Any nomination for the office may be withdrawn, and further nominations may be made, before or when the meeting resumes.
- (3) When the meeting resumes the Committee Members are to vote again on the matter by secret ballot as if they were electors voting at an election.
- (4) The votes cast under subclause (3) are to be counted, and the successful candidate determined, in accordance with Schedule 4.1 as if those votes were votes cast at an election.

ELECTION OF DEPUTY PRESIDING MEMBER

It is open for the Committee to elect a Deputy Presiding Member, who would chair the meeting in the absence of the Presiding Member. Alternatively if the Presiding Member is unavailable to chair the meeting and no Deputy Presiding Member has been appointed, in accordance with Section 5.14 of the Act, the Committee Members present at the meeting may choose one of themselves to preside over the meeting.

Should the Committee wish to elect a Deputy Presiding Member, the procedure that is required to be followed is detailed in Schedule 2.3, Division 2 of the Act is as follows:

8 How the Deputy Presiding Member is elected

- (1) The Committee is to elect a Committee member to fill the office.
- (2) The election is to be conducted in accordance with the procedure prescribed by the Presiding member, or if he or she is not present, by the CEO.
- (3) Nominations for the office are to be given to the person conducting the election in writing before the meeting or during the meeting before the close of nominations.
- (3a) Nominations close at the meeting at a time announced by the person conducting the election, which is to be a sufficient time after the announcement by that person that nominations are about to close to allow for any nominations made to be dealt with.
- (4) If a Committee Member is nominated by another Committee Member the person conducting the election is not to accept the nomination unless the nominee has advised the person conducting the election, orally or in writing, that he or she is willing to be nominated for the office.
- (5) The Committee Members are to vote on the matter by secret ballot as if they were electors voting at an election.
- (6) Subject to clause 9(1), the votes cast under subclause (5) are to be counted, and the successful candidate determined, in accordance with Schedule 4.1 (which deals with determining the result of an election) as if those votes were votes cast at an election.
- (7) As soon as practicable after the result of the election is known, the person conducting the election is to declare and give notice of the result in accordance with the regulations, if any.

9 Votes may be cast a second time

- (1) If when the votes cast under Clause 8(5) are counted there is an equality of votes between 2 or more candidates who are the only candidates in, or remaining in, the count, the count is to be discontinued and, not more than 7 days later, a special meeting of the Committee is to be held.
- (2) Any nomination for the office may be withdrawn, and further nominations may be made, before or when the special meeting is held.
- (3) When the special meeting is held the Committee Members are to vote again on the matter by secret ballot as if they were electors voting at an election.
- (4) The votes cast under subclause (3) are to be counted, and the successful candidate determined, in accordance with Schedule 4.1 as if those votes were votes cast at an election.

PUBLIC QUESTION TIME

(Please Note: Regulation 7(4)(b) of the Local Government (Administration) Regulations 1996 states that a Committee is not required to answer a question that does not relate to the purpose of the meeting. It is requested that only questions that relate to items on the agenda be asked.)

PUBLIC STATEMENT TIME

Statements made at a Meeting of a Committee must relate to the purpose for which the meeting has been called.

APOLOGIES/LEAVE OF ABSENCE**CONFIRMATION OF MINUTES**

MINUTES OF THE ART COLLECTION AND ADVISORY COMMITTEE HELD
22 SEPTEMBER 2009

RECOMMENDATION

That the minutes of the meeting of the Art Collection and Advisory Committee held on 22 September 2009 be confirmed as a true and correct record.

ANNOUNCEMENTS BY THE PRESIDING MEMBER WITHOUT DISCUSSION

DECLARATIONS OF INTEREST

**IDENTIFICATION OF MATTERS FOR WHICH THE MEETING MAY SIT BEHIND
CLOSED DOORS**

PETITIONS AND DEPUTATIONS

REPORTS

ITEM 1 TOUR OF VARIOUS ART COLLECTIONS

WARD:	All
RESPONSIBLE DIRECTOR:	Mr Garry Hunt Office of the CEO
FILE NUMBER:	35613, 101515
ATTACHMENTS:	Nil.

PURPOSE

The purpose of this report is to inform the Art Collection and Advisory Committee on the position of various institutions regarding their art collections.

EXECUTIVE SUMMARY

In an attempt to garner an understanding of practices adopted by organisations in relation to curating art collections, the Chief Executive Officer and officers of the City underwent tours of the following art collections:

- Wesfarmers;
- Murdoch University; and
- Kerry Stokes private collection.

The report provides a brief overview of the approach and philosophies that each of the collections have in regards to acquiring various works.

BACKGROUND

The City has an adopted policy that assists it in acquiring and managing its art collection. Through the policy it recognises the important role played by its public art, the Art Collection, archives and memorabilia in shaping and developing a sense of community.

The City supports Western Australian art and artists through an art acquisition program. The City will adopt a multi-criteria approach to its art collection, acquisitions and awards. This approach will ensure that the collection, acquisitions and awards include contemporary art and art demonstrating local content and context.

Following the 2011 Community Art Exhibition (CAE) and Invitation Art Award (IAA), the Chief Executive Officer and other officers undertook tours of the following three institutions art collections:

- Wesfarmers;
- Murdoch University; and
- Kerry Stokes Art Collection.

The intent of these tours was to gain an understanding of how other organisations/collectors approach their contemporary art collection.

DETAILS

Below is a general overview of the philosophy of each of the collections visited:

Wesfarmers

The Wesfarmers Collection aims to represent a colonial to contemporary collection of Australian art.

The Collection has been built over a 30 year period using a cohesive strategy. Wesfarmers focus is to acquire works representing all the key developments, periods and figures in Australian art. Wesfarmers are interested in collecting one or two works of key artists, with a couple of exceptions, such as rare gems, museum-quality Australian art, regardless of the period.

Apart from enhancing the corporate office working environment, it was believed that art would be a valuable investment; this has proved to be the case. The artwork is housed within Wesfarmers' buildings in WA and in the eastern states, and in staff rooms and common areas.

The Wesfarmers Board believes that developing such an art collection would enable the company to make a meaningful cultural contribution to the communities in which it operates. For this to be valid, the Collection must be available for access by the public.

Wesfarmers produces publications, organises tours and loans artwork out for exhibitions as a way to connect the public to the collection. Public tours of the art collection are conducted through the office spaces and Wesfarmers building by the Curator by arrangement.

The Wesfarmers' Board does not make decisions/ have input on the purchase of artworks unless they are over \$2 million. Wesfarmers' Curator proposes artwork purchases to their CEO. The Curator and CEO have a solid working arrangement based on trust and a shared vision for the growth of the collection built up over many years.

Murdoch University Art Collection

The Murdoch University Art Collection is a vibrant and developing Art Collection, which reflects and celebrates the creative vitality and diversity of quality Western Australian and Australian visual arts practice. The University's art collection Mission is to enrich the teaching and learning experience of students and staff through integrating art into University life and to develop and maintain an art collection of National significance.

The collection currently consists of artwork by internationally recognised artists, contemporary Western Australian and Australian artists, and traditional and contemporary Indigenous artists. The collection specialises in, but is not limited to works on paper, editioned prints and works in other reproductive media such as photography and digital media. The curatorial department also manages an extensive poster collection.

Artworks are regularly displayed in public spaces within the University's Murdoch, Peel and Rockingham campuses.

The Art Gallery is housed within the University's South Street Campus library, where curated exhibitions are held throughout the calendar year, showcasing the University's collection.

The library also has purpose built areas where artworks are displayed, ensuring the University provides students, staff and the broader community with an education of the art collection.

Some points of interest about the Murdoch University Art Collection:

- Members of the Art Board include notable arts industry professionals, including Murdoch's Curator:
 - Alan Dodge AM- Past Director of the Art Gallery of Western Australia; and
 - Amy Barrett-Lennard- Director of Perth Institute of Contemporary Arts.
- The Murdoch University Art Collection and the City of Joondalup have some of the same very notable WA contemporary artists in each collection, including:
 - Trevor Richards- inaugural winner of the Invitation Art Award;
 - Jon Tarry- winner of the 1999 Invitation Art Award;
 - Mike Singe;
 - Janis Nedela;
 - Richard Gunning;
 - Jill Kempson;
 - Ben Pushman;
 - Jo Darbyshire;
 - Butcher Cherele Janangoo;
 - Joanna Lamb; and
 - Brian McKay.

Any purchase of artworks by the Art Curator is channelled through the following guidelines:

- The Curator can purchase artworks under the value of \$1,500 without approval of Art Board;
- For artwork valued between \$1,500 to \$5,000, a commitment to purchase may be made by the Curator and two Board members;
- For artwork valued over \$5,000 a commitment to purchase may be made by the Art Curator following presentation to and approval by the full Art Board.

Kerry Stokes – Private Collection

The Kerry Stokes Collection is one of Australia's largest and finest private art collections. As an indication of the size of the collection, the Guggenheim would be too small to house the entire Stokes Collection.

Kerry Stokes has been collecting for nearly 40 years with a focus of the Collection is to retain and enrich the cultural heritage of Western Australia.

The Collection has over 8,000 works, some dating back to the 8th century. This includes:

- Significant contemporary artwork from across the world;
- Historical and culturally significant artwork from across the world;
- Western Australian contemporary and historical artwork;
- Significant ephemera (for example the Antarctica collection, including diaries of explorer Ernest Shackleton, to historical documents from the wreck of the Batavia)
- Historical items and rare treasures;

- Part of the Collection is housed in the offices and private working gallery of Australian Capital Equity, his family company, and in storage; and
- Artworks are generously loaned across the country.

The focus of the Collection is directed by Kerry Stokes himself. He and his dedicated team of arts professionals/ advisors collect works that are in line with the Collection's direction and those that directly appeal to Stokes himself.

The Kerry Stokes Collection team does not have an allocated budget to work from, with any items recommended for purchase are put forwards to Kerry Stokes for his direct approval. Items are purchased directly from artists, from auction sites, from galleries and through the secondary market.

Issues and options considered:

Not Applicable.

Legislation/Strategic Plan/Policy Implications

Legislation Not Applicable.

Strategic Plan

Key Focus Area: Community Wellbeing.

Objective: Objective 5.3: To facilitate culture, the arts and knowledge within the community.

Policy:

The City's Art and Memorabilia Collections.

Risk Management Considerations:

Not Applicable.

Financial/Budget Implications:

The City has the following amounts contained within its 2011/12 Budget:

- \$15,000 – acquisition from the City's Invitation Art Award;
- \$15,000 – general acquisition throughout the year, primarily from the Invitation Art Award;
- \$15,000 – specific for the commissioning art for the City; and
- \$50,000 – specific for acquiring/commissioning public art for the City.

Regional Significance:

Not Applicable.

Sustainability Implications:

Not Applicable.

Consultation:

Not Applicable.

COMMENT

The intent of such tours of external art collections was to gain knowledge and an understanding how other organisations approach their art collections.

VOTING REQUIREMENTS

Simple Majority.

RECOMMENDATION

That the Art Collection and Advisory Committee NOTES the information relating to the tour by City officers of the following art collections:

- **Wesfarmers;**
- **Murdoch University;**
- **Kerry Stokes private collection.**

ITEM 2 ROLE OF THE ART COLLECTION AND ADVISORY COMMITTEE

WARD:	All
RESPONSIBLE DIRECTOR:	Mr Garry Hunt Office of the CEO
FILE NUMBER:	35613, 101515
ATTACHMENTS:	Nil.

PURPOSE

The purpose of this report is to confirm the current role of the Art Collection and Advisory Committee (ACAC) and propose the Committee consider that role and its Terms of Reference.

EXECUTIVE SUMMARY

In 2008, the Council resolved to form an Art Collection and Advisory Committee to assist the City in maintaining its visual arts collection.

The visual arts program has not altered for some years, and the ACAC has played a pivotal role in determining the acquisition of art to add to the City's collection.

Comment has been made to the Chief Executive Officer in relation to reviewing the Terms of Reference of the Art Collection and Advisory Committee for the Committee to play a greater role in the operations of the City's visual arts programming. This report addresses those comments, and proposes three options:

- Maintain the status quo;
- Modify the Terms of Reference of the ACAC; or
- Disband the ACAC.

BACKGROUND

The process the City has followed prior to the formation of the ACAC to acquiring art works for its collection has varied from reports being submitted direct to Council, to the Chief Executive Officer recommending purchases under full delegated authority (within budget amounts). All recommendations to acquire have been supported by a professional arts curator, either contracted or on staff.

At its meeting held on 15 April 2008, Council formed the ACAC with the following objectives:

- to approve art acquisitions within the available adopted budget funds;
- to develop and maintain a visual art collection of significance and repute that reflects the cultural aspirations of the City of Joondalup and its expressed goals and policies;

- to build an art collection of appreciating financial value, which constitutes a sound investment for the City;
- to collect works of visual art of demonstrable excellence by artists of significance, consistent with the perceived developments in West Australian contemporary art;
- to selectively collect and commission works of art that enhance the City's existing art collection and to foster understanding, enjoyment and appreciation of the visual arts among the broader community; and
- to review the criteria established to determine the award winners.

The Committee has been granted delegated authority to approve acquisitions for artworks from available adopted budget funds. The Chief Executive Officer also has delegated authority to approve artworks that do not exceed an amount of \$15,000.

DETAILS

Concerns have been raised in recent times regarding the role and function of the ACAC and its level of engagement in relation to the City's visual arts program.

Issues and options considered:

The options that exist for the Committee to recommend to the Council are to:

1. maintain the ACAC in its present format;
2. amend the Terms of Reference of the ACAC; or
3. disband the ACAC.

Legislation/Strategic Plan/Policy Implications

Legislation Section 5.8 of the *Local Government Act 1995*, allows a local government to establish Committees of three or more persons to assist the Council with its decision making responsibilities. Committees can be established with no or various delegated authority within the requirements of the *Local Government Act 1995*.

Strategic Plan

Key Focus Area: Community Wellbeing

Objective: Objective 5.3: To facilitate culture, the arts and knowledge within the community.

Strategy 5.3.1: The City continues to host festivals, concerts and events and enhances these in response to community demand.

Outcome: Cultural and artistic opportunities within the City are maintained and enhanced whilst the City's libraries provide quality environments and learning opportunities.

Policy:	City Policy - The City's Arts and Memorabilia Collection.
Objective:	To direct the City's approach to art and collections for the Joondalup community.
Statement:	Council recognises the important role played by its public art, the Art Collection, archives and memorabilia in shaping and developing a sense of community.

Risk Management Considerations:

Not Applicable.

Financial/Budget Implications:

The 2011/12 Budget contains the following amounts for art acquisition:

- \$15,000 Acquisitive Prize for City's annual Invitation Art Award (expended October 2011); and
- \$15,000 General acquisitions throughout the year upon recommendation (approximately 50% spent year to date)

Regional Significance:

Not Applicable.

Sustainability Implications:

Not Applicable.

Consultation:

Not Applicable.

COMMENT

The role and Terms of Reference of the ACAC have been clearly established by the Council for the Committee to have a strategic focus on the City's art collection, including the purchase of artworks to add to its collection.

Whilst the Chief Executive Officer has delegated authority to an amount of \$15,000 to purchase artworks, that delegation has never been exercised without consultation with members of the ACAC.

The operations of the City's visual arts program have, in the past, been determined by the Chief Executive Officer. It has become clear, however, that the level of involvement Elected Members are now seeking falls outside the current role of the ACAC.

Should Elected Members wish for such a greater level of involvement, the Terms of Reference of the Committee should be modified to remove the current lack of clarity and confusion.

VOTING REQUIREMENTS

Simple Majority.

RECOMMENDATION

That the Art Collection and Advisory Committee GIVES consideration to the Terms of Reference and role of the Committee.

ITEM 3 CITY OF JOONDALUP INVITATION ART AWARD

WARD:	All
RESPONSIBLE DIRECTOR:	Mr Garry Hunt Chief Executive Officer
FILE NUMBER:	101779, 101515
ATTACHMENTS:	Attachment 1 Judging details for the Invitation Art Award, 2005 - 2011. Attachment 2 Judges comments on the winners of the Acquisitive Award, Invitation Art Award, 2005 - 2011.

PURPOSE

The purpose of this report is to provide the Art Collection and Advisory Committee (ACAC) with background information relative to the City's annual Invitation Art Award (IAA).

EXECUTIVE SUMMARY

This report presents an outline of the background to the City's IAA and provides an overview of the current process of delivering the event.

The IAA commenced in 1998 and has always been staged within the Lakeside Joondalup Shopping City. Art is exhibited at the event by 'invitation only' whereby a selection panel of three expert artists evaluate the expressions of interests received and invite a short list of artists (generally approximately 40) to exhibit.

The invited artists then submit their work to be part of the IAA. Prior to the official opening of the IAA, a separate independent judging panel of professional artists determines the winners of four award categories. In addition a People's Choice is awarded by popular vote of the public. In total the five award categories are as follows:

- the Acquisitive Award;
- the Award for Excellence;
- the Celebrating Joondalup Award;
- Judges' commendation awards; and
- the People's Choice Award.

A condition of the IAA is that the winning artwork of the Acquisitive Award is acquired by the City for its art collection.

The IAA is officially opened by the Mayor in October of each year, generally on a Wednesday evening. Prior to the opening the members of the Art Collection and Advisory Committee are briefed by officers on the works exhibited and are also advised on the recommended pieces of artwork for the City to acquire. Following feedback from the ACAC members, the Chief Executive Officer makes a determination on which pieces to acquire and exercises his delegation in this respect. Those pieces are then reserved at the time of the opening of the IAA.

To add to the City's art collection, the City currently budgets an amount of \$15,000 for the Acquisition Award, and a further \$15,000 to acquire purpose identified works.

BACKGROUND

The City supports Western Australian art and artists through an art acquisition program. The City adopts a multi-criteria approach to its art collection, acquisitions and awards. This approach ensures that the collection, acquisitions and awards include contemporary art and art that demonstrates local content and context.

The term 'contemporary art' is used to reference art produced at this present point in time and produced since World War II. In regards to the City of Joondalup philosophy, contemporary artworks are to be conceptually resolved and reflect current practice.

As part of the division of the former City of Wanneroo it is understood that the City of Joondalup will take a more modern and contemporary philosophy in its art collections and cultural programs.

The City of Joondalup's IAA is an annual exhibition that brings together a diverse selection of Western Australian leading artists and provides members of the public with access to a high standard of artworks. In 2012 the City's IAA is heading into its 15th year. The event is traditionally held in October of each year within the 'Great Space' of the Lakeside Joondalup Shopping City.

As part of the IAA, a first prize of \$15,000 is awarded to the winner of the Acquisitive Award, with the City automatically acquiring that work. In addition there are four other prize categories. In total the prize categories are as follows:

- the Acquisitive Award;
- the Award for excellence;
- the Celebrating Joondalup Award;
- Judges commendation awards (non cash); and
- the People's Choice Award.

The IAA has a strong history in the City and within the state and national art industry. A recent valuation of the City's art collection in 2011 indicated it being worth \$465,940 compared to the 2007 valuation of \$390,560.

A history of the more recent Acquisitive Award winners are as follows:

Year	Artist	Artwork	Medium	Exhibition sale price	2007 Valuation	2011 Valuation
2005	Concetta Petrillo	Portrait of a Boy I & II	Painting	\$9,600	\$12,000	Unable to value due to work being conserved
2006	Shane Pickett	The arriving of Muguroo's rain	Painting	\$8,800	\$11,500	\$9,000
2007	Nicole Andijevic	Journey from the stars	Digital print	\$1,900	\$1,900	\$2,200
2008	Erin Coastes	Microeconomics (paradise spent)	Digital print	\$1,750	N/A	\$2,200
2009	Brendan Van Hek	Yellow Composition	Sculpture, neon	\$8,000	N/A	\$9,000
2010	Graeme Burge	Totem for a herd with branded hide swearing at the sun	Discarded auto parts, kiln cast glass, neon and electrical cable	\$10,000	N/A	\$6,000
2011	Susanna Castleden	Guide to the other side of the world	Mixed media collage	\$7,200	N/A	Unable to value as works acquired after valuation complete

Attachment 2 provides more details regarding the judges' comments on the above winners.

A conscious decision has been made not to theme the IAA. This allows invited artists ample freedom to explore ideas and concerns of primary interest within their ongoing practice.

In 2007 the City introduced a 'local content and context' criterion as part of the IAA, which had a direct impact on the award with a number of high profile artists deciding not to enter the exhibition. As a result the size and overall quality of the works in the exhibition was lowered and the idea was subsequently dropped. In 2010 the City introduced the 'Celebrating Joondalup Award' which is an optional category for artists to enter and is intended to encourage works that have a particular relevance to Joondalup. This has proved a more productive method of fostering local content in the IAA.

At its meeting held on 15 April 2008, Council appointed the ACAC with the following objectives:

- to approve art acquisitions within the available adopted budget funds;
- to develop and maintain a visual art collection of significance and repute that reflects the cultural aspirations of the City of Joondalup and its expressed goals and policies;
- to build an art collection of appreciating financial value, which constitutes a sound investment for the City;
- to collect works of visual art of demonstrable excellence by artists of significance, consistent with the perceived developments in Western Australian contemporary art;
- to selectively collect and commission works of art that enhance the City's existing art collection and to foster understanding, enjoyment and appreciation of the visual arts among the broader community; and
- to review the criteria established to determine the award winners.

This Committee has been granted delegated authority to approve acquisitions for artworks within the available adopted budget funds. The Chief Executive Officer also has delegated authority to approve artworks that do not exceed an amount of \$15,000.

DETAILS

The process of the IAA event and the approach taken, from the seeking of interest to the official opening, is described below:

- The event seeks initial expressions of interest from practising professional artists attracting approximately 120 entries. The event is open to all age groups and artistic mediums.
- Entries should include an expression of interest, CV or professional biography, and visual documentation of the artist's previous work. Entry criteria are as follows
 - Artists must be residents of Western Australia for the 12 months prior to the October of the year of the award.
 - Artists must have had at least one solo exhibition, or equivalent exhibiting experience, and must be recognised as a professional artist.
 - Artists will be selected for inclusion by the selection panel.
 - Artists are invited to submit an artwork that has been created within the two years preceding the October of the year in which the IAA is to be held and that has not previously been exhibited.
 - All artworks submitted for the award must be available for purchase.
 - Entry is free, with the City taking 20% commission on any sales.

- The winning artwork of the Acquisitive Award category will be acquired by the City and form part of the City's art collection.
- Artists are required to arrange the delivery and collection of their works.
- Following close of entries a selection panel comprising professional artists appointed by the City reviews all entries and invites a select number (generally around 40) to exhibit.
- Those selected artists are then formally invited to exhibit as part of the IAA.
- The works of the selected artists are displayed within the exhibition space.
- A separate independent judging panel of professional artists appointed by the City critiques each piece and determines the appropriate prize winners prior to the official opening of the IAA.
- The IAA is officially opened by the Mayor at a civic event, generally on a Wednesday evening in October.
-

In addition to the IAA judging process the City generally spends a significant portion of its art allocation budget funds to acquire additional works during the IAA. The process for this is as follows:

- Prior to the official opening of the IAA the Chief Executive Officer arranges a tour with members of the ACAC; this generally occurs the evening prior to the opening.
- Members of the ACAC are briefed by officers (the Visual Arts Officer and the City's Art Curator) on the artworks being exhibited. Members submit to the Chief Executive Officer recommendations on the proposed pieces to acquire.
- On receiving the feedback from the members of ACAC the Chief Executive Officer then exercises his delegation within the approved financial limits. Those selected art works are reserved before the opening.

The judging details for the 2005–11 Invitation Art Award are detailed in Attachment 1.

Issues and Options Considered

The options available to the Council are:

1. Discontinue the IAA.
2. Make modifications to the current IAA format.
3. Maintain the IAA in its current format.

Legislation/Strategic Plan/Policy Implications

Legislation Not Applicable.

Strategic Plan

Key Focus Area: Community wellbeing

Objective: Objective 5.3: To facilitate culture, the arts and knowledge within the community.

Strategy 5.3.1: The City continues to host festivals, concerts and events and enhances these in response to community demand.

Strategy 5.3.2: The City provides high quality libraries and learning programs.

Strategy 5.3.3: The City finalises and then implements a Community Education Plan.

Outcome: Cultural and artistic opportunities within the City are maintained and enhanced whilst the City's libraries provide quality environments and learning opportunities.

Policy Implications

The City's Art and Memorabilia Collection Policy is currently under review. The objective and statement below are taken from the present version of the policy.

Objective: To direct the City's approach to art and collections for the Joondalup community.

Statement: Council recognises the important role played by its public art, the Art Collection, archives and memorabilia in shaping and developing a sense of community.

Risk Management Considerations

The risk of significantly altering either the process of selecting artists to enter the IAA or the independent judging process may result in the IAA losing credibility within the arts industry and high profile artists may choose not to exhibit. Having an independent panel of well-respected high-end art practitioners undertake these roles adds to the professionalism of the event.

Financial/Budget Implications

As part of the funding for the 2011 Invitation Art Award the City's 2011/12 Budget includes an amount of \$15,000 as first prize, this being the Acquisitive Award. In addition the budget includes a further amount of \$15,000 for general acquisitions throughout the financial year.

Account No:	442-1	442-2
	(annual acquisition budget)	(IAA acquisition prize)
Budget Item:	C1020	C1021
Budget Amount:	\$15,000	\$15,000
Amount Spent To Date:	\$7,272	\$15,000
Proposed Cost:	Not Applicable	Not Applicable
Balance:	\$7,727	\$0

Regional Significance

The IAA attracts entries from professional artists from across the state and is therefore considered to be a regional event hosted by the City. The ongoing provision of an accessible and high-calibre art event is integral to the cultural development and vibrancy of the City locality and for the development of visual arts within the industry of local government.

Sustainability Implications

The IAA has positive social sustainability implications for the City. The event provides enhancement of the locality and acts as a catalyst for public discussion about current social, economic and environmental issues. The IAA physically enhances public places and the public realm by creating points of interest, animating spaces and providing beauty, character and colour to the City. It also enhances the relevance for the local community of the City's cultural position and increases the value of the City's cultural resources.

Consultation

Not Applicable.

COMMENT

The IAA has grown to become a well-known and highly-regarded art award within the arts industry, not only locally but across the state and nationwide.

The IAA now involves an extremely high calibre of artists and of selection and judging panels, with the general consensus among participants and industry representatives that the standard of work is high. It is also acknowledged that the diversity of representation amongst the artworks is a strong feature of the exhibition, presenting a wide cross-section of the Western Australian contemporary art scene.

The official opening of the IAA is conducted by the Mayor and is a Civic event on a Wednesday evening. Due to the limitations and restrictions to bump in and set up the IAA, the 2012 official opening of the IAA will be held on a Saturday evening. The briefing of the ACAC will still occur prior to the official opening.

VOTING REQUIREMENTS

Simple Majority.

RECOMMENDATION

That the Art Collection Advisory Committee NOTES the information relating to the City's Annual Invitation Art Award forming Attachments 1 and 2 to this Report.

Appendix 1 refers

To access this attachment on electronic document, click here:
[Attach1artagn020412.pdf](#)

ITEM 4 MURAL ARTS PROGRAM REVIEW**WARD:** All**RESPONSIBLE DIRECTOR:** Mr Garry Hunt
Office of the CEO**FILE NUMBER:** 101780**ATTACHMENTS:**
Attachment 1 Examples of “street art” style murals created by at-risk young people prior to 2007
Attachment 2 Examples of works created by the Community Mural Arts Program from 2008-2011
Attachment 3 A table of Community Mural Arts Program projects completed 2008-2011
Attachment 4 ‘Street Art’ murals to be retired**PURPOSE**

The purpose of this report is to review the City of Joondalup Mural Arts Program and to make recommendations for its future.

EXECUTIVE SUMMARY

The City of Joondalup Mural Arts Program (the Program) currently engages community groups in creating local mural artworks in a hands-on manner. This report traces the history of the Mural Arts Program from its inception as a preventative initiative targeted at at-risk young people to the community participation model that exists today.

The report discusses the effectiveness, scope and resourcing of the current program and presents the findings of recent research into the use of community participatory mural arts projects as a means to deter graffiti.

Three options for the future direction of the City’s Mural Arts Program are presented:

- to discontinue the Mural Arts Program;
- to continue the Mural Arts Program in its present form; and
- to introduce an artist-driven element to the existing Mural Arts Program.

The advantages and disadvantages of each option are considered.

BACKGROUND

Murals are large-scale artworks, often outdoor paintings or installations, which may cover an outdoor wall, traffic underpass, bus stop or other public infrastructure.

At its September 2011 meeting (CJ161-09/11 refers), Council requested that the Chief Executive Officer undertake a review of the Mural Arts Program and report to Council on:

- the relevance of the Program's current objectives and its effectiveness in meeting those objectives;
- the scope of the current Program with regard to the locations and facilities that may have a mural artwork applied and the groups or individuals that may be supported or benefit from the creation of a mural artwork; and
- the resourcing and funding of the Mural Arts Program.

The original City of Joondalup Mural Arts Program was a graffiti deterrent initiative which ran for 15 years and concluded in 2007. During this period, murals were exclusively developed by, and targeted towards, at-risk young people. As a result, the City murals represented only a small section of the community and, due to the 'street art' style of the artworks, were seen by some sections of the community as being graffiti themselves. Examples of these early murals are shown in Attachment 1.

After a review in 2007–2008, the current Mural Arts Program was initiated to engage a broader section of the population in response to frequent community requests asking for opportunities to participate in mural creation. The current program focuses on producing murals that are reflective of the culture and lifestyles of Joondalup's diverse community. Applicants for the Program are required to propose a planned mural and can secure City funds if their application is successful. Applicants who do not have professional artistic skills of their own are required to work with a professional artist.

As shown in Attachment 2, the murals installed between 2008 and 2011 represent diverse artistic styles, but none of them replicate the streetart style of the City's early murals.

It is noted that, in addition to creating new murals, the City manages an art retirement program, which sees damaged, outdated or poor-quality works retired each year. There have also been several incidences of older street art style murals being painted out without the knowledge of the City. It is anticipated that within five years only a few high-quality examples of these earlier pre-2007 murals will remain.

Current Program Status

From 2008 to 2011 eleven Mural Arts Program projects have been completed in diverse locations around the City, as shown in Attachment 2. Participants have included numerous primary schools, seniors groups, tertiary students, youth organisations and sporting groups. Artistic styles and mediums have included mosaics, painted murals, stencilling, collage, typographic images, photography, sculpture and computer-generated design. Each mural created is required to meet clear criteria, including the use of durable and safe materials, and appropriate content. Proposals that meet these requirements are then assessed in terms of the particular project's suitability to location, purpose and content, cost, community involvement and diversity. The Mural Arts Program application package provides full details of these criteria, along with an outline of the application process.

The current Mural Arts Program has a direct annual budget of \$35,000 plus a staff resource of 0.2 FTE. In addition, the City has an annual mural arts maintenance budget of \$1,500, which is allocated exclusively for repairs and the retirement of existing works.

The current objectives of the Program are:

- to encourage community participation in the development of mural arts projects within the City;
- to introduce a range of mural styles that reflect the diversity of the community's aspirations and tastes;
- to provide community access to high-quality mural arts for education and appreciation purposes;
- to build on and promote the character and identity of the Joondalup region; and
- to deter occurrences of graffiti and vandalism on City property.

These objectives are still deemed to be relevant in terms of:

- community support, as revealed by the strong interest and participation in the program;
- an ongoing need for diversification of the City's murals, since many of the earlier murals created in a uniform style still remain;
- positive community feedback regarding the newer community murals, whereas the older street-art style murals generated regular complaints;
- an ongoing need for graffiti deterrence, due to the continuing problem of vandalism;
- the effectiveness of mural projects as a graffiti deterrence, demonstrated by a far lower incidence of 'tagging' occurring on murals, than on similarly situated blank walls;
- positive educational outcomes - engaging children and young teenagers in creating community murals contributes to their sense of ownership of public space and encourages their connection to their local environment. This may reduce the likelihood of these young people committing graffiti offences in the future
- strong links to the 'community wellbeing' outcomes in the City's Strategic Plan, particularly Outcome 5.3: *Cultural and artistic opportunities within the City are maintained and enhanced whilst the City's libraries provide quality environments and learning opportunities.*

There is evidentiary support of the effectiveness of urban art projects as a means of graffiti prevention. The Office of Crime Prevention, WA Police conducted a study in 2010 entitled 'A Study of Urban Art as a Graffiti Prevention Strategy'. Based on research conducted in Perth, the study concluded that:

“Urban art projects can be effective in reducing the incidence of graffiti at targeted hotspot areas. Urban art projects have also proved to be valuable in cost reduction and have showed positive results in influencing project participants and the community as a whole.

Many graffitiists consider graffiti a vehicle through which they can express themselves. It can be argued that the graffitiists motivated by the sheer pleasure of performing their ‘art’ can be successfully redirected towards legal initiatives such as urban art projects.”

DETAILS

Issues and Options Considered

This report outlines three options for the future direction of the Mural Arts Program.

With any of these options, all current and new murals would remain subject to a retirement process. This process allows the City to remove selected works after five years of display if they have become degraded, unpopular or if the location is wanted for a new mural.

Option 1: Discontinue the Mural Arts Program

Finance

No financial costs involved.

Detail

This option would mean that no further murals would be developed in the City.

If this option is selected, it is expected that over the next five to ten years, most of the City’s existing murals would be incrementally retired.

The following advantages and disadvantages apply to this option:

Advantages	Disadvantages
Annual savings of \$35,000 Potential complaints avoided—from community members who do not like a particular mural or the concept of mural artworks.	Loss of the graffiti-deterrent benefits of mural arts projects, which may lead to an increase in tagging. Loss of a service to the Joondalup community. Loss of the program’s cultural, tourism and community engagement value.

Option 2: Continue the Mural Arts Program in its present form**Finance**

\$35,000. This is the current expenditure for the community Mural Arts Program.

Detail

This option would see the City continue with the current Mural Arts Program in its present form, coordinated by City officers, with contracted artists and community groups completing the works.

Murals are community-generated and are proposed to the City through an application process. All murals are thoroughly reviewed by the City to ensure they are not visually offensive or derogatory.

Continuing the Mural Arts Program in its present community-based form presents the following advantages and disadvantages:

Advantages	Disadvantages
<p>Deters graffiti and vandalism.</p> <p>Encourages community participation in the arts.</p> <p>Continues the installation of a range of artistically diverse murals.</p> <p>Continues to promote the character and identity of the Joondalup region.</p> <p>Engages young people in creating murals, which may discourage them from participating in graffiti later on.</p> <p>Creates a sense of community ownership of public space.</p> <p>Physically enhances public places by creating points of interest, animating spaces and providing beauty, character or colour to places.</p> <p>Encourages increased enjoyment of public space.</p> <p>Contributes to a 'sense of place' by creating difference and identity for particular locations.</p>	<p>Community artworks usually result in a less professional standard of artwork than those created by professional artists.</p> <p>Some community members may inevitably dislike certain works.</p>

Option 3: Introduce a new professional-artist-driven element to the existing Mural Arts Program

Finance

\$35,000. This option will not impact on present budgeting options.

Detail

An alternative to the current program would be to introduce an artist-driven element to the Mural Arts Program. This option would continue to facilitate community involvement within the Mural Arts Program but would discourage community design and hands-on creation of murals in favour of those created by practising professional artists.

Community involvement could still be achieved through consultation on the themes for each mural and through some murals being a collaborative approach between the community and an artist.

Introducing a professional-artist-driven element to the Program has the following advantages and disadvantages:

Advantages	Disadvantages
<p>Gives a higher professional standard of artwork and more enduring cultural legacy for the City.</p> <p>Deters graffiti and vandalism.</p> <p>Encourages community participation in the arts.</p> <p>Continues to ensure a range of artistically diverse murals are installed.</p> <p>Continues to promote the character and identity of the Joondalup region.</p> <p>Encourages increased enjoyment of public space.</p> <p>Contributes to a 'sense of place' by creating difference and identity for particular locations.</p> <p>Continues to support the artistic development of regional artists as well as the introduction of international artists to the region.</p> <p>Creates local or regional landmarks and physically enhances public places, through creating points of interest, animating spaces and providing beauty, character or colour to places.</p>	<p>Potentially less likely than Option 2 to deter graffiti, because the community (and therefore the graffitiists) will be less involved in the mural art creation in a hands-on manner. It is still thought, however, that the type of community participation undertaken in an artist-driven project will deter graffiti to some extent.</p> <p>Some community members may inevitably dislike certain works.</p>

Legislation/Strategic Plan/Policy Implications

Legislation Not applicable.

Strategic Plan

Key Focus Area: Development of a Mural Arts Program relates to the key focus areas of 'the built environment' and 'community wellbeing' in the City's Strategic Plan.

Objective:

Objective 4.2: To progress a range of innovative and high quality urban development projects within the City.

Strategy 4.2.8: The City provides an effective service for eradicating graffiti from City-owned and privately-owned buildings.

Outcome: Projects are completed on time, within budget, and reflect the interests of the community.

Objective 5.3: To facilitate culture, the arts and knowledge within the community.

Strategy 5.3.1: The City continues to host festivals, concerts and events and enhances these in response to community demand.

Strategy 5.3.2: The City provides high quality libraries and learning programs.

Strategy 5.3.3: The City finalises and then implements a Community Education Program.

Outcome: Cultural and artistic opportunities within the City are maintained and enhanced, whilst the City's libraries provide quality environments and learning opportunities.

Policy Implications

Not Applicable.

Financial/Budget Implications

The 2011/12 Budget allows \$35,000 for the Mural Arts Program. No options will impact on budgeting amounts.

Regional Significance

The professional-artist-driven element of Option 3 has regional significance. The creation of high standard professional murals will create a cultural asset for the entire northern region. Such a project would promote the City of Joondalup as a contemporary art centre and a culturally invigorating City, as well as engaging the local community.

Sustainability Implications

The installation of mural artworks has positive social sustainability implications. Mural artworks provide physical enhancement of locality and provide a catalyst for public discussion of current social, economic and environment issues. Mural artworks physically enhance public places and the public realm by creating points of interest, animating spaces and providing beauty, character or colour to places. Continuing the Mural Arts Program would enhance the relevance of the City's public spaces for the local community and would increase the value of the City's cultural resources.

Consultation

Not Applicable.

COMMENT

Mural artwork projects have a widely recognised value for communities: they deter graffiti and help develop a cultural identity and sense place.

Mural art projects have a long history at the City of Joondalup and the current community-driven program is resulting in artworks that offer engagement from the community.

VOTING REQUIREMENTS

Simple Majority.

RECOMMENDATION

That the Art Collection and Advisory Committee NOTES the information submitted relating to the City's Mural Art Program.

Appendix 2 refers

To access this attachment on electronic document, click here:
[Attach2artagn020412.pdf](#)

ITEM 5 COMMISSIONING OF ARTWORK 2011/2012

WARD: All

RESPONSIBLE DIRECTOR: Mr Garry Hunt
Office of the CEO

FILE NUMBER: 14158

ATTACHMENTS: Attachment 1 Artists Reviewed
Attachment 2 Recommended Artist Biographies and Images

PURPOSE

The purpose of this report is to recommend a selection of artists from whom the Art Collection and Advisory Committee (ACAC) will select one to commission an artwork for the City of Joondalup's Art Collection.

EXECUTIVE SUMMARY

This report recommends a selection of possible artists for the commissioning of an artwork to document and capture the iconic landmarks and people that represent the City of Joondalup. A short profile of each artist is presented in the report for the consideration of the ACAC.

Further to other yearly budget allowances for the purchase of art, the City has designated an additional \$15,000 for the commissioning of a 'special purpose' visual artwork to depict iconic landmarks within the City of Joondalup. The special purpose artwork will be delivered by a high-calibre artist with strong connections to Western Australia whose work is not yet represented in the City's art collection.

The short-listed artists have committed to focusing their work on one of three Joondalup themes:

- the social environment;
- the urban environment; and
- the natural environment.

The artists have also indicated a strong level of engagement with Joondalup as a community and as a place during their work.

Seven artists are recommended for the short list, from whom the ACAC will choose one to complete the commission. All artists are of high professional standing and can deliver the commission within the allocated budget. The completed work would represent a valuable long-term investment for the City.

It is recommended that the Art Collection and Advisory Committee SELECTS one of the seven artists recommended to complete the artwork commission with a contract value not to exceed \$15,000.

Note: All artists are available to undertake this commission at the time of writing. However, delays in confirming the preferred artists may result in artists becoming unavailable.

BACKGROUND

At its meeting held on 19 April 2011 (C064-04/11 refers) Council resolved, that it:

- “1 AGREES to commission on an annual basis various artworks depicting iconic landmarks within the City of Joondalup;*
- 2 LISTS for consideration in the 2011–12 budget, an amount of \$15,000 (excluding GST) for the commissioning of artworks depicting iconic landmarks within the City of Joondalup;*
- 3 REQUESTS a report to be presented to the Policy Committee reviewing the City Policy – The City’s Art and Memorabilia Collections to include an agreed process for the commissioning of artworks as details in Part 1 above.”*

The City’s art collection comprises over 200 artworks, with a primary focus on the work of Western Australian contemporary artists. The artworks span a wide range of media. Over half of the collection comprises paintings, with the remainder including sculpture, drawings, ceramics, print works, photographs, textiles and one glasswork.

The City’s art collection operates on a yearly art acquisition budget of \$15,000, which enables the acquisition of two or three high-quality contemporary artworks throughout the year courtesy of the Invitation Art Award, the Community Art Exhibition and other exhibitions (such as those held at the ‘blend(er) gallery’).

In addition to the City’s acquisition budget, a further \$15,000 is allocated as an award for the winning work of the Invitation Art Award. The winning work is automatically acquired for the City’s art collection, as set out in the Invitation Art Award criteria. The selection of artists to be included in the Invitation Art Award and the judging of the award is undertaken by an independent panel of professional art industry representatives. These acquisitions allow the City’s art collection to grow and fulfil the objectives of the City’s Art and Memorabilia Collections Policy.

Further to these two allocations of \$15,000 each, Council’s resolution in April 2011 allows for the commissioning of additional ‘special purpose’ artworks. A budget of \$15,000 was adopted in the 2011/12 budget for this purpose. It is the commissioning of this ‘special purpose’ artwork that is the topic of this report.

DETAILS

Commissioning an artwork involves the contracting of an artist to create an original work of art for a particular purpose, exhibition or collection. This report deals with the commissioning of visual art for the City’s art collection, not for a work of ‘public art’. Visual art encompasses the media of painting, drawing, printmaking, textiles, mixed media, sculpture (non-fixed and for interior display) and photo media. The commissioning of artworks by the City allows themes and content to be determined to ensure artworks represent the people, places and culture of the City of Joondalup.

In consultation with professional galleries and artist representatives, over 40 professional artists were reviewed for the special purpose commission. Only professional Western Australian artists, or artists who predominately practise in Western Australia, were considered. See Attachment 1 for the full list of artists reviewed.

To help build the collection's diversity, artists with work already held in the City's collection were not considered further following the initial review.

In order to compile an appropriate shortlist of the artists reviewed for the commission, the following selection criteria were considered:

- the artist's professional standing;
- the price of the artwork in relation to the City's commissioning budget of \$15,000; and
- the long-term investment potential of the artwork.

The artists identified as most suitable were then contacted to ensure both their interest and their availability to complete the commission within the 2011/12 financial year.

Three distinct Joondalup themes were identified and communicated to the shortlisted artists to assist them develop concepts to 'document and capture the iconic landmarks and people who represent the City of Joondalup'. The themes are as follows:

- *The social environment:* people, community and history;
- *The urban environment:* the city—urban and suburban; and
- *The natural environment:* the local natural environment, including flora and fauna.

The final recommendations to Council are based on the above factors in conjunction with consideration of the following:

- the level of engagement the artists proposed to have with Joondalup when creating the work (engagement with place, people, culture and history);
- the link of the artist and the commissioned work to the City's existing art collection; and
- the capacity of the City to appropriately house, display, conserve and manage the artwork.

Issues and Options Considered

All the artists recommended have indicated that they would undertake a significant level of engagement with the City to develop their artwork for the commission, if selected.

The artists proposed are currently not represented in the City's art collection. Several of these artists do not enter the Invitation Art Award and therefore the commission presents a unique opportunity to acquire a work with dedicated City content, by a well-respected professional.

Option 1***Lindsay Harris***

Lindsay Harris is a contemporary Indigenous artist whose artwork references his Nyoongar heritage. Lindsay's professional profile has grown significantly over the last six years, with sellout shows. He was recently selected as one of Australia's top 20 Indigenous artists by the National Gallery of Australia's forthcoming National Indigenous Art Triennial.

Joondalup is a significant site for Nyoongar peoples. The City's art collection is under-represented where significant contemporary Nyoongar artworks are concerned. Mr Harris proposes to explore Nyoongar connection to the land within Joondalup (Mooro country), respecting local Indigenous cultural protocols. Mr Harris typically works in ochres and resin on canvas.

See Attachment 2 for a full biography of Mr Harris and recent examples of his practice.

Option 2***Moira de la Hunty***

Moira de la Hunty is a skilled realist painter who works in a black and white monochromatic palette. Her practice chiefly focuses on aspects of the human experience. Her profile has steadily grown with her works being held in private and company collections, including the Dale Alcock Collection, and the Horn Collection, Bunbury.

Ms de la Hunty proposes to explore the local history of Joondalup through people and the landscape. Using her research she would combine different visual elements in the painting; these elements would not only be visually relevant to Joondalup, but would also be symbolic, creating a multi-layered story. She typically creates paintings rendered in oils on canvas in her signature monochromatic style.

See Attachment 2 for a full biography of Ms de la Hunty and recent examples of her practice.

Option 3***Holly Story***

Holly Story is a well-respected environmental textile artist whose visual art engages with the natural environment in a hands-on manner. Her work is held in collections across Australia, including the Art Gallery of Western Australia, the City of Perth, the University of Western Australia, the Western Australian Chamber of Commerce and Industry, and the City of Fremantle. The City of Joondalup's art collection does not currently include any significant high-quality textile-based artworks.

In order to create her work Ms Story proposes to explore Joondalup's natural environment and liaise with the City's Environment and Natural Areas officers during research for the commission. Her work typically comprises small scale sculptures or three-dimensional wall-based works.

See Attachment 2 for a full biography of Ms Story and recent examples of her practice.

Option 4

Holly Grace

Holly Grace is a well-respected and experienced glass artist. Her work typically features beautifully cast images of nature and people. She has significant experience in a commissioning environment, including the Crown Casino, Melbourne, and numerous hotels in Shanghai, Singapore, Melbourne, Canberra and Hong Kong. Her work is held in art collections across Australia, including the National Gallery of Australia, Parliament House, the City of Perth, the Art Gallery of Western Australia, the City of Wanneroo and Edith Cowan University.

Ms Grace proposes to explore the Joondalup community and landscape in order to document and develop ideas for the commission. Holly typically produces a body of glass works that can be mounted on a wall.

See Attachment 2 for a full biography of Ms Grace and recent examples of her practice.

Option 5

Nien Schwarz

Dr Nien Schwarz is an environmental sculptor inspired by place who explores through her practice geology, geography, mapping and the landscape. She is a nationally well respected artist with her work in collections across Australia, including Curtin University, the City of Perth, the Australian Capital Territory Department of Environment, and the Australian Capital Territory Department of Urban Services.

Dr Schwarz proposes to research the Joondalup region liaising with City officers. Her work typically comprises small-scale sculptures or three-dimensional wall-based works.

See Attachment 2 for a full biography of Dr Schwarz and recent examples of her practice.

Option 6

Garry Pumfrey

Garry Pumfrey is a highly skilled urban-realist painter. His work documents urban landmarks through the investigation of contemporary culture, consumerism and the economic environment. He has exhibited nationally and his work is held in the collections of a number of local councils, Parliament House and Western Australian universities.

Mr Pumfrey proposes to explore the Joondalup region, in particular the urban and suburban landscape, seeking out forgotten landmarks of social significance, like the corner shop. His practice typically consists of work in oil on canvas.

See Attachment 2 for a full biography of Mr Pumfrey and recent examples of his practice.

Option 7

Tony Windberg

Tony Windberg is a highly skilled realist painter and drawer. His recent work includes exquisitely engraved tree-lined landscapes into wood vinyl. He has artworks in the collections of Artbank, Australian Capital Equity, Curtin University, Sir Charles Gairdner Hospital, Woodside Energy and numerous councils. Commissions include Alinta Gas, Rio Tinto and 25 artworks of the Kimberley region for Argyle Diamonds.

For the commission Mr Windberg proposes to explore the Joondalup region, in particular the natural environment and landscape, and human interaction within it. He typically produces realistic renders in oil on canvas or engraved wood vinyl.

See Attachment 2 for a full biography of Mr Windberg and recent examples of his practice.

Legislation/Strategic Plan/Policy Implications

Legislation: Not Applicable.

Strategic Plan

Key Focus Area: Development of the City's art collection relates to the key focus area of 'community wellbeing' in the Strategic Plan.

Objective: Objective 5.3: To facilitate culture, the arts and knowledge within the community.

Outcome: Cultural and artistic opportunities within the City are maintained and enhanced whilst the City's libraries provide quality environments and learning opportunities.

Policy Implications

The City's Art and Memorabilia Collection Policy is currently being reviewed and will be subject to a future report. The present version of the policy states:

"The City will support Western Australian art and artists through an art acquisition program. The City will adopt a multi-criteria approach to its art collection, acquisitions and awards. This approach will ensure that the collection, acquisitions and awards include contemporary art and art demonstrating local content and context."

Commissioning artists to document 'the changing face of the City of Joondalup' fulfils the objective to include works demonstrating local content and context.

Risk Management Considerations

Not Applicable.

Financial/Budget Implications

As per point 2 of Council's resolution of 19 April 2011, an amount of \$15,000 was listed for inclusion in the 2011/12 Budget for the purchase of a special purpose artwork.

In June 2011, Council adopted the 2011/12 Budget, which includes \$15,000 for the commissioning of special purpose artworks depicting iconic landmarks within the City of Joondalup.

Regional Significance

The City's art collection, including its public art, archives and memorabilia, plays an important part in shaping and developing a sense of community and place.

The ongoing provision of an accessible and high calibre art collection is integral to the cultural development and vibrancy of the City of Joondalup region and to best-practice standards for the development of the visual arts in local government.

Sustainability Implications

The commissioning of special purpose artworks has positive social sustainability implications. Artworks that reflect the City of Joondalup in content or context would enhance the relevance of the City's art collection for the local community and would increase the value of the City's cultural resources. Works that reflect the City of Joondalup would also provide a historical perspective in years to come.

Consultation

Non-statutory consultation was undertaken with professional galleries and artist representatives to select artists for the initial review process.

COMMENT

In recommending Artists for the 2011–2012 commission for the City of Joondalup Art Collection an extensive examination of Western Australian professional artists was undertaken.

The seven artists put forward for consideration all represent high-quality contemporary Western Australian artists whose work would be a culturally valuable asset for the City. The recommended artists would engage with the Joondalup community and place to deliver a work relating to Joondalup in content or context through the representation of one of the broad themes of the local Social, Urban or Natural environments.

VOTING REQUIREMENTS

Simple Majority.

RECOMMENDATION

That the Art Collection and Advisory Committee SELECTS one of the seven artists recommended to complete the artwork commission with a contract value not to exceed \$15,000.

Appendix 3 refers

To access this attachment on electronic document, click here:

[Attach3artagn020412.pdf](#)

ITEM 6 PUBLIC ARTWORK PROPOSAL

WARD: All

RESPONSIBLE DIRECTOR: Mr Garry Hunt
Office of the CEO

FILE NUMBER: 14158

ATTACHMENTS:

Attachment 1	Map of proposed locations
Attachment 2	Artwork showcased at the 2011 'Sculpture by the Sea' Exhibition
Attachment 3	Examples of billboard public art
Attachment 4	Photographs of recent City Public Art Projects

EXECUTIVE SUMMARY

This report presents options for the installation of a new public artwork in the City of Joondalup region.

Public art may be defined as art that is specifically created for display in a publicly accessible space, generally outdoors. To date the City has acquired 35 works of public art and now seeks to commission a new piece with a 2011/12 budgeted allowance of \$50,000.

The work is to be contemporary in nature and will be created with certain objectives in mind. It will be sourced from one of the following three options:

- purchasing an already existing artwork;
- commissioning an artist to produce a piece of public art; and
- developing an 'inside-out' billboard project of regularly changing works.

Five possible locations for the public artwork are also presented:

- the City Centre
 - Central Walk
- a community facility
 - Beaumaris Community Centre
 - Duncraig Community Centre
- a coastal location
 - Hillarys Beach
 - Iluka Beach.

The report presents the advantages and disadvantages of each option for both the sourcing of the public artwork and for the artwork's location.

It is recommended that the Art Collection and Advisory Committee GIVES consideration to a preferred:

1 *location from:*

- 1.1 *City Centre;*
- 1.2 *Community Facility; and*
- 1.3 *Coastal Location.*

2 *option relating to the sourcing of public artwork from:*

- 2.1 *Purchase of existing artwork;*
- 2.2 *Commissioning an artist; and*
- 2.3 *'Inside-out' Billboard project.*

BACKGROUND

The term 'public art' refers to an artistic work that is specifically created and located for public accessibility. The defining principle of public art is that the work has been designed by an artist for the enhancement of a particular public realm. Public art can be of any art form from traditional mediums, such as sculpture, to more contemporary works that include functional objects or multimedia installations. It may be installed as permanent or temporary artwork or it may be presented as ephemeral art. Public art has a broad scope with many possibilities for the form, function, materials and degree of permanency of the artwork.

In 1991 the City of Wanneroo commenced installing public artworks throughout the local government district. Following the separation of the City of Joondalup from the City of Wanneroo in 1997, the existing works within Joondalup's boundaries became part of the current City of Joondalup public art collection.

Although the collection has had a few recent additions, the majority of the works were created prior to 1999 when a number of major developments were taking place in the Joondalup City Centre.

The most recent City public art projects (in addition to murals) are listed below:

- *2004:* Jon Tarry was commissioned to create the Bali bombing memorial at the Kingsley Memorial Clubrooms.
- *2009:* Bridget Norton was commissioned to create a wall-mounted outdoor work celebrating the re-opening of the redeveloped Craigie Leisure Centre.
- *2011:* Kate McMillan was commissioned to create a work of public art at Seacrest Park Community Sporting Facility.

The City of Joondalup's current public art collection consists of 35 works of public art including mosaics, murals, sculptures, street bollards, architectural details and street furniture. The majority of works are located in and around the Joondalup City Centre, although it should be noted that the three previous public artworks have been installed outside the City Centre.

The 2011/12 Capital Budget designates an amount of \$50,000 for a new public artwork.

DETAILS

Objectives

The following objectives are proposed for the public art project:

- to promote the City as a cultural destination;
- to enhance visitors' experience and thereby increase the potential for tourism;
- to contribute to a 'sense of place' by creating different identities for particular locations;
- to support and encourage the generation of new artistic ideas;
- to create local or regional landmarks;
- to encourage an increased use and enjoyment of public space;
- to physically enhance public places and the public realm by creating points of interest, animating spaces and providing beauty, character or colour to places; and
- to support a culture of innovation.

Style and Medium

The City of Joondalup Art Collection focuses on Western Australian contemporary art. To ensure consistency of focus, it is proposed that a contemporary style be maintained for the new public artwork.

The medium and nature of public art varies widely according to the artist, theme, budget and location. It is suggested that the artist be selected once the site has been chosen.

Issues and Options Considered

Artwork Source

The following three options for sourcing the artwork are considered:

Option 1 — Purchase of existing artwork

Artworks are recommended for acquisition based on appropriate criteria. In this instance, a short list of works suited to the chosen site would be recommended, from which a final artwork for purchase would be approved by the Art Collection and Advisory Committee.

A list of artworks available for acquisition would be sourced from representative galleries and exhibitions that specifically showcase public artwork, such as the annual ‘Sculpture by the Sea’ exhibition on Cottesloe Beach, which will take place in March 2012.

Attachment 2 outlines artwork that was showcased at the 2011 ‘Sculpture by the Sea’ exhibition to give examples of the type of artwork that might be available for purchase within the project budget.

The following advantages and disadvantages apply to this option:

Advantages	Disadvantages
<p><i>Short time frame</i></p> <p>With a relatively short period of time required for the completion of the project it is anticipated that an artwork could be installed by the end of June 2012.</p>	<p><i>Artwork may not have a specific connection to the site</i></p> <p>An artwork can be recommended for acquisition based on its general relevance to the site; however, the work won't have been created with that specific site in mind.</p>
<p><i>Good value for money</i></p> <p>The project budget of \$50,000 is a relatively small amount of money in the context of commissioning a work that requires concept plans and detailed designs. Therefore, the purchase of an existing artwork that requires none of these, will allow for a work of greater substance to be installed at the site.</p>	<p><i>No opportunity for community participation</i></p> <p>A basic community consultation process may be undertaken to ask stakeholders their opinions on the list of works recommended for acquisition. However, there would be no opportunity for community stakeholders to be involved in the conceptual development of the Work.</p>
<p><i>Ability to know what the work would look like installed</i></p> <p>When commissioning an artist for the creation of a site-specific project, the outcome can never be fully known until the final stage. However, when purchasing an existing Artwork, the decision can be made based on the final appearance of the artwork, rather than on a concept.</p>	

Option 2 — Commissioning an artist

The second option is to commission an artist to create a site-specific artwork based on the site chosen for this proposal. Community consultation and participation is considered best practice when commissioning a site-specific artwork.

The proposed commissioning process would involve the following steps:

Action	Result	Estimated Timeline
1. Call for expressions of Interest	Artists submit brief proposal.	Two Months
2. Artist short-listing	Short list of suitable artists compiled.	One Month
3. Design concept stage	Short-listed artists present detailed concept plans.	Two Months
4. Selection of artist	Final selection of artist by Art Collection Advisory Committee.	Two Months
5. Commission stage	Artist's contract is finalised.	One Month
6. Design approved	Final design presented for approval by CEO.	Two Months
7. Artwork fabrication	Artwork is created.	Nine Months
8. Artwork installation	Artwork is installed on site.	One Month

The following advantages and disadvantages apply to this Option:

Advantages	Disadvantages
<p><i>Site-specific</i></p> <p>Allows the artwork to be created specifically for the site and environment in which it is to be located.</p>	<p><i>Time constraints</i></p> <p>The commissioning process and artwork implementation usually require at least nine months for the creation of a successful artwork following approval of the artist and the concept design. The timeline for the complete commissioning process is approximately 20 months.</p> <p>While the process could be completed more quickly to allow the installation within the current financial year, this may impact on the number of artists expressing an interest in the project and the type of artwork that may be developed for the site.</p>

Advantages	Disadvantages
<p><i>Community participation</i></p> <p>Allows for community participation to be undertaken in the creation of the artwork concept, which may increase the relevance of the artwork to key stakeholder groups.</p>	<p><i>Less value for money</i></p> <p>The commissioning of an artist is a complex process. The project budget of \$50,000 is a relatively small amount of money when considering a project that requires an artist to create concept plans and develop detailed designs as well as fabricate and install the artwork.</p> <p>The process for this option may result in the commissioning of a smaller work or in one that is aesthetically compromised due to budget restraints.</p>
	<p><i>Unknown outcome</i></p> <p>There is an inability to know precisely how the final artwork will appear until the final stages of the project.</p> <p>When commissioning a site-specific work it is necessary to allow the fabrication and implementation process to remain flexible in order to manage unforeseen issues that may arise. This means that the final appearance of the artwork is not known until it is installed.</p>

Option 3 — ‘Inside-out’ billboard project

The proposed ‘inside-out’ billboard project involves an initial installation of a 6 x 3 metre billboard, five metres in height, that will be dedicated to displaying contemporary art. The billboard is intended as an outside gallery in the public domain.

This style of public art project has been successfully implemented in other cities such as New York in the US and Edinburgh in the UK (Attachment 3 refers). The installations in these cities have resulted in the participation of high profile artists, increased tourism, excellent community engagement and interest, media coverage, revitalisation of previously degraded areas and the creating of a regional landmark.

In the Joondalup context, every three months a new artist would be commissioned to create a new work specifically for the inside-out project. It is anticipated that four artists will take part every year, including artists selected from the City’s two annual art awards. It is proposed that the billboard year would begin in March (to coincide with the Joondalup Festival) and run until the end of February.

There would be no prescribed theme, but the invited artist’s work would need to meet appropriate standards concerning quality and suitability for public display. It is intended that the approval be issued by the CEO, after consulting with the City’s Art Collection and Advisory Committee.

To coincide with each work, 50 limited-edition A3 size prints of the artist's work would be released for purchase. Print number one of each commissioned series would be retained by the City in order to enhance the City's art collection and serve as a record of the project.

The initial cost of developing the project and the installation of structure, along with the first two works in the current financial year, would be \$23,000.

The annual running costs, including installation of four works per year, artists fees and the limited edition prints, would be \$18,000.

Attachment 3 shows examples of billboard artwork in other cities as an illustration of the type of project that might be available within the project budget allowance.

Advantages	Disadvantages
<p><i>Highly visible structure</i></p> <p>The proposal is for a statuesque work, which would be highly visible from a distance and very accessible to the general public.</p>	<p><i>Inappropriate setting of highly visible structure</i></p> <p>If placed inappropriately, the billboard would have the potential to interfere with lines of sight from nearby buildings or vantage points. The location of the work would need to be managed along with consultation with the local community.</p>
<p><i>Rotational nature of artwork</i></p> <p>A constantly changing display adds life and vitality to the selected location. This would encourage the community to revisit the work regularly to see the latest installation.</p> <p>Particular artworks on display that don't appeal to certain members of the public can be guaranteed to be replaced after three months of exposure.</p>	<p><i>Installation constraints</i></p> <p>The billboard installation will require:</p> <ul style="list-style-type: none"> • development approval • a building licence • engineer certification.
<p><i>Economical maintenance</i></p> <p>The regular turnover allows for ongoing maintenance within the project budget and this is very cost-effective. More traditional public artworks may require more expensive maintenance if damage were to occur.</p>	<p><i>Ongoing annual expenses</i></p>
<p><i>Supportive of a broader range of artists</i></p> <p>This project could be opened to a range of artists, from emerging to established. Traditional static public artworks only showcase a single artist.</p>	

Advantages	Disadvantages
<p><i>Benefits of limited edition prints</i></p> <p>The prints would enhance the City's art collection and proceeds from print sales would contribute to both the project and the blend(er) gallery.</p>	
<p><i>Links to the Joondalup Festival</i></p> <p>A new work would be installed each year to coincide with the opening of the Joondalup Festival.</p>	

Location

For any location, an appropriate site-specific work could be commissioned or purchased especially to suit the local environment. The inside-out billboard would be suitable to situate at a variety of sites, the preference being the Joondalup City Centre (see Attachment 3 for location).

Below is a table of possible locations and the advantages and disadvantages for each:

Location	Advantages	Disadvantages
<p>City Centre (i.e. Central Walk)</p>	<ul style="list-style-type: none"> • High profile City location • Would contribute to the revitalisation of Central Walk • A public artwork has not been installed in the City Centre since 2001 • May be best suited to the inside-out billboard project, which suits an urban setting and could be located unobtrusively on the western side of the Boas Avenue end of Central Walk • Could become a feature of City-based events such as the Joondalup Festival or Central Walk Markets. 	<ul style="list-style-type: none"> • The vast majority of existing public artworks are already located in the City Centre, while other suburbs have none

Location	Advantages	Disadvantages
Community Facility (i.e. Beumaris Community Centre or Duncraig Community Centre)	<ul style="list-style-type: none"> • Well-equipped halls with large capacity and extensive community use • Located in suburbs, where there are no other major public artworks • Fencing and layout of the property would discourage vandalism and offer the work some measure of protection 	<ul style="list-style-type: none"> • Limited visibility for public not specifically using the community centre • Proximity to playground equipment and number of children using the centre may result in children attempting to climb the artwork, which may prove undesirable depending on the selected work
Coastal (i.e. Hillarys Beach or Iluka Beach)	<ul style="list-style-type: none"> • Features picturesque beachside parklands containing ample family facilities • Popular, well-used area, attracting diverse age groups including families with children • A well-maintained beach setting which may make an ambient location for a public artwork • The coastal landscape may offer artistic inspiration 	<ul style="list-style-type: none"> • A coastal setting is unsuitable for some mediums; artworks may weather more quickly than those located inland, due to sand, wind and salt erosion • Exposed location may make vandalism more likely • Proximity to playground equipment and number of children using the beach may result in children attempting to climb the artwork, which may prove undesirable depending on the selected work

Legislation/Strategic Plan/Policy Implications

Legislation Not Applicable.

Strategic Plan

Key Focus Area Development of the City's art collection relates to the key focus area of 'community wellbeing' in the Strategic Plan.

Objective Objective 5.3 To facilitate culture, the arts and knowledge within the community.

Outcome: Cultural and artistic opportunities within the City are maintained and enhanced whilst the City's libraries provide quality environments and learning opportunities.

Policy Implications

The City's Art and Memorabilia Collection Policy is currently being reviewed. The present version of the policy states:

“The City will support Western Australian art and artists through an art acquisition program. The City will adopt a multi-criteria approach to its art collection, acquisitions and awards. This approach will ensure that the collection, acquisitions and awards include contemporary art and art demonstrating local content and context.”

Risk Management Considerations

All works considered would need to meet stringent public safety criteria.

Financial/Budget Implications

In June 2011 Council adopted the 2011/12 Budget, which includes an allowance of \$50,000 for a public artwork.

This figure would be treated as the maximum budget for either commissioning or purchasing a work, inclusive of any project management, installation or consultation costs.

The inside-out billboard project would cost \$23,000 in 2011/12 but would require an ongoing annual budget of \$18,000.

Regional Significance

The City's art collection, including its public art, archives and memorabilia, plays an important part in shaping and developing a sense of community.

The ongoing provision of an accessible and high calibre art collection is integral to the cultural development and vibrancy of the City of Joondalup region and to best-practice standards for the development of the visual arts in local government.

Sustainability Implications

The installation of public artworks has positive social sustainability implications. Public art physically enhances a locality and provides a catalyst for public discussion of current social, economic and environmental issues. Public artworks physically enhance public places and the public realm by creating points of interest, animating spaces, and providing beauty, character or colour to places. The installation of a public artwork would enhance the relevance of the City's public spaces for the local community and would increase the value of the City's cultural resources.

Consultation

It is recommended that community consultation is not required in the conceptual development of the artwork as it is intended that this will be a professional artwork, rather than a community participation project.

However, the City would ensure that community groups and nearby residents are made aware of the installation of the artwork prior to its construction.

COMMENT

All options present an opportunity for a commission of public artwork to aid in the revitalisation of a choice of public spaces.

It is suggested that consideration be given first to the proposed locations for public art and then to the selection of an appropriate form of public art.

VOTING REQUIREMENTS

Simple Majority.

RECOMMENDATION

That the Art Collection and Advisory Committee GIVES consideration to a preferred:

1 location from:

- 1.1 City Centre;**
- 1.2 Community Facility; and**
- 1.3 Coastal Location.**

2 option relating to the sourcing of public artwork from:

- 2.1 Purchase of existing artwork;**
- 2.2 Commissioning an artist; and**
- 2.3 'Inside-out' Billboard project.**

Appendix 4 refers

To access this attachment on electronic document, click here:
[Attach4artagn020412.pdf](#)

MOTIONS OF WHICH PREVIOUS NOTICE HAS BEEN GIVEN

REQUESTS FOR REPORTS FOR FUTURE CONSIDERATION

CLOSURE

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