



Sydney Metro Northwest Places Public Art Guidelines

December 2021

SYDNEY METRO
NORTHWEST
PLACES

We acknowledge the Traditional Custodians of Country throughout NSW and pay our respects to Elders past, present and emerging.

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Acknowledgements

Thanks to those people and organisations that provided advice and feedback and Amanda Sharrad, Public Art Curator, who helped develop these Public Art Guidelines.

Distribution:
Public

Issued and authorised by:
Landcom

Published by:
Landcom Sydney, Australia. First published December 2021
© Landcom, Sydney 2021

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Images:
Cover: *Pink and Blue Oasis*, 2019 by Sam Songailo, Bella Vista Pocket Park. Commissioned by Landcom for Sydney Metro Northwest Places Public Art Program.
Everything New Is Old Again, 2019 by Timothy Harland, Cherrybrook Station. Commissioned by Landcom for Sydney Metro Northwest Places Public Art Program.

Introduction

The Sydney Metro Northwest Places Public Art Guidelines provide information about the approach to develop, produce, install and manage temporary and permanent art within the public domain, private developments and connections across the program. They have been informed by [Landcom's Public Art Guidelines](#) and will guide a consistent approach to delivering the public art program.

Landcom and Sydney Metro are working together on the long-term planning and development of government-owned developable land surrounding the stations on the Metro North West Line. The program, called Sydney Metro Northwest Places, focuses on creating diverse, well-designed places for current and future communities to live, work, shop and play.

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

For further information about the program visit smnwplaces.com.au.



Sydney Metro Northwest Places program map

What is public art?

Public art is creative work that is part of the public experience of built and natural environments. It can include sculpture, the integration of art in architectural or landscape design, and more temporary works such as installations, lighting works, new media and outdoor performance.

Public art can also include artist designed street furniture, decorative paving, lighting treatments, signage and glasswork.



Untitled, 2019 by Jan van der Ploeg, Kellyville Station. Commissioned by Landcom for Sydney Metro Northwest Places Public Art Program.

Vision, objectives and guiding principles

Vision

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

Objectives

Public art plays a significant role in building a sense of place and community, it will:

- create unique, place experiences that are inviting and vibrant
- generate 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.

Guiding principles

The public art program seeks to develop art that:

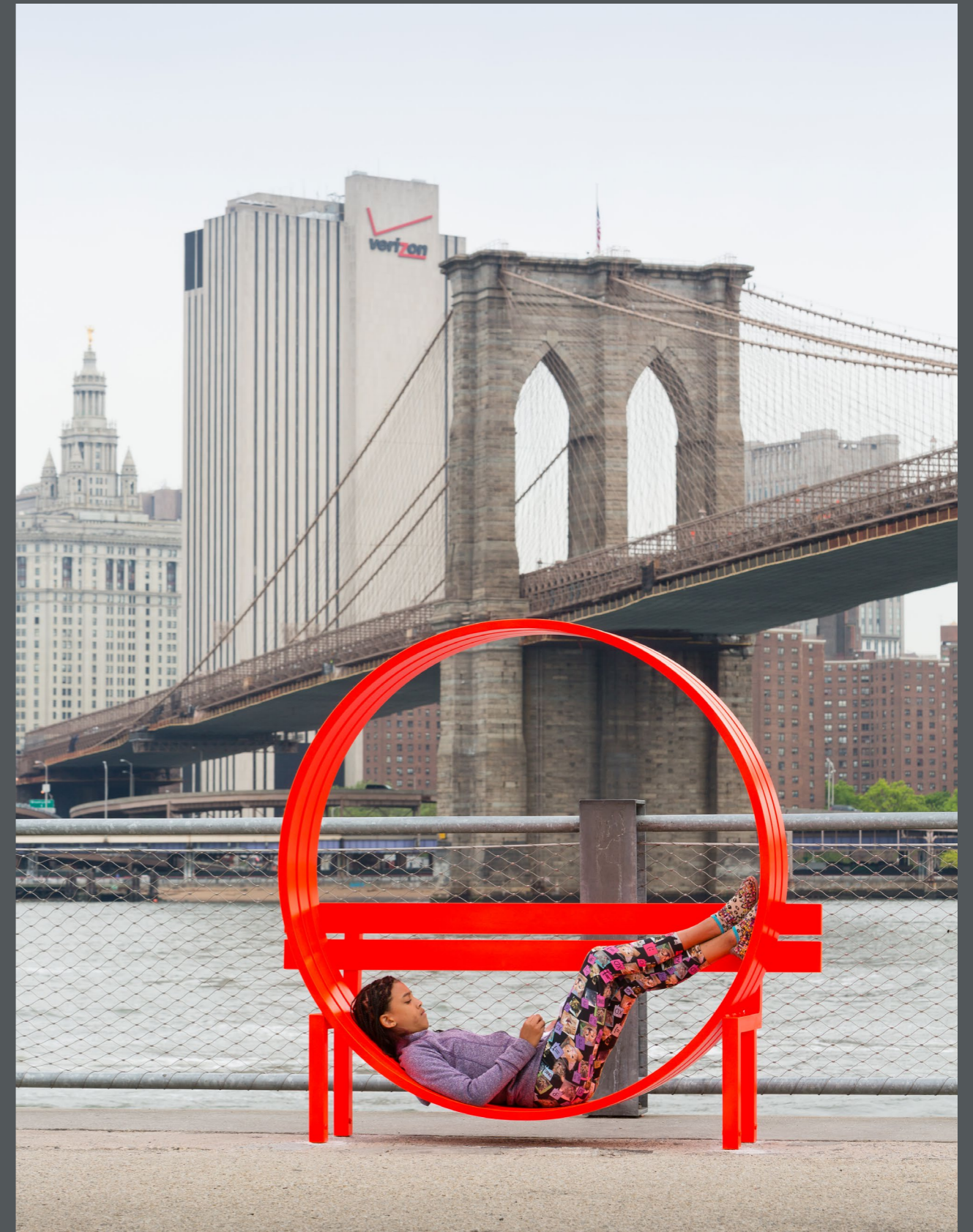
- exemplifies artistic excellence and integrity, and is driven by curatorial merit
- contributes to cultural identity and creates a distinctive sense of place within each precinct – both past and present
- helps build stronger, more connected communities
- can be enjoyed by people of varied ages, backgrounds 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
- incorporates sustainable design and fabrication.

Thematic framework – ‘The Network’

The thematic framework for the public art program lies in the idea of ‘The Network’, represented by the interconnected values and relationships we develop with people, places and the environment.

‘The Network’ consists of five sub-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.



Modified Social Benches, 2015 by Jeppe Hein, New York, USA. Temporary public art 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

Types of public artworks

Contemporary public art takes many forms and uses a wide range of materials.

The public art program recognises:

- temporary artworks
- permanent artworks
- socially engaged artworks.

Temporary artworks



Pastel Shadow, 2019 by Sam Songailo, Bella Vista. Commissioned by Landcom for Sydney Metro Northwest Places Public Art Program.

Temporary public artworks may be sculptural installations, murals, ground painting, performance art, new media 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 design and construction periods.

Temporary public art projects generally require smaller lead times, lower budgets and less resources for development and production. They can align with key project milestones and/or community celebrations.

Permanent artworks



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

With long lifespans, 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 or detailing. Large-scale permanent public art should provide a unique element to public spaces, that adds to the identity of a place or building.

Permanent artworks can be creative and functional. They can include art that is integrated with places to sit and meet, wayfinding, landmarks and lighting. Safety and maintenance of the design needs to be considered during the conceptual stages of artwork creation as well as fabrication and installation to ensure the permanent public art is fit for purpose.

Socially engaged artworks



The Plant Library, 2019 by Lauren Brincat. Installation view, Rouse Hill, NSW. Co-commissioned by C3West on behalf of the Museum of Contemporary Art Australian and Landcom. Image courtesy and © the artist. Photography: Anna Kucera.

Socially engaged artwork is a collaborative practice whereby the artist incorporates public participation and collaboration into their work. The art relies on public participation and is created through individuals working together. Audiences can be engaged in multiple ways, including visually, aurally, emotionally, physically and experientially. Socially engaged artworks can be temporary or permanent.

Opportunity sites


Public art is usually site specific and may celebrate the distinctiveness of the local environment, heritage, cultural identity, the energy of urban spaces or other themes relevant to people and place.

For public art to hold meaning, it should resonate with the community. Artists may work with community members on themes, design or fabrication to achieve this with temporary and permanent artworks.



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

Artwork sites identified for the public art program include:

Opportunity sites	Suitable artwork types
<p>Temporary public spaces</p> <p>Temporary spaces such as the pocket parks at Tallawong and Bella Vista.</p>  <p>Tallawong Pocket Park</p>	<p>Temporary artworks</p> <ul style="list-style-type: none"> • Free-standing sculptures • Sculptural/sound/light installations • Wall/hoarding murals • Ground painting • New media projections • Cultural plantings • Performance. <p>Socially engaged artworks.</p>

Opportunity sites	Suitable artwork types
<p>Hoardings (site boundary fencing)</p> <p>Construction site hoardings are available for temporary art activation projects.</p>  <p><i>The Hills Are Alive</i>, 2019 by Tina Havelock Stevens and collaborators, Bella Vista Station. Co-commissioned by Landcom and the Museum of Contemporary Art Australia's C3West program.</p>	<p>Temporary artworks</p> <ul style="list-style-type: none"> • Wall/hoarding murals or printed graphics directly on hoardings • Artwork printed to vinyl and attached to hoardings • New media projections • Interactive installations such as green walls • Lighting installations.
<p>Permanent public spaces</p> <p>Public domain and open spaces, pedestrian bridges, spaces in private developments such as town centres, public plazas and green spaces.</p>  <p><i>Light Line Social Square</i>, 2017 by Peter McGregor, McGregor Westlake Architecture and Michaelie Crawford, Turpin Crawford Studio with Hassell, Cherrybrook Station. Commissioned by Northwest Rapid Transit. Image credit: Ian Hobbs Media.</p>	<p>Permanent public art</p> <ul style="list-style-type: none"> • Free-standing sculptures • Installations integrated into landscape design/architectural design • Installations integrated into play areas, pedestrian walkways or progressive sculptural elements • Street furniture activations: seating or lighting • Interactive installations • Cultural interpretive wayfinding and storytelling. <p>Socially engaged artworks.</p>
<p>Streets and connections</p> <p>Streets surrounding Metro North West Line stations, and shared pedestrian and cycle paths alongside open public spaces or under the Metro viaduct.</p>	<p>Temporary or permanent public art</p> <ul style="list-style-type: none"> • Installations of progressive sculptural elements • Street furniture activations: seating or lighting • Free-standing sculptures bookending key streets • Free-standing landmark sculptures • Cultural interpretive wayfinding and storytelling • Historic site landmarks • Murals on surfaces such as under the viaduct.
<p>Public art in private development</p> <p>Art integrated into the architecture or public domain of new residential, commercial and mixed-use development</p>	<p>Permanent public art</p> <ul style="list-style-type: none"> • Free-standing landmark sculptures at entrances/public domain • Art highly integrated into architectural fabric/facades • Suspended artworks or art lighting in entrances and lobby areas visible to the public.

For further information on precinct specific opportunity sites for permanent public artworks in public spaces, streets and connections, refer Appendix A.

Consultation

Landcom's commitment to consultation is underpinned by the engagement principles outlined in the [Join In Framework](#).

Engagement with relevant stakeholders is paramount to the success of public art projects. The level, timing and amount of engagement will depend on the complexity of the project. Important stakeholders who need to be considered include the local council, the indigenous community and local community.

Local council

In addition to being the approvals body for public art development applications (if required), local council representation on the evaluation panel may be advantageous on large-scale public art projects. This is of particular importance when artwork is being dedicated to the local council. Developers should consider the local council's relevant public art policies and guidelines in the early planning stages.

Indigenous community

The Australian Arts Council's [Protocols For Using First Nations Cultural and Intellectual Property In The Arts](#) 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 who can help facilitate consultation with local Indigenous stakeholders by advising on meaningful, geographically relevant visual projects and champion engagement protocols and brokering partnerships between Aboriginal artists and clients. Engagement with local Indigenous organisations, networks and groups is also encouraged.

Local community

Community engagement can take many forms and be a valuable means to involve locals in the artwork concept and design process. It can provide formal and spontaneous opportunities for involvement through participation on art advisory groups, co-developing content or hands-on experiences in the creation of artworks. Participation in creative work can be energising and liberating for the community, while strengthening social ties and building community connectivity.

*Untitled, 2019, by Jan van der Ploeg, Kellyville Station
Commissioned by Landcom for Sydney Metro Northwest
Places Public Art Program*



Implementation

Procurement strategy

The procurement strategy should be tailored to each opportunity, and relevant to the development, timeframe and type of public artwork required.

It is beneficial to engage a qualified and experienced public art curator to produce a list of suitably qualified artists and manage one of the following procurement processes under the direction of an evaluation panel.

Procurement type	Description
Single supplier considered	An artist of considerable experience and expertise is invited to respond to an artist 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.
Multiple suppliers considered	<p>This process provides the opportunity to review a range of concepts before engaging an artist and will require a longer timeframe than direct engagement. The process to consider multiple suppliers may involve a public or invited tender process.</p> <p>Public tender process The public art opportunity is openly advertised whereby:</p> <ul style="list-style-type: none"> • a successful artist is selected to produce a concept proposal, or • a shortlist of artists is selected from the public tender process to produce concept proposals from which the successful artist is selected by the evaluation panel and appointed. <p>Invited tender process An invitation only tender process whereby a pool of artists are shortlisted for the opportunity. Shortlisted artists are invited to produce concept proposals from which the successful artist is selected by the evaluation panel and appointed.</p>



Your rainbow panorama, 2006 – 2011 by Olafur Eliasson, ARoS Aarhus Kunstmuseum, Denmark.

Budget

The budget for public art should be commensurate with the size of development. The quality and calibre of the project should reflect the standards outlined by the [National Association for Visual Arts](#).

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; design safety considerations; fabrication; transportation; storage; installation; and maintenance. It is advisable to include a contingency sum in the overall budget.

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 project changes where applicable.

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 with the artist or site owner on a case-by-case basis.

The artist agreement will include, but is not limited to:

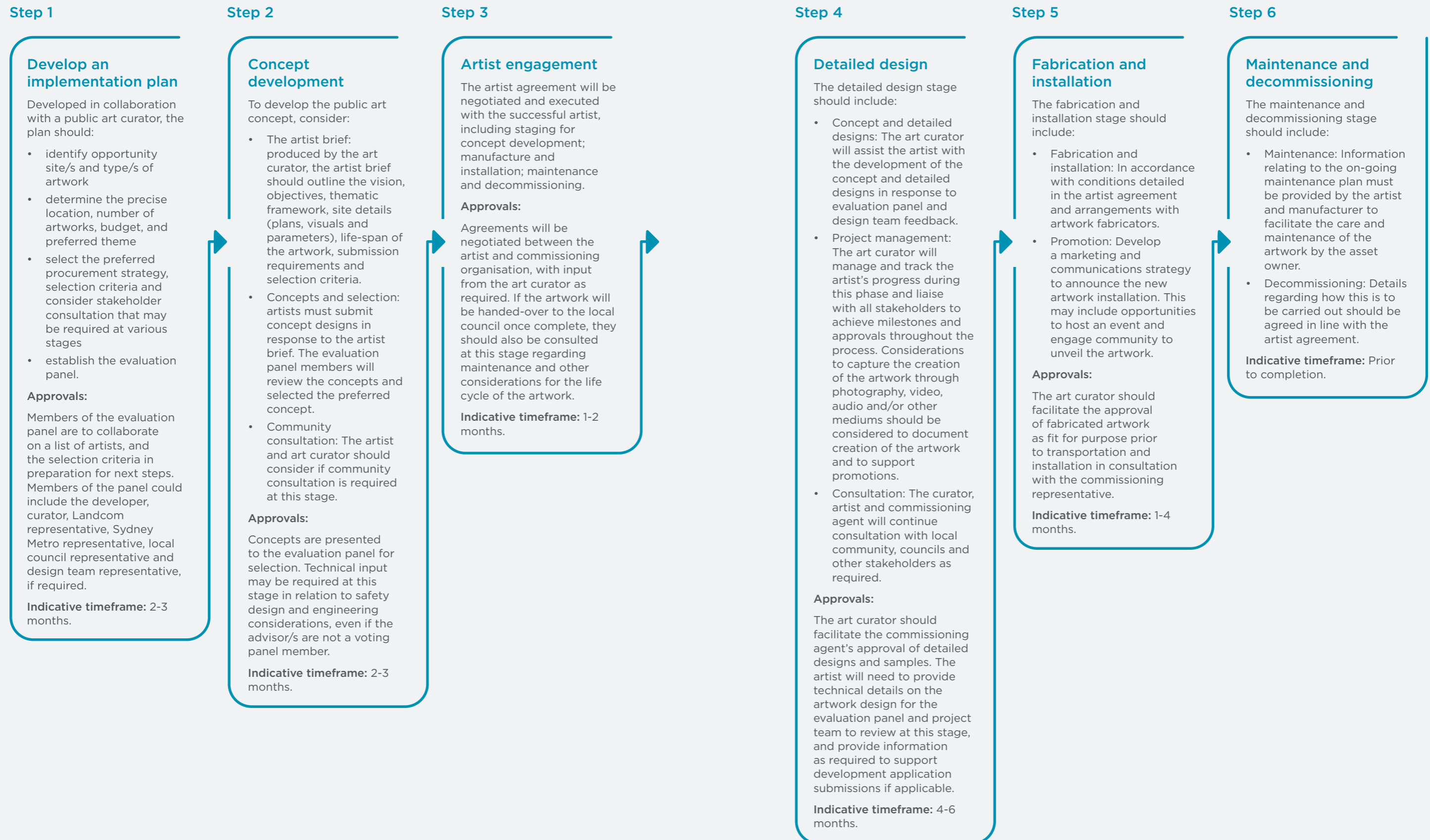
- staging of services
- fees
- intellectual property and moral rights
- insurance requirements.

Artist acknowledgement

An acknowledgement of the artist should be prepared and displayed for each artwork 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.

Typical implementation process and timeframes

The following steps provide the opportunity for Landcom, appointed developers, art curators, artists and the local council to work in genuine collaboration to achieve successful public art outcomes.



Reference materials

Precinct	Item
Relevant to all precincts	Create NSW Cultural Infrastructure Plan 2025 Protocols for Producing Indigenous Australian Visual Arts
Tallawong	Blacktown Local Environmental Plan 2015 Blacktown City Cultural Plan 2013
Kellyville, Bella Vista and Hills Showground	Hills Shire Local Environmental Plan 2019 Cultural Action Plan for The Sydney Hills
Cherrybrook	Hornsby Local Environmental Plan 2013 The Hornsby Shire Cultural Facilities Strategic Plan

Appendix A – Precinct specific public art opportunity sites

Information about the precinct specific public art opportunity sites, which include public spaces, streets and connections, is included in the following documents.

Precinct	Department of Planning, Industry and Environment Major Project Planning Portal
Kellyville	Landscape Masterplan and Open Space Strategy ; and Urban Design Guidelines (Response to Submissions)
Bella Vista	Landscape Masterplan and Open Space Strategy ; and Urban Design Guidelines (Response to Submissions)
Hills Showground	Urban Design Guidelines (Response to Submissions)



See It, Be Here, 2019 by Georgia Hill, Hills Showground Station, Commissioned by Landcom for Sydney Metro Northwest Places Public Art Program.

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