

REGATTA PARK

Public Art Brief
Penrith City Council

Contents

1.0 Introduction.....	05
1.1. Key information	05
1.2. Background	05
2.0 Regatta Park Public Art Brief	06
2.1. The site	06
2.2. History & significance	06
2.3. Art themes	07
2.4. Proposed art themes Regatta Park	07
2.5. The work	08
2.6. Project budget	08
3.0 Application and selection information	10
3.1. Stage 1: EOI	10
3.2. Stage 2: Concept Design	10
3.3. Stage 3: Design Development	11

Appendix A: Public Art and Place Making Policy

***Statement of Recognition of Penrith
City's Aboriginal and Torres Strait
Islander Cultural Heritage***

*Council values the unique status of
Aboriginal people as the original owners
and custodians of lands and waters,
including the land and waters of Penrith
City.*

*Council values the unique status of Torres
Strait Islander people as the original
owners and custodians of the Torres
Strait Islands and surrounding waters.*

*We work together for a united Australia and
City that respects this land of ours, that
values the diversity of Aboriginal and Torres
Strait Islander cultural heritage and provides
justice and equity for all.*

1.0 Introduction

The public art will recognise and respond to the history and social attributes of the location. The public artwork is to engage and welcome the community and visitors.

1.1. Key information

As part of Regatta Park upgrades, Council seeks to engage an artist to design and develop an artwork or a series of artworks that will enhance Regatta Park. The public art should recognise and respond to the history and social attributes of the location and engage and welcome the community and visitors.

Stage one of the Expression of Interest (EOI) does not require a concept. Following the Public Art Review Panel's assessment of the EOI submissions, up to three artists will be shortlisted. The shortlisted artists will each be engaged and paid an honorarium of \$1,500 to develop and present up to three concept design proposals for the Site.

The preferred concept design for the site will be selected and the artist engaged to further develop the design and fabricate the work ready for installation and delivery by August 2021

Please note that Penrith City Council reserves the right not to proceed with the project, it also reserves the right to delay the project and / or stage the implementation.

Penrith City Council also reserves the right to accept all, one or none of the concepts.

Responses to this request for EOI are to be submitted by no later than midnight on Wednesday 16 December 2020 and must be submitted according to the requirements as outlined in this document.

1.2. Background

The Regatta Park Precinct is a key project of the Nepean River Masterplan (2013). The masterplan identified community need and expectations for improved recreation and environmental outcomes for the precinct development. A Plan of Management and Detailed Landscape Masterplan (DLMP) were subsequently prepared in 2016, to guide the future development and management of the Regatta Park Precinct. In 2019, McGregor Coxall was commissioned to further design and document the upgrades for Regatta Park. The upgrade of the river park plays an important role in realising the ambition to re-embrace the Nepean River as a significant open space asset.

The upgrade of Regatta Park and the realisation of a public artwork presents the opportunity to reflect and embrace its long and unique history, the land and the people that live here, and to celebrate the connection between the river and its community.

In 2010 Penrith City Council commissioned Godden Mackay Logan to prepare an Interpretation Plan for the Great River Walk, which was delivered in April 2011. This interpretation plan, along with consultation with Council has formed the basis of this Art Brief.

In the following section the art & interpretation themes of the Nepean River are discussed, followed by the requirements for the proposed artwork.

2.0 Regatta Park Public Art Brief

The public artwork will play a role in celebrating and reinforcing the strong, intergenerational connection between the river and the local community.

2.1. The site

Regatta Park is a broad open space on both sides of River Road before it terminates at the Great Western Highway. On the eastern side of River Road, the park slopes down to the river. At the northern and southern ends, it narrows with walking and bike tracks that follow the river. To the north Punt Road remains as a cut in the gently sloping hill, passing the former Police Cottage and connecting to the Yandhai Nepean Crossing. The grand Victorian homestead of Emu Hall is adjacent to Punt Road in what is a largely nineteenth-century setting, despite the proximity of the Great Western Highway on its northern boundary.

As part of the park upgrades, River Rd will be realigned, which allows the two sides of the park to be reconnected. Connections with the river will be made and the natural atmosphere of the riverbanks will be reinforced. The currently underutilised areas at the top of the bank will be activated through the provision of a wide range of park facilities for all ages, abilities and backgrounds.

2.2. History and Significance

For thousands of years to date, the Nepean River is and has been a source of physical and spiritual connection for local Aboriginal communities, who gather on the sloping banks to meet, fish, trade and share stories. Many Aboriginal families who reside in the area today share deep and continuous ties with the local community, the area and the river.

Following European settlement in the late eighteenth century, the river became a popular location for boat races and water activities, including the annual Head of the River rowing race. The banks became a vantage point from which to spectate and congregate. A ferry link, no longer active, was established, at the current site of the Punt Road and Yandhai Nepean Crossing.

As Western Sydney continues to grow in population, gentrify and diversify, this park is increasingly used by the regional community as a place to connect with nature, with each other, and with local history. It is intended that the public artwork will play a role in celebrating and reinforcing the strong, intergenerational connection between the river and the local community.



Figure 01. - Location Regatta Park & site context

2.3. Art themes

In 2010 Penrith City Council commissioned Godden Mackay Logan to prepare an Interpretation Plan for the Great River Walk, which was completed in April 2011.

Based on a review of the available information of the Nepean River, the interpretation plan provides a cultural framework through which the story of the Penrith Section of the Nepean River can be told. Themes were developed that are relevant and appropriate to the site, while also contributing to creating a sense of place. The following four themes were developed:

1. The Living River

- The Aboriginal experience of the river and its continuing importance
- The river as a special place within Penrith with unique flora and fauna
- The changing topography of the river from floods to damming
- The river health and management issues in this section of the Nepean

2. Crossing the River

- The use of the river by Aboriginal people, including canoes
- The use of natural shallows at Emu Ford by the early explorers in finding a route west
- The importance of Emu Ford in the establishment of the Western Road, the route to the Blue Mountains and beyond
- The development of different modes of travel across the river, from canoes to barges to punts to bridges
- The construction of the Victoria Bridge and later the railway bridge, the M4 bridge and their engineering significance
- The associated development of a network of inns servicing travelers on the Western Road crossing the river

3. Working the River

- The establishment of the Government Stockyard and then the Emu Plains Government Agricultural Establishment at Emu Plains
- The agricultural use of the eastern banks associated with Regentville and Woodriff's farm
- The development of McHenry's mill at the Weir
- The construction of the Weir and associated pumping station to supply drinking water to Penrith
- The river as a trade link now surpassed by road and rail
- Changing topography following industrial activities and river damming including the Warragamba Dam

4. On the River

- The river's importance as a place for fishing, swimming or simply enjoying a relaxing picnic on the riverbank with family and friends
- The history of rowing on this section of the Nepean
- The creative inspiration that the river has provided in the work of many artists and writers

For more information on each of the themes and the history and cultural significance of the Nepean River, including Regatta Park, please refer to the 'Interpretation Plan for the Great River Walk' (Godden Mackay Logan, 2011). This document outlines a brief summary of the history, proposed themes, analysis of the place, the audience, interpretive aims and a recommended approach for specific locations along the Nepean River, including Regatta Park & Punt Road. This document will be made available in full to the successful Artist.

2.4. Proposed art themes Regatta Park

The 2011 interpretation strategy has identified the following themes for Regatta Park and Punt Road, of which the first one is highlighted for this public art brief.

- The Living River: specifically, the history of flooding, the changing topography of the river in this location & the Aboriginal history & stories of living with the Nepean River. This theme celebrates and reinforces the strong, intergenerational connection between the river and the local community. This theme will form the basis for the commissioning of the new public artwork.
- On the River: the proposed upgrades to Regatta Park will reinforce the connection with the river and the associations with rowing and riverside recreation.
- Crossing the River: the historic significance of the punt crossing of Nepean River will be reinforced by installing the artwork commissioned by Penrith Council for this location specifically in 2008/2009, by the artist Henryk Topolnicki. The proposed artwork seeks to interpret the jetty where travelers waited to board the punt and cross the river. A small number of almost life-size metal cut-outs of the animals & luggage that travelers would have been accompanied by will be grouped on the riverbank at the location of the original crossing. The artwork will be visible from the lookout on Old Ferry Road at the other side of the river.

2.5. The work

The artwork(s) will be permanent - it is intended the work will stay in position for a long period of time. The artists will propose one or several locations and associated themes (refer previous page) for the artwork or series of artworks. The artists are encouraged to exercise their artistic expression to create a site-specific narrative and artwork or series of artworks. The artists are to design the artworks in close collaboration with Council and local Aboriginal and other community groups. Council will identify and invite local community groups to participate in the design process.

The artwork:

- Must be developed as a unique site-specific piece or pieces and to be of a scale relevant to the site
- Must be of an appropriate scale in relation to space of the park and the river
- Is to be integrated, visually appropriate and relevant to the site and community
- Must be innovative and original and of high-quality materials
- Is to evoke a sense of place that supports community interaction and community pride
- Is to support community consultation/engagement* where possible to create unique site-specific artworks
- Is to be integrated within the current and additional landscaping planned for the site.
- Will comply with all relevant Australian Standards and building codes and avoid dangerous protrusions, trip hazards, and sharp edges
- Will be robust, durable, non-slip and structurally appropriate for their application.
- Should consider flooding. If the artwork is located in a flood prone zone (e.g. at the bottom of the riverbank), the artwork should be able to withstand regular flooding. Interaction with water levels could be theme that is incorporated in the artwork. A flood study will be provided to the selected artists.
- Will require minimal ongoing maintenance
- Is open to all weather and is accessible 24 hours a day, so the potential for damage from weather and or vandalism must be considered
- Should consider the circulation and movement of both able-bodied people and persons with disability within the area.
- Artwork is not to encumber movement in and around the site.
- Should consider views from locations beyond the site and the impact/effect the artwork may have on those views.
- Should consider views that form a backdrop to the artwork

* Considering the current and on-going changing Covid-19 restrictions and guidelines, Council will advise on the most appropriate approach for community consultation.

2.6. Project budget

The total commissioning budget for this project is approximately \$125,000 excl. GST and honorarium for the concept. The total budget is to cover all components required to deliver the outlined public art project. Council will ensure an ongoing maintenance budget and insurances as a City asset.

The commissioning budget includes all requirements to design and fabricate the art proposals including but not limited to the following:

- Professional fees including artist's fees and engineering fees for the design development and documentation
- Technical support, project and construction management
- Prototyping, materials samples and testing
- All travel, transportation and disbursements for the project
- Public Liability and Professional Indemnity insurance
- Cost of all materials and fabrication
- Preparation and submission of an artwork maintenance manual
- 12 months defect rectifications from date of installation/commissioning
- Delivery to site
- Supervision of installation
- Decommissioning process and guidelines

2.7. Key location considerations

As outlined in section 2.6, the artist will propose an appropriate location for the artwork(s). Different areas provide different conditions. Roughly the site can be divided in two areas: the area between the shared path and the river (the riverbank) and the area north of the shared path (top of the bank). The following should be considered when selection a location:

- The riverbank is very steep, with gradients of approximately 1in4 and a height difference of approximately 10m between bottom and top of the bank. This area is mostly used for passive recreation.
- The top of the bank is relatively flat. This area will mostly be used for parking, BBQ/picnic, playgrounds and sports.
- Flooding occurs in large areas of the site, with more regular and intense flooding on the riverbank. The top of the bank does not flood as regularly or as intensely. A detailed flood study will be made available to artists who have expressed their interest.
- An existing ramp provides (vehicular) access to the bottom of the riverbank. Two walkways will be constructed to provide equitable access to the river.
- As the river is the greatest asset of the park, it is encouraged for artists to find ways for their artwork to connect to the river.

The latest landscape plans will be made available to artists.



Figure 02. - Landscape Plan – artist to select location(s) for artwork(s) and associated theme(s)

3.0 Application and selection information

3.1. Stage 1: Request of EOI

Each artist or team will submit via email or file transfer, an Expression of Interest (EOI), that is essentially a presentation of the artist's credentials and ability to undertake the work.

Closing date: midnight on Wednesday 16 December 2020. Submit via email to regattapark@penrith.city or mail to Regatta Park Project Team, Penrith City Council, PO BOX 60, Penrith NSW 2751

Please note:

- the maximum file size accepted for this email address is 30 (30) megabytes. If your single electronic file is larger than ten megabytes, please split the file and submit it over multiple emails, labelling all emails clearly, or submit via Dropbox or similar.
- on receipt of the Artist's submission a return acknowledgement of receipt email will be sent to the Artist. If you do not receive an acknowledgment email, please contact regattapark@penrith.city to ensure your submission has been received.

Submission requirements:

- 300-word response to the brief detailing your interest in this project.
- 500-word description of your practice, experience, achievements, and career highlights as a professional practitioner in your art form/practice.
- 1-page CV
- 2 references or referee contact details
- 6 images of relevant examples of recent work
- ABN and appropriate insurance details

The EOI will be open for four weeks, and at this stage artists will not be required to submit a design or concept. Selection to the shortlist (Stage 2) will be based on the assessment of the above. Three artists will be shortlisted to progress to Stage 2.

Assessment Stage 1

Applications will be reviewed by the Review Panel and assessed against the criteria mentioned below. The Panel will provide a recommendation to Penrith City Council for a shortlist of artists to be progressed to the competitive Concept Proposal stage.

The Public Art Review Panel will select those artists who in their EOI submission most clearly demonstrate the following criteria:

- Artistic merit of previous work as evidenced in the material provided
- Relevance to Regatta Park & the Nepean River
- Public art experience in the public realm / parklands
- Ability to develop durable and robust artworks
- Ability to deliver artwork to budget and schedule

The criteria all have equal weighting.

3.2. Stage 2: Concept Design

Three shortlisted artists will be invited to develop a concept for the site.

Closing date: Shortlisted artists will be paid an honorarium of \$1,500 for Stage 2 to assist in the development and presentation of their concept.

Artists will be required to present their concept to the Public Art Review Panel in the first week of February 2021.

Submission requirements:

- Concept drawings and / or a (digital) model of the proposed work as required to convey the concept, scaled and presented in a professional and artistic manner
- An indicative site plan showing the proposed location for the artwork (artists can propose alternative locations to artwork, other than proposed in this brief, but will require to substantiate their decision to do so).
- Indication of materials and fabrication methods
- Design development and fabrication timeline
- An indicative budget outlining the design development stage, fabrication and installation stage, materials, project management and other associated expenditure
- An indication of any known ongoing maintenance requirements associated with the proposal. A comprehensive maintenance schedule will be required from the artist commissioned to fabricate the project.
- Community & stakeholder engagement, with support from relevant teams at Council. The artists should allow for up to 3 sessions (either face to face or online sessions, TBC). Ideas and input received will feed into the final design.

Assessment Stage 2

When assessing the concept proposals, the Public Art Review Panel will consider the below criteria and select the artist who in their submission most clearly demonstrates the following criteria:

- Artistic excellence, relevance and uniqueness of the concept design for the proposed work, including the aesthetic and conceptual response to the Site and the brief
- Demonstrated ability of the project to meet the various requirements of the briefing paper, including its appropriateness in terms of scale and material
- Ability of the artwork to communicate its concept and underpinnings
- Ability to meet the proposed budget and timeline
- Demonstrated consideration of public safety and risk management issues
- Durability and longevity of the concept design for the proposed artwork, in materials (including consideration of maintenance issues)
- Demonstrate how community and stakeholder input is incorporated in the proposal.

Public Art Review Panel

A Public Art Review Panel will be established for this project to oversee the artist selection process.

Members will include:

- Council's arts/cultural officer or similar
- Council's landscape architect with ongoing involvement with Regatta Park
- Council's Aboriginal Liaison officer
- McGregor Coxall's project landscape architect
- A commercial gallery Director or arts academic.

Stage 3: Design Development

Once selected the Artist will be engaged by Penrith City Council with a contract to develop and produce/fabricate their concept design.



Draft Placemaking and Public Art Policy

Realise the possibilities...



Public Art and Place Making Policy

Introduction

Penrith is recognised as a Regional City and the principal service centre for outer Western Sydney and the Central West. To fully realise Penrith's potential as a Regional City, Council recognises cultural development and creativity as critical to the City's economic vitality, social equity and environmental sustainability.

Council works towards the highest standards of design and sustainability in architecture, urban design and the public domain to contribute to improving and maintaining the character, distinctiveness and quality of the varied urban, rural and natural places across the City.

To maintain and expand its cultural vitality the City requires a collaborative design and implementation approach to integrate place making and public art into the City's urban environment, public domain, buildings and facilities. This will assist in ensuring the City's growth and revitalisation contributes to our evolving identity, economic, intellectual and cultural development as well as the wellbeing of the people of Penrith.

The policy also recognises that public art is one tool to support place making. Others include urban design, activation and community projects.

Purpose

This policy aims to promote a greater understanding of the benefits of place making and public art in the development of a sustainable and vibrant city. The policy also complements the sections on public art in Council's Development Control Plan 2010. This section is under C8 Public Domain in the DCP.

In particular the policy provides guidance to assist Council, developers and key stakeholders to integrate quality place making and public art into significant projects and developments.

Significant projects and developments include:

- Green-field developments
- Brown-field developments
- Urban streetscape
- City and town revitalisation
- Neighbourhood renewal
- Public domain enhancement
- Public buildings and facilities.

The policy also provides the foundation for collaboration between a number of professional disciplines, working collaboratively to plan, design and implement place making and public art initiatives in Penrith City.

Council officers will work with developers and their consultants in relation to their development proposals. In relation to selected Council projects there will be an internal Place Making Project Team to ensure a smooth transition from design to implementation within the parameters of a defined budget and project objectives.

What makes places special

First impressions of a city are important as this influences the views of residents, visitors and business alike. Vibrant destinations that provide a sense of arrival introduce and highlight the city's character, identity and capacity.

Places sometimes have been shaped through a natural or evolutionary process rather than by intentional design. However rather than waiting on the chance evolution of the public domain these special places can be envisioned and established through planning controls, innovative urban design incorporating place making and public art, new technologies and activation.

Today's contemporary public places act as central meeting points for families, friends, the creative and corporate sectors, and can contribute to the establishment of new social, creative and business networks. These special places become valued for their "buzz" and energy which in turn attract and have the potential to revitalise and develop synergies with the knowledge and innovation economy.

Central to the success of creating special places is the process of a range of professional disciplines and partners working collaboratively from the commencement of the development of a project concept through to the completion of the project. This collaboration ensures that the whole equals more than just the sum of its parts, and that in addition where required the necessary maintenance regimes are in place.

What is place making

Place making is not a new idea. In fact, place making has been a fundamental part of urban design for generations, from ancient times to today.

The term place making refers to the creation or development of physical and living environments that can provide economic, intellectual, social, cultural, aesthetic, or sensory nourishment for the community. Place making involves the development of places that evoke a sense of "being there", a destination that supports community interaction, exchange, and community pride.

Not all places require "being made". Many natural environments including nature reserves and national and regional parks are places whose uniqueness in large part is due to their minimal human disturbance. However, cities and to lesser extent rural areas have undergone significant change due to human impact. Place making through the utilisation of public art and cultural activation provide tools to enable opportunities to enhance identity, community interaction, and a sense of place.



Place making and public art can be found in places such as the central streets of Rome where classic obelisks, horse shape statues and fountains evoke a connection between artistic creation over time and the urban development of a city.

Public Art Summit "Strategies for Urban Public Art" New York, 17-18 February 2005.

What is public art

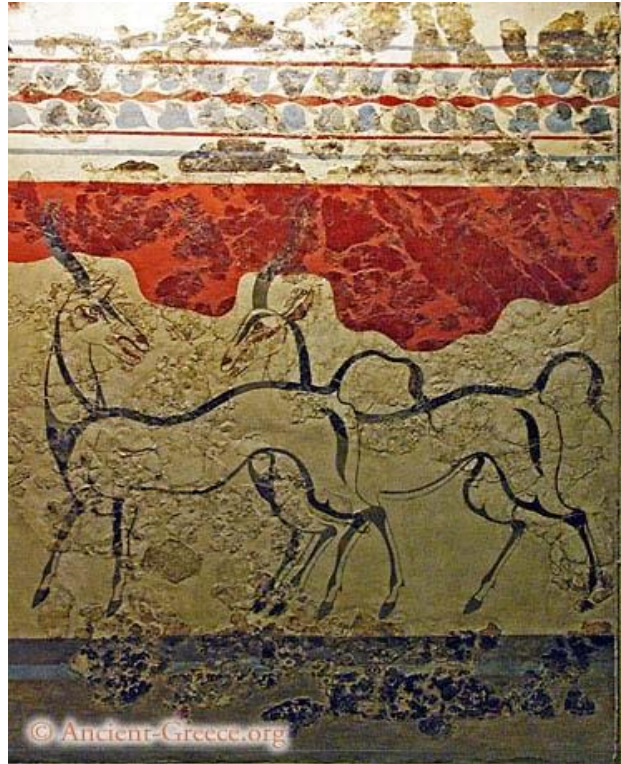
Utilising public art as a tool to support the integration of place making in the urban design of a city, town centre or new release area, can enable the unique character of the community to be reflected and can offer an insight into the past, the spirit of the present and dreams for the future.

Creating special places requires a vision that is focused on a strong research base and often involves community engagement. Place making and public art assists in the delivery of environments that nurture their natural assets, build on what we have, inspires and welcomes communities, and strengthens local economies.

This vision offers the opportunity for professional artists to design meaningful artworks and the scope to support community participation to create unique site-specific features. These features can be fused within the design of street furniture, tree guards, fencing, the interior and external appearance of buildings, pavement/floors and wall art or as standalone pieces. Professional public artists have the skills and talents to be the creative voice of the community, adding aesthetic layers which add a depth of expression to community identity, connection and pride in the public domain, infrastructure and facilities.

Place making and public art is not new and has been used for millennia by communities as a way of establishing cultural identity. Public art may also be temporary and ephemeral. What we see today from previous civilisations is only what has survived.

Place making and public art plays an important role in contemporary cultures, taking many forms and styles. It can involve permanent, temporary or ephemeral works, functional or otherwise, free standing or integrated into the built or natural environments. At the same time public art as a tool in place making needs to be used selectively after careful assessment and review of the context, place and available resources.



Oryx Fresco – Bronze age
From Akrotiri, Thera/Santorini
C. 1550 -1500 BCE

Place making and public art plays an important role in contemporary cultures, taking many forms and styles. It can involve permanent, temporary or ephemeral works, functional or otherwise, free standing or integrated into the built or natural environments. At the same time public art as a tool in place making needs to be used selectively after careful assessment and review of the context, place and available resources.

Examples include:

- Sculptures – permanent, temporary or ephemeral
- Creative illuminations
- Soundscapes
- Street furniture and signage
- Sculptural water features
- Interior and external pavement/floors and wall art
- New media and technology
- Environmental art
- Installation art



Blacktown NSW



Wellington, New Zealand



Ropes Crossing NSW



Parramatta NSW



Newcastle NSW



Blacktown NSW

Benefits

This section highlights some of the major benefits of place making and public art.

Socially Sustainable Communities

Engaging the local communities in place making and public art processes assists in creating places that reflect a sense of identity and connection. These are essential qualities that we all seek out, special places where we feel comfortable, safe and connected. Public art enables the community to celebrate their diversity, while at the same time contributing to a sense of community pride that enhances the connection between people and place. A good example of this is Council's Magnetic Places program which has brought together communities and places to activate and enhance the vitality of local neighbourhoods and public places.

Creating a sense of arrival and vibrant destinations

The first impressions of a city create an impact and influence the perceptions of residents, visitors and business alike. This introduction is important as it is an indicator of a city's character, culture, lifestyle and identity. Gateways or arrival points within a city act as a welcome to residents, tourists and the business sector. Place making and public art can enhance this sense of arrival and destination in key locations.

Social expression and identity

Art and design are a creative human response to our physical and social environment. It contributes to the way we explore ideas and is a big part of our everyday life, from the houses we live in, the music we listen to, the films we watch and even the clothes we wear. Public art is an expression of an idea or ideas in a place that can add interest and character and identity. It can also generate debate and discussion and contribute to the enrichment of the community's civic and cultural experience.

Supporting the local economy

In today's global marketplace there is increasing pressure on cities to create that point of difference to attract innovative enterprises and entrepreneurs including professionals involved in the knowledge economy. These innovators are attracted by vibrant places with strong networks and civic leadership and can also generate social connection and economic sustainability. This combination within the urban environment can act as a catalyst in the region's economy with the potential to contribute to the establishment and growth of the local economy through creating employment opportunities, including in the creative industries.

Today's contemporary public places act as central meeting points for family, friends, and the creative and corporate sectors. The utilization of new technologies within the urban public environment is now commonplace, creating new social, creative and business networks for the exchange of knowledge and innovation.

These special places become valued for their "buzz" and energy which in turn attract local residents, tourists and investment in the area including cafés, restaurants, private galleries, and digital communication and marketing entrepreneurs.

Implementation of the Place Making and Public Art Policy

The objective of the implementation of this policy is to recognise and build innovative, meaningful and attractive places within the public domain, and contribute to community identity and pride in the public domain, new release areas, public infrastructure and facilities. A strategic approach is required to achieve quality outcomes for the City and community.

Implementation of the policy will promote and support projects and developments that are unique to the City, and that reflect the city's character, culture and identity. Specific focus will be placed on the following initiatives.

New Urban Places

Place making and public art principles have been endorsed by Council for new release areas within the Sustainability Blueprint. The Blueprint has been prepared as a guide for Council, developers and other relevant stakeholders involved in the planning and development of new release areas within the City of Penrith. The Sustainability Blueprint provides the foundation for negotiation and collaboration between developers and Council to achieved place making within new release areas. Council officers will work with developers and their consultants in relation to introducing place making initiatives in their development proposals.

Examples already include working with Delfin on the Jordan Springs development, Landcom on the North Penrith site and Stocklands in relation to Glenmore Park Stage 2.

Established Neighbourhoods

Council's Neighbourhood Renewal Program provides significant focus on place making and, in some cases, public art in the older established residential areas of the City. Much of this focus is on activating meeting places and the public domain. This work will continue and build on our partnerships with local residents and community organisations. This includes seeking opportunities to continue the award-winning Magnetic Places Program.

Centres

Council will look for opportunities for place making and public art in the development of the public domain improvement programs for centres in the City, particularly the Penrith City Centre and St Marys Town Centre. We will also look for opportunities to work with private developers in these centres to similarly contribute to the enhancement of the special character and identity of these places.

Resourcing

Implementation of this policy will largely occur from existing Council resources with key staff assessing the incorporation of place making and public art in specific developments or projects put forward by development proponents. Implementation of the works is undertaken by the developer according to approved specifications.

More significant Council projects might also include place making and public art. These elements are a key consideration for any major project design and tender process. As indicated in the policy, public art as a tool in place making needs to be used selectively after careful assessment and review of the content, place and available resources.

The policy also provides the foundation for collaboration between a number of professional disciplines, working collaboratively to plan, design and implement place making and public art initiatives in Penrith City.

These include Council staff from the broad areas of:

- community and cultural development
- public domain amenity and safety
- parks
- engineering services
- development services
- major projects including design and technical advice
- city works.

An internal Place Making Project Team will be convened to ensure a smooth transition from design to implementation within the parameters of a defined budget and project objectives. This team will also be charged for looking for opportunities for place making initiatives in a wide range of Council projects and in working with the development industry.

Opportunities will also be pursued to source external funding for place making projects.

This policy complements the section on public art in Council's Development Control Plan 2010. Technical guidelines are also being finalised to assist Council officers and proponents of development to implement this policy.

Acknowledgements

This Place Making and Public Art Policy is based on the draft Public Domain and Public Art Policy and Implementation Plan developed by Deb Mills and Pamille Berg in 2007 and the Penrith City Cultural Framework 2007 - 2011.