

# Sydney Metro Northwest Places Public Art Guidelines

June 2020

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## 1 Public Art Guidelines | Strategic Direction

### 1.1 Purpose of the Guidelines

Landcom and Sydney Metro are working together to plan new places for communities to live, work, shop and play across the eight precincts that make up Sydney Metro Northwest Places (SMNWP).

Centred around Metro rail stations at Epping, Cherrybrook, Castle Hill, Hills Showground, Norwest, Bella Vista, Kellyville and Tallawong, these places will develop over time, up to 10 years for some projects.

**Public Art** is integral to the Sydney Metro Northwest Placemaking Framework. These Guidelines will assist development teams and other stakeholders incorporate public art into development projects, and ensure a consistent approach in delivering public art across the SMNWP Program. The Guidelines provide information on the approach for the development, production, installation and management of temporary and permanent art within the public domain, private developments and transit connections across SMNWP.



## 1.2 Public Art Vision, Objectives and Guiding Principles

### 1.2.1 Vision

To incorporate artworks that build the unique story of each place, encourage social connections, and bring life to public spaces. Artworks should be contemporary, memorable, bold and innovative in order to inspire, invigorate and announce these precincts as places for people to live, connect and grow.

### 1.2.2 Objectives

Landcom is committed to building a sense of place and community from day one of the development of SMNWP, and public art will play a significant role in this by helping to:

- create unique, world-class place experiences that are inviting and vibrant
- generate and attribute social and economic value to precincts and places
- engage diverse communities and artists in a shared creative dialogue
- transform spaces during development into attractive multi-use destinations.

### 1.2.3 Guiding Principles

The Sydney Metro Northwest Places Public Art Guideline aim to showcase engaging art that:

- exemplifies artistic excellence and integrity, and is driven by curatorial merit
- contributes to cultural identity and creates a distinctive sense of place for each precinct – both past and present
- helps build stronger, more connected communities
- can be enjoyed by people of varied ages, backgrounds and abilities
- relates well to the built and natural environment, and is genuinely integrated into new development
- is appropriate and safe in public contexts, and is durable and easily maintained
- responds to the challenge of climate change through sustainable design and fabrication.

## 1.3 Thematic Framework and Context

### 1.3.1 Thematic Framework – ‘The Network’

The key thematic framework for public art in SMNWP lies in the idea of a network represented by the connections we have to things that we value throughout our lives, including the relationships we develop with people, places and the environment, and the mutual effects we have on each other.

The network consists of five key themes.

- Human and Environment: art with a focus on sustainability and our relationship to the environment.
- Art and Community: art that is participatory and socially engaged and fosters connectivity.
- Here and Far: art that transports us literally or through the imagination.
- Past and Present: art that connects us to stories specific to the site over time.
- Existing and New: art that celebrates renewed sites and development.

### 1.3.2 Sydney Metro Northwest Places Context

#### Historical

The traditional custodians of Sydney’s northwest are the Darug. Modern roads follow their ancient walking tracks. Traces of tens of thousands of years of culture indicates the area was rich in natural resources from the river systems and surrounding lands. In some dialects, Darug refers to the yams and underground root vegetables found in the area. See section 2.2.2 for details regarding consultation with the Indigenous community, and Appendix 1 for further resources.

Resources including the Sydney Metro Northwest Heritage Interpretation Plan highlight key moments in the area’s history. This includes the introduction of colonial farming and agriculture, the arrival of the steam train and electricity, bushrangers that stalked Old Windsor Road, key convict uprisings such as the Battle of Vinegar Hill and Irish Rebellion at Rouse Hill, and the significance of Bella Vista Farm. To obtain copies of the plan, contact [Sydney Metro Northwest](#).

#### Cultural

Sydney Metro Northwest stations are in the local council areas of Parramatta (Epping), Hornsby (Cherrybrook), The Hills Shire (Castle Hill, Hills Showground, Bella Vista, Norwest, Kellyville, Rouse Hill) and Blacktown (Tallawong). Each of these local councils have a cultural plan that provides background into the social and cultural milieu of each precinct (see Appendix 1).

Sydney Metro invested in ‘Light Line Social Square’ integrated public artwork incorporating stations, public domain and platforms across the entire North West station network. Further information regarding Sydney Metro Art can be found on the [Transport NSW](#) website.

#### Social

The identified audiences in and around SMNWP include pedestrians, cyclists, rail commuters, workers, visitors and local residents. Community profiles provide an indication of the demographics of these communities (see Appendix 1).

Public art projects can help identify with various communities, engage them socially and gather people in a shared and connected experience of place. As with all new development there will be positive aspects to the changes made to the lives of those in existing communities, along with the challenges that come with living through new construction such as increased population demands on open space and facilities. It is intended that high quality public art will ease some of these concerns by helping to ensure public spaces are inviting, memorable and accessible.

## 1.4 Public Art Defined and Artwork Types

Landcom defines **public art** as creative work that is part of the public experience of built and natural environments. It can include sculpture, environmental art, the integration of art and architectural design, and more temporary or ephemeral works such as installations, lighting works, new media and outdoor performance. Where there is artist involvement, customised designs also included in the broader definition of public art and may include artist designed street furniture, decorative paving, lighting treatments, signage and glasswork.

Contemporary public art takes many forms and employs a wide range of materials. Distinguishing artwork types according to formal and material categories is not in keeping with contemporary art practice. The SMNWP public art program will feature a combination of temporary, permanent and socially engaged artwork types.

### 1.4.1 Temporary Artworks

Much emphasis has been traditionally placed on legacy permanent public art projects, however incorporating temporary public art into developments has positive social impacts and is encouraged.

Temporary public art commissions can be sculptural (sound and/or lighting installations), murals, ground painting, performance art or event-based projects. Performative events have the ability to engage audiences immediately, while a program or series of projects over time can enhance a sense of place during construction periods.

Temporary public art projects generally require smaller lead times, lower budgets and less resources for development and production. They can be utilised to celebrate a launch or key milestones in a development, such as the current hoarding art at Sydney Metro Northwest station precincts.



Sam Songailo, Pastel Shadow, 2019, Bella Vista station precinct, Sydney, temporary public art on development site hoarding. Commissioned by Landcom in 2019 for Sydney Metro Northwest Places Public Art.

Image credit: Courtesy of Landcom.





Jonathan Jones, *barrangal dyara (skin and bones)*, 2016, Royal Botanic Gardens, Sydney, temporary public art installation from 17th September – 3rd October 2016. Commissioned by Kaldor Public Art Projects. Image credit: Peter Grieg.



Jeppe Hein, *Modified Social Benches*, 2015, New York, USA, temporary public artwork as part of the exhibition Jeppe Hein: Please Touch the Art, commissioned by the Public Art Fund at Brooklyn Bridge Park, New York, USA, 2015-2016. Image credit: the artist.

#### 1.4.2 Permanent Artworks

With lifespans ranging from five to 25 years, permanent public art provides a legacy for future communities and generations. Permanent public art can take many forms such as immersive installations, stand-alone sculptural works, and artwork integrated into building facades, detailing or the ground plane.

Large-scale permanent public art should provide a unique element in the public domain that adds to the identity of a place or building.

Permanent artworks can assist placemaking and urban planning in a number of creative and functional ways including places to sit and meet, wayfinding, creating landmarks, and activating spaces with art and lighting that encourage safe community use.



Brook Andrew, *In Motion*, 2016, Rhodes, Sydney, permanent public art. Commissioned by the Canada Bay Council. Image credit: Amanda Sharrad.



Olafur Eliasson, *Your rainbow panorama*, 2006 – 2011 ARoS Aarhus Kunstmuseum, Denmark, 2011. Image credit: Ole Hein Pedersen, Courtesy of ARoS Aarhus Kunstmuseum, Denmark © Olafur Eliasson.



Maria Fernanda Cardoso, *While I Live I Will Grow*, 2016, Joynton Avenue Creative Centre, Green Square. Permanent public artwork commissioned by the City of Sydney as part of the Green Square Public Art Program.

Image credit: Catherine Griffith, Courtesy of City of Sydney.



Peter McGregor, McGregor Westlake Architecture and Michaelie Crawford, Turpin Crawford Studio with Hassell, Light Line Social Square, Sydney Metro Northwest, Cherrybrook Station, Sydney, 2017, permanent public art at Cherrybrook Station. Commissioned by Northwest Rapid Transit.

Image credit: Ian Hobbs Media.

### 1.4.3 Socially Engaged Artworks

Social engagement is an objective that should be integral to any successful public art program. Artworks should respond to sites and audiences as much as possible. For public art to hold meaning, it requires the participant's reception of it. Socially engaged practice is an approach that is collaborative and participatory, often involving the medium of people in social interaction with the artist, as well as the artwork.

Audiences can be engaged in public art in multiple ways, including visually, aurally, emotionally, physically and experientially.



Fritz Haeg, *Edible Estates*, 2007, Southwark, London, socially engaged artwork commissioned by the Tate Gallery.

Image credit: Fritz Haeg and Oto Gillen.





Lauren Brincat, *The Plant Library*, 2019, Tallawong Metro Station, Sydney, socially engaged artwork. Co-commissioned by C3West on behalf of the Museum of Contemporary Art Australia and Landcom.

Image credit: Anna Kucera



Tina Havelock Stevens, *Hasta La Bella Vista Baby*, 2019, Bella Vista Metro Station, Sydney, socially engaged artwork. Co-commissioned by C3West on behalf of the Museum of Contemporary Art Australia and Landcom.

Image credit: Jaimi Joy

## 1.5 Opportunity Sites

Public artworks are usually site specific and may celebrate the distinctiveness of the environment, local heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place. Artworks may be of a significant scale and define a locality or be intimately integrated into urban elements.

For details regarding sites for permanent public artworks refer to precinct-specific Urban Design Guidelines.

| Opportunity Site  | Artwork Types   |
|---|---|
| <b>Temporary public spaces</b><br>Pocket Parks being developed at Bella Vista and Tallawong stations will include temporary public art projects, landscaping and street furniture, and provide opportunity for pop-up initiatives.<br><br><b>Recommended lifespan:</b> up to 6 months | <b>Temporary artworks</b> <ul style="list-style-type: none"> <li>• Free-standing sculptures</li> <li>• Sculptural/sound/light installations</li> <li>• Wall/hoarding murals</li> <li>• Ground painting</li> <li>• New media projections</li> <li>• Cultural plantings</li> <li>• Performance</li> </ul> |
| <b>Temporary hoarding</b><br>Significant areas of development site hoardings are available for temporary art activation projects.<br><br><b>Recommended lifespan:</b> up to 12 months   | <b>Temporary artworks</b> <ul style="list-style-type: none"> <li>• Wall/hoarding murals or printed graphics directly on hoarding</li> <li>• Artwork printed to vinyl and attached to hoarding</li> <li>• New media projections</li> <li>• Interactive installations such as green walls</li> </ul>      |
| <b>Permanent public domain and open spaces</b>  | <b>Permanent public art</b> <ul style="list-style-type: none"> <li>• Free-standing sculpture</li> </ul>   |

| Opportunity Site   | Artwork Types   |
|--|---|
| Pedestrian bridges, spaces in private developments such as town centres, public plazas and green spaces.   | <ul style="list-style-type: none"> <li>• Installations integrated into landscape design/cultural plantings</li> <li>• Installations integrated into play areas</li> <li>• Art highly integrated into pedestrian walkways</li> <li>• Interactive installations</li> </ul>  |
| <b>Precinct streets</b><br>Streets surrounding Sydney Metro Northwest stations.  | <b>Temporary or permanent public art</b> <ul style="list-style-type: none"> <li>• Installations of progressive sculpture elements</li> <li>• Street furniture activations: seating/lighting</li> <li>• Free-standing sculpture bookending key streets</li> <li>• Free-standing landmark sculpture</li> </ul>    |
| <b>Public art in new development</b><br>Art integrated into the architecture or public domain of new residential, commercial and mixed-use development.      | <b>Permanent public art</b> <ul style="list-style-type: none"> <li>• Free-standing landmark sculpture at entrances/public domain</li> <li>• Art highly integrated into architectural fabric/facades</li> <li>• Suspended artworks or art lighting in entrances and lobby areas visible to the public</li> </ul> |
| <b>Under the Skytrain</b><br>Land underneath the Skytrain and/or alongside the shared pedestrian and cycle path between Rouse Hill and Bella Vista stations. | <b>Temporary or permanent public art</b> <ul style="list-style-type: none"> <li>• Free-standing sculptural projects</li> <li>• Cultural interpretive wayfinding and storytelling</li> <li>• Historic site landmarks</li> </ul>  |

## 2 Public Art Guidelines | Implementation Guidelines

### 2.1 Procurement

#### 2.1.1 Procurement Options

There are three procurement options for public art in and around SMNWP:

##### Public art delivered by Landcom on Sydney Metro land or facilities

Landcom will engage a Public Art Curator to source artists and manage the commission, fabrication and installation of artworks.

##### Public art delivered by a developer as part of a private development

A Developer will engage a Public Art Curator to manage the commission, fabrication and installation of artworks. A Landcom representative will be invited to sit on the evaluation panel.

##### Landcom-commissioned artwork available for hoarding

A library of commissioned artwork, suitable for displaying on hoarding, will be made available to Developers. The Developer will be required to pay all print design fees; fabrication installation costs and decommissioning of the artwork.

### 2.1.2 Procurement Strategies

The procurement strategy must be tailored to each opportunity, and relevant to the development, timeframe and type of public artwork required. Large scale public artworks with a large investment, will require the need for a number of concepts to choose from. These may be multiple concepts by one artist directly engaged, or concepts from an expression of interest (EOI) process. Artworks with smaller budgets may not warrant the time and resources for an open EOI, in which case a suitably qualified artist could be engaged directly or sourced via an invited EOI process.

Regardless of the procurement option or strategy, a qualified and experienced Public Art Curator should be engaged to produce a list of suitably qualified artists and manage the procurement process.

#### Direct Engagement

A qualified Curator invites an artist of considerable experience and expertise specific to the opportunity to respond to the brief with one or multiple concept proposals. These are evaluated according to the selection criteria. The advantage of this method is a simpler process requiring less resources, however the disadvantage is not having a range of concepts or artists to select from.

#### Expression of Interest (EOI)

This process provides the opportunity to review a range of concepts before engaging an artist, and will require a longer timeframe than direct engagement. There are two variations, an open expression of interest and an invited expression of interest.

##### Open Expression of Interest

- The public art opportunity is openly advertised
- A successful artist can be selected to produce a concept proposal, or
- A shortlist of artists can be selected from the open EOI by the Curator to produce concept proposals from which the successful artist is appointed

##### Invited Expression of Interest

- A pool of artists is proposed by the Curator who then collaborates with the Developer to select a shortlist of artists, or
- The Curator can provide a shortlist of artists to produce concept proposals from which the successful artist is appointed

## 2.2 Public Art Considerations

### 2.2.1 Artist Brief

Developed with the Public Art Curator, the Artist Brief must be tailored to the particular opportunity site within the development, and in accordance with this Plan.

An Artist Brief must not be overly prescriptive, allowing artists to respond in a variety of ways. It will detail the selection criteria used to assess the artist's concept in response to the brief.

The selection criteria will include:

- expertise of the artist to be able to produce the public artwork specific to the project
- the strength of their response to the site and artist brief
- feasibility of an artwork concept
- maintenance and durability.

### 2.2.2 Consultation

Early consultation with relevant stakeholders is paramount to the success of a public art project. The level and amount of time for consultation will depend on the complexity of the project. Stakeholders could include:

#### Local Council

In addition to being an approvals body through the Development Application process should it be required, local council representation on the Evaluation Panel may be advantageous on large-scale public art projects. This is of particular importance when the artwork is being dedicated to council. Developers should consider council's public art policies and guidelines in the early planning stages.

#### Indigenous Community

The Australian Arts Council's *Protocols for Consultation and Production of Indigenous Australian Visual Arts* (see Appendix 1) guides the legal, ethical and moral considerations for the use of Indigenous cultural material. It details a step-by-step process for consultation and commissioning of art including:

1. Respect
2. Indigenous control
3. Communication, consultation and consent
4. Interpretation, integrity and authenticity
5. Secrecy and confidentiality
6. Attribution and copyright
7. Proper returns and royalties
8. Continuing cultures
9. Recognition and protection

Landcom suggests working with a body like the [National Aboriginal Design Agency](#) to help facilitate this consultation process as they undertake meaningful, geographically relevant visual projects and champion engagement protocols, by brokering partnerships between Aboriginal artists and clients.

Landcom is developing a Reconciliation Action Plan that will be available on the Landcom website.

### **Local Community**

Community consultation can take many forms and can be a valuable means to engage community. In addition, it can provide formal and spontaneous opportunities for involvement through participation on art advisory groups, co-developing contenting or hands-on experiences in the creation of artworks. Participation in creative work provides the opportunity to be energising and liberating while strengthening social ties and building community connectivity.

#### **2.2.3 Budget**

The budget for public art should be commensurate with the size of the development. In order to achieve this to the expected quality and calibre of the project, the Developer must agree to commit funds towards public art. Subject to the agreement between Landcom and the Developer, the commitment should reflect an Australian and industry standard for projects and sites of this profile.

Public art budgets should consider all costs associated with the delivery of the artwork throughout its life-cycle. This may include artist fees; travel; fees for services such as curation, project management, design and engineering certification; fabrication; transportation; storage; installation; and maintenance. It is advisable to factor in a 20% contingency.

#### **2.2.4 Artist Fees**

Artist Fees will vary in proportion to the complexity of the proposed artwork and the stature and availability of the artist. Approximate artist fee percentages can be found on websites such as [National Association of Visual Arts](#). It is important to engage artists early in the development process, however construction programs and site parameters change regularly, and artists should be remunerated appropriately for additional work that comes with adapting to changing parameters.

#### **2.2.5 Artist Agreement**

Public art is a niche commissioning environment that is distinct from regular construction and development. Artist Agreements are bespoke documents that reflect the unique public art commissioning process, and the individual conditions under which an artist is required to deliver the art. Specific details for each project will need to be negotiated between the Artist and Developer or site owner on a case-by-case basis.

The Artist Agreement will include:

- Staging of services
- Fees
- Intellectual property and moral rights
- Insurance requirements.



### **2.2.6 Acknowledgement**

An artist acknowledgement should be present for each artwork either on site or in digital format. This should include the artist's name, artwork title and date of commission. Landcom suggests discussing the labelling of the artwork with the artist and/or the relevant community to ensure wording is approved.

### **2.2.7 Site Ownership**

There must be a clear understanding by all parties from the outset of a commission, whether ownership and maintenance of the artwork and land upon which it is housed will change during the development or upon completion of the artwork.

For public art projects that are delivered as part of a private development, ownership of the public art could remain with the Developer or be divested to a local authority, such as local council. If an artwork is to be divested to a local authority upon completion, the Artist Agreement should indicate when this is likely to occur, and early collaboration and agreement with council will be required. In some instances, the Developer will continue to own the artwork on council land and council may request that the Developer is responsible for ongoing maintenance.

In some cases artwork integrated into developments becomes the responsibility of strata body. Guidance should be provided within strata development documentation regarding the maintenance and decommissioning processes for commissioned works under this arrangement.

### **2.2.8 Maintenance**

Permanent and temporary public artworks must be made of materials that are durable, safe, resistant to weather condition, and wear and tear that is commensurate with their contracted lifespan. If artworks involve new technologies, it is recommended that the highest quality be used in order to mitigate the speed with which technologies are developed. For artworks with longer lifespans, technology should be housed in an accessible, removable manner within the artwork in order to ease replacement of broken parts or redundant technologies if necessary.

A **maintenance plan** should be developed by the artist and fabrication teams and include:

- contact details for all suppliers of materials, fabricators and designers, etc.
- on-going annual, and reactive, maintenance schedules, including information on preventing deterioration and restoration costs
- defects clause should form part of the Artist Agreement.

### **2.2.9 Decommissioning**

The lifespan of public art can range from a few weeks to 25 years, with permanent commissions ranging anywhere from five to 25 years. The conditions under which decommissioning may occur must be clearly outlined in the Artist Agreement, including conditions under which the prescribed owner has the right to remove artworks should they prove unsafe, no longer be suitable for the site, or are unfit for purpose.

## 2.3 Implementation, Approvals and Timeframe

The following steps provides the opportunity for Landcom, the Developer, Curator, Artist and local council to work in genuine collaboration to achieve successful public art outcomes.

For large-scale public art projects, Artists should be engaged early to allow time for concept development, sampling of materials and for authentic integration of art into the site.

### Develop Implementation Plan

The implementation plan should:

- identify opportunity site/s and type of artwork (e.g. temporary or permanent)
- engage a Public Art Curator and establish an evaluation panel
- determine precise location, number of artworks, budget, and theme
- select preferred procurement strategy (open/invited EOI or direct engagement) and detail selection criteria
- consider stakeholder consultation required

**Approvals:** Members of the **Evaluation Panel** are to collaborate on a list of artists, the brief and selection criteria in preparation for next steps. The Panel should include Developer, Curator, Landcom representative, Sydney Metro representative, Council representative and design team representative, if required. **Timeframe:** 2-3 months



### Public Art Concepts

- **Artist Brief:** Produced by the Curator, the Brief should outline the vision, objectives, thematic framework, site details (plans, visuals and parameters), life-span of the artwork, submission requirements and selection criteria.
- **Concepts and selection:** Artists must submit concept designs in response to the brief. Selection will be a collaborative approach between the Curator and the Evaluation Panel.
- **Community consultation:** The Artist and Curator should consider if further community consultation is required at this stage, such as local Indigenous groups for artworks by Indigenous artists or regarding local Indigenous history and knowledge.

**Approvals:** Concepts are presented to the Evaluation Panel for selection. Where applicable, it is useful for the design team to provide technical input at this stage, even if they are not a voting panel member. The Curator should facilitate the Developer's approval of concept designs prior to proceeding. **Timeframe:** 2-3 months



### Artist Engagement

- **Artist Agreement:** Artist Agreement to be negotiated and executed with successful Artists, including staging for concept development, manufacture and installation, maintenance and decommissioning.

**Approvals:** Agreements will be negotiated between the Artist and Developer, with input from the Curator as required. **Timeframe:** 1-2 months





### Detailed Design, Development and Consultation

- **Concept and detailed designs:** Curator will assist the Artist to develop concept and detailed designs in response to Evaluation Panel and design team feedback.
- **Project management:** Curator will manage and track the Artist's progress during this phase, and liaise with all stakeholders to achieve milestones and approvals throughout the process.
- **Community consultation:** The Curator, Artist and Developer will continue consultation with local community, councils and other stakeholders as required.

**Approvals:** Curator should facilitate Developer and Landcom's approval of detailed designs and samples. **Technical input:** Artist to provide technical details on the artwork design for the Evaluation Panel to review. **Timeframe:** 4-6 months



### Fabrication and Installation

- **Fabrication and installation:** In accordance with conditions detailed in the Artist Agreement.
- **Promotion:** Developer and Artist will develop a marketing and communications strategy, in collaboration with the Curator. Developers may also consider opportunities to host an event and engage community to unveil or announce the new artwork installation.

**Approvals:** Curator should facilitate Developer's approval of fabricated artwork as fit for purpose prior to transportation and installation in consultation with Landcom representative. **Timeframe:** 1-4 months



### Maintenance and Decommissioning

- **Maintenance:** Information relating to the on-going maintenance plan must be provided by the Artist and manufacturer.
- **Decommissioning:** To be carried out in accordance with the Artist Agreement.

**Timeframe:** Prior to completion.

## Appendix 1

| Precinct         | Community Profile                                  | DPIE Major Project Planning Portal Public Art References | Cultural Plans  | Local Environmental Plans   |
|------------------|--|--|---|---|
| Tallawong        | <a href="#">Tallawong Community Profile</a>        | N/A  | <a href="#">Blacktown Cultural Plan</a><br><a href="#">Blacktown Arts</a> | <a href="#">Blacktown Local Environmental Plan 2015</a>   |
| Rouse Hill       | <a href="#">Rouse Hill Community Profile</a>       | N/A  | <a href="#">The Hills Cultural Action Plan</a>                            | <a href="#">Hills Shire Local Environmental Plan 2019</a>   |
| Kellyville       | <a href="#">Kellyville Community Profile</a>       | Landscape Masterplan and Open Place Strategy             |   |   |
| Bella Vista      | <a href="#">Bella Vista Community Profile</a>      | Landscape Masterplan and Open Place Strategy             |   |   |
| Norwest          | <a href="#">Norwest Community Profile</a>          | N/A  |   |   |
| Hills Showground | <a href="#">Hills Showground Community Profile</a> | Urban Design Guidelines (Response to Submissions)        | <a href="#">The Hills Cultural Action Plan</a>                            | <a href="#">Hills Shire Local Environmental Plan 2019</a> (including the specific clause Part 9, 9.4, (4) (I) - the incorporation of high quality public art into the fabric of buildings in the public domain or other publicly accessible areas.) |
| Castle Hill      | <a href="#">Castle Hill Community Profile</a>      | N/A  | <a href="#">The Hills Cultural Action Plan</a>                            | <a href="#">Hills Shire Local Environmental Plan 2019</a>   |
| Cherrybrook      | <a href="#">Cherrybrook Community Profile</a>      | N/A  | <a href="#">The Hornsby Shire Cultural Facilities Strategic Plan</a>      | <a href="#">Hornsby Local Environmental Plan 2013</a>   |
| Epping           | <a href="#">Epping Community Profile</a>           | N/A  | <a href="#">Parramatta Cultural Plan</a>                                  | <a href="#">Parramatta Local Environmental Plan 2011</a>  |

Relevant Cultural Plans

[Create NSW Cultural Infrastructure Plan 2025](#)

[Protocols for producing Indigenous Australian visual arts](#)

## Acknowledgements

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